

Music Takes Form



CLASSICAL PERIOD

The period in Western music that followed the Baroque was the Classical, 1750–1820. Although this was a brief period when compared with the 150 years of Baroque music, the 150 years of the Renaissance period, and the 1,000 years of the Middle Ages, it was society-changing. Since music reflects the society in which it exists, the music of the Classical period evolved to become rather different from that which came before.

Classical Society

Perhaps the major contributing factor to societal change during the Classical period was the decline of the fortunes and influence of the aristocracy. The influx of wealth from the New World had enabled Baroque period aristocrats to live elaborate, extravagant lifestyles. As they flaunted this wealth, they were increasingly viewed in a negative light. The decline of the strength and influence of the Catholic Church contributed to the decline of the strength and influence of the aristocracy, since rulers and ruling classes were sanctioned by the church. The Protestant Church was not as involved in the selection of worldly rulers, and Protestant followers were not obligated to church-anointed rulers in the same way as before. As people began to question their church leaders, they also began to question their worldly leaders.

This approach to life and society was a product of the Age of Enlightenment, a philosophical movement that reached its height in the second half of the eighteenth century—the same time that the Classical period was beginning. A Western movement, the Age of Enlightenment was a time of conflict among writers, rulers, and clerics. As the church attempted to continue traditions, followers of the new philosophy advocated examining everything and weighing it on its own merit. Belief in concepts such as natural law, the value of reason, freedom, and democracy are all hallmarks of the Age of Enlightenment. This philosophy, articulating the rights of man, set the stage for the movement that would follow closely upon its heels: abolitionism. Near the end of the Classical period, Abolitionists gained their first major victories, such as the 1807 ban

Figure 4.01



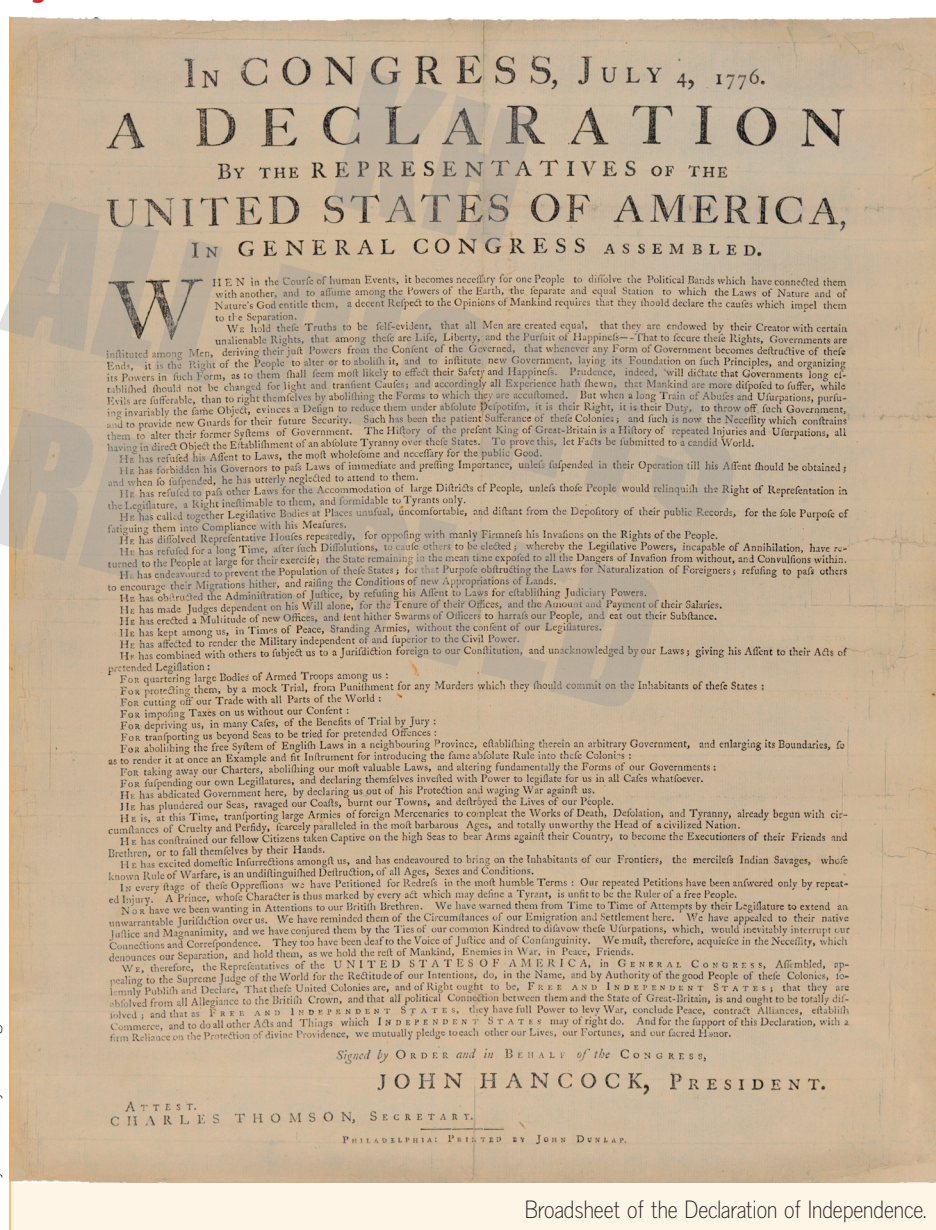
Freemasons promoted Age of Enlightenment concepts and were banned by the Catholic church. This mosaic is inlaid in the outside wall of their Grand Lodge in Boston, the birthplace of the American Revolution

on the importation of African slaves to the British West Indies and the 1808 ban upon importation to the new United States of America.

Significant Events

In Europe, the aristocracy's influence was in decline. As would be expected, aristocrats struggled against the change. Followers of the Age of Enlightenment saw Napoleon Bonaparte as the leader who could banish aristocratic rule and bring about a new societal order. Flocking to him, they fought against aristocratic rulers. These rulers had no recourse other

Figure 4.02



Broadsheet of the Declaration of Independence.

than to hire mercenary soldiers to fight for them. As a result, the Napoleonic Wars achieved their goal of breaking the power of traditional aristocratic rule; however, they did this by financially draining these rulers and thus draining their power. Unfortunately, Napoleon fell victim to the trappings of power, married a princess of the Habsburg aristocratic family, and began to live the entitled life of the people whom he fought against. He, too, was eventually deposed.

Another series of significant societal events occurred on the western side of the Atlantic Ocean when the British colonies in the New World banded together and, in a historic 1776 document titled the Declaration of Independence, broke away from England. When the king objected, the new nation, the United States of America, fought the American Revolutionary War to decide the issue. Although initially doomed to failure due to lack of resources, the United States was eventually successful thanks to the decision by France to enter the conflict on the side of the Americans. Following the war, the new nation set up a form of government based upon Age of Enlightenment ideals; primary among them were democracy and the freedoms outlined in the Bill of Rights.

Slightly more than a decade later, France found itself embroiled in its own revolution. In 1789, French citizens began the French Revolution, a violent and turbulent period in French history. The revolution eventually resulted in the overthrow of French aristocracy and the execution of King Louis XVI and his queen, Marie Antoinette. In earlier times, to kill a ruler anointed by the church was viewed as bringing with it damnation for eternity. In the Age of Enlightenment, all men, including kings, were believed to be equal, and in France this equality could often be found in the baskets at the bottom of a new invention: the guillotine. (Interestingly, the first version of this device was built by a harpsichord maker.)

Arts in Classical Society

As aristocratic elitism gave way to democracy and equality, patronage of the arts moved from the courts to the public arena. Elaborate, ostentatious displays of Baroque period artwork became more simplified and lighter as artists attempted to reflect and survive in the new societal order. Visual art in the Classical period became less busy than Baroque art, as demonstrated in Figure 4.03. Colors were often somewhat muted. Two of the main characteristics of all forms of art in this period were symmetry and balance.

Music in Classical Society

Reflecting the society in which it existed, musical activity during the Classical period began to shift away from the courts. This can be seen in the lives of the three leading composers of this period: Franz Josef Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Haydn, who came first chronologically, worked almost all of his life in the court of Prince Nicholas

Figure 4.03



Madame Recamier by Jacques-Louis David, 1800, displays simplicity and balance.

Figure 4.04



The shift in arts funding from aristocrats to ticket-buying public led to building of larger concert halls and theaters, since performances needed to generate enough revenue to be self-supporting.

Esterhazy. Mozart, in the middle of the Classical period, began his career in the court of the archbishop of Salzburg before becoming a free-lance musician; however, he continued to dabble with court work for the emperor of Austria. Beethoven, who lived at the end of the Classical period, tried a brief court appointment but quickly left to have a successful career as a free-lance composer.

As the influence and fortunes of the aristocracy declined, so did their supremacy as patrons of the arts. Composers quickly realized that they must either find new audiences or find new careers. Musical events, previously limited to the aristocracy and the guests that they invited to their private performances, soon began to derive funding from another source: ticket sales. Near the end of the Classical period, as one group of patrons, the aristocracy, began to

disappear, a new group, the ticket-buying public, began to become the patrons of the arts. To avoid becoming marginalized, composers began to adapt their work to address the tastes and educational levels of this new group. Successful composers wrote music that was popular enough to generate substantial ticket sales.

Often, composers would participate in the revenue of ticket sales through agreements that provided a percentage of the money that was generated. At other times, composers would write pieces of music for specific clients. This work-for-hire approach was different from the previous patronage approach because composers were paid for only a single commission and not provided with ongoing sustenance and livelihood. The work-for-hire approach was similar, however, to the Baroque period's written-on-demand system in which someone other than the composer determined the style, topic, and genre of the piece of music to be written. Another revenue stream that began to become available to Classical period composers was sale of music to publishers. Some composers sold their works outright, realizing a one-time income from the piece. Others were fortunate enough to demand a royalty or percentage of the proceeds from the sale of their music. One of the most famous published composers of the Classical period was Haydn.

CLASSICAL PERIOD MUSIC

As a result of the societal influences noted earlier, music of the Classical period sounded a bit different from music of previous societies and periods. Clear, simple melodies and forms are two components of Classical period music that can still be found in the music of today.

Classical Period Melodies

It is relatively easy to discern differences between Baroque and Classical melodies. If we think of a melodic phrase as being like a sentence in language, we often find a comma that separates the two parts—just like in this sentence. While melodies of both the Baroque and Classical periods tend to be written in a two-part manner that can be compared to subject–predicate sentence structure, significant differences occur. Baroque melodies tend to be unbalanced, with short first parts and much longer second parts; Classical period melodies tend to be balanced with relatively equal first and second parts. Baroque melodies can be rather complex, especially in the second part of the melodic phrase. Classical melodies are more folklike and tend to use simple rhythms and combinations of pitches. In short, Classical period melodies are often more singable than Baroque period melodies.

Opera

While opera continued and flourished during the Classical period, the topics for the storylines changed. Abandoning the mythological subjects of Baroque opera, composers in the Classical period preferred to address more current topics. Comic opera came into being, and both serious and comic opera examined topics from everyday life. Human topics of love, strong emotion, betrayal, and other types of relationships found their way into opera. When all things Turkish came into style in Vienna, Mozart capitalized upon this by setting one of his operas in a harem. The topic of gossip and sensationalism was as fascinating to Classical period opera audiences as it is to daytime television audiences in today's society. It seems that some parts of the human experience remain with us.

One of the main changes in opera of the Classical period was an adjustment of plot and melody to better engage opera's new audiences. Songs that could be remembered and sung as audiences departed were highly desired. Solo singers with instrumental accompaniment continued. Just as the boys' choirs associated with the Catholic Church declined, so did the development of the castrato singer. Women took on ever-larger roles in performances, and audiences moved on to find new things to capture their attention.

An example of adapting opera to its new audiences can be found in Mozart's *Don Giovanni*. The story is based upon the legendary lover Don Juan. In this telling of the story, Don Giovanni (the Italianized version of the Spanish name Don Juan) is a promiscuous ladies man who also does not understand that “No” means “No.” After forcing himself on a woman, he fights and kills her father. The father's ghost comes back to get Don Giovanni

Figure 4.05



Opera storylines, characters, and settings in the Classical period attempted to better engage everyday people.

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to change his ways. Don Giovanni refuses, the two argue, culminating in Don Giovanni being carried off to hell. In an early comic scene, Don Giovanni, who has a servant as his sidekick, sees a woman and begins to flirt with her. Soon realizing that she is one of his recent conquests, he becomes bored, and leaves. His servant, Leporello, steps in to stop the distraught woman from following, and attempts to talk her out of her interest in Don Giovanni by reciting a ridiculously long list of women whom Don Giovanni is supposed to have bedded. Topics like this often end up in fights on modern daytime television, and Mozart's audiences during the Classical period were just as excited, titillated, and enthralled.

Opera in the Classical period continued to be the ultimate art form, combining almost all of the arts in the way of Baroque opera. Audiences flocked to them the way we go to movies today. Mozart's music was incredible. In addition, he understood his audience and delivered entertainment in the same way that a big budget Hollywood release does today. In *Don Giovanni*, special effects, sword fights, rape, a ghost, and demons from hell that carry away the main character at the end are all part of the story. The character Don Giovanni may have been the equivalent of a modern day "player," but he met an end appropriate to the way he lived—much as in today's society.

GUIDED LISTENING 4.01

Mozart and Classical Period Opera

Classical opera moved away from stories of mythology and gods. Mozart included elements to better entertain and engage his audiences, including fanciful stories and comedy. Listen for a solo performer, recitative followed by aria, and topics that would keep audiences listening and paying to come back for more.

Music listening may be accessed from www.ourworldourmusic.com

Figure 4.06



The pianoforte used a more advanced internal mechanism than the harpsichord, allowing for more expressive performance. With fewer keys and strings, the pianoforte was smaller than a modern piano.

Rise of the Piano

The parlor instrument of the Baroque period, the harpsichord, had several limitations. One was that it could only play at one dynamic level, regardless of how violently or gently the keys were struck. In addition, not only was it not loud, but the bass sounds were extremely weak. Often the harpsichord was paired with a bass instrument and used as part of the basso continuo unit that was discussed in Chapter 3. In the Classical period, a new instrument became dominant. This new instrument was capable of playing both soft (*piano*) and loud (*forte*), based upon how the performer depressed the keys. The instrument was called the *pianoforte*, but the name was shortened over the years into today's *piano*. The Classical period piano could play more expressively than the Baroque's harpsichord due to its more responsive keyboard mechanism. Pianos of this period had about 60 keys, as opposed to today's instrument with 88 keys. Composers wrote an enormous amount of music for this instrument.

GUIDED LISTENING 4.02

Piano in the Classical Period

The new, more expressive instrument of the Classical Period was the piano. It was an advancement over the Baroque Period harpsichord, but was still in development and had fewer keys than today's piano. The new touch-sensitive keys of this instrument allowed for expression, not just playing notes. Listen for changes in dynamics (loud/soft) and for more responsive lower notes.

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Chamber Music

As the concentration of wealth in the hands of a relatively few members of the aristocracy waned, more people found better ways to live than they had before. Better living included time and opportunities to practice hobbies. One of the hobbies that many people pursued was making music at home in small groups. Publishers responded by releasing compositions for these groups. One of the most common small groups was the string quartet. In many ways, the Classical period string quartet was like modern garage bands: the performers were all amateurs who simply enjoyed playing music, the music that was played was challenging but not overly difficult, and few of these ensembles found themselves on stages before large numbers of people. String quartets were made up of two violins, a viola, and a cello. Other chamber groups were also common and were made up of different combinations of instruments.

Figure 4.07



The Classical string quartet was most often comprised of amateurs who played music for fun as a hobby.

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Standardization of the Orchestra

The term *orchestra* refers to a specific group of people who play music together. During the Baroque period, the makeup of an orchestra was determined by the interests, preferences, and resources of the aristocrat who funded a private court orchestra. Music written at one palace was often unplayable at another due to available instrumentation. In the Classical period, the makeup of the orchestra became standardized. The common makeup was violins, violas, cellos, and double basses; pairs of flutes, clarinets, oboes, bassoons, trumpets, and horns; and timpani. Brass instruments were limited in their use, primarily

Figure 4.08



Today's modern orchestra (pictured) is a larger descendant of the Classical period's standardized orchestra.

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because these instruments did not yet have valves and so were not capable of playing most melodies. Music written for one Classical orchestra could easily be played by another.

MUSICAL FORMS

During the Baroque period, much of the harmonic vocabulary and structure used today was developed, along with continuing ideas such as the operatic concept of solo voice with instrumental accompaniment. The Classical period was the time of the development of many formal musical forms that are still used today. Much of today's music is based upon, or derived from, these Classical forms. While we freely alter these forms in today's music, during the Classical period, forms were somewhat rigid and were seldom altered, making them rather easy for us to follow.

Sonata Form

One of the favorite compositional forms of the Classical period was *sonata form*, also known as *sonata-allegro form*. This form was for a single song or movement of instrumental music. Vocal music did not use sonata form. A piece of music in sonata form was complete in itself. Sonata form is a ternary form, with three main parts.

The first part in sonata form is called the *exposition*. This is the section of the music in which the two melodies most important to the work are “exposed” to the listener. Exposition sections usually come to a complete ending, and pieces in sonata form usually repeat the entire exposition before continuing, just to be sure that the listener remembers the main melodies.

The second section in sonata form is called the *development*. This is the playful part of a composition in which the composer draws upon the main melodies, twisting, turning, and weaving them into something quite different from their original forms. This is also the section in which the composer creates the most tension.

Resolution of this tension occurs in the third section, the *recapitulation*, in which the original melodies are restated. (Our modern word *recap*, meaning “to summarize,” comes from the word *recapitulation*.) In sonata form, the recapitulation brings the listener full circle to the music that started the piece.

After the recapitulation has concluded, an ending, called a *coda*, is added. This ending is the basis of our modern popular song tag-out ending. The coda often contains a snippet of material from earlier in the piece, just as the tag-out usually takes a snippet of the song and creates an ending from it.

GUIDED LISTENING 4.03

Sonata Form

One of the new instrumental structures of the Classical Period was Sonata Form, primarily an ABA form with a tagged on ending call a coda. The A section exposed the listener to the melodies and then was repeated to assure melodies were remembered. The B section played around with the melodies and developed them, and then the A section recapped and reminded the listener of the melodies. The coda provided an ending for the piece, similar to today's song endings. Listen for sonata form in this music.

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Rondo Form

The second most commonly used form during the Classical period was *rondo form*. Like sonata form, rondo form was used only in instrumental music. Vocal music in the Classical period did not use rondo form. Rondo form was a format for creating a piece of music based upon both contrast and repetition.

Rondo form had two common varieties, the large rondo and the small rondo. The large rondo used a structure of A B A C A B A. Notice that a ternary A B A format is balanced on each side of a contrasting C section. This structure offered an A section with multiple repeats, a contrasting B section that repeats, and a quite different C section. The small rondo used a simplified A B A C A structure. (Notice the removal of the final B and A sections.)

A slight variation in rondo form evolved during the Classical period. A hybrid form, called *sonata–rondo form*, came into common use. This form combined characteristics from both of these forms. Strict rondo form called for new, contrasting material to be created for each of the A, B, and C sections. Sonata–rondo replaces the new material in the C section with a development section like the one found in sonata form.

Rondo form eventually evolved into the modern popular song format. The A and B sections became the verse and chorus sections of the song, and the contrasting C section came to be called the bridge. Sometimes the bridge is made up of new material, like strict rondo form, and sometimes it contains an instrumental solo based upon some melody that was heard earlier in the piece, as in sonata–rondo form. While rondo form was initially intended for use only with Classical period instrumental music, modern popular music combines instruments and voices and fits them into variations of this form.

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Rondo Form

Rondo, an instrumental form, balances repeated sections around a central, contrasting section: ABACABA. An ABA on each side of a contrasting C section is common rondo. Sometimes rondo is shortened by leaving off the final BA sections. Modern song form is a derivative of rondo form. Listen for rondo form in this music.

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Minuet and Trio Form

For whatever reason, humans seem to love things that occur in threes. Religions often have deities in groups of threes: Father, Son, and Holy Ghost in Christianity; Vishnu, Brahma, and Shiva in Hinduism, the world's third largest religion. We often think of things as having a beginning, middle, and end. Sonata form has three main parts. Rondo form also has three contrasting parts. *Minuet and trio form* is a ternary form in which each of the three parts is also ternary. We can represent the three main parts as A B A and the interior subparts as follows: a b a, c d c, and a b a. While sonata and rondo forms were commonly used in many ways during the Classical period, minuet and trio, a dancelike form, was almost completely limited to use in the third movement

Figure 4.09

Minuet and Trio Form

Minuet	=	A	=	aba
Trio	=	B	=	cdc
Minuet	=	A	=	aba

Outline of minuet and trio form.

of a four-movement instrumental work. Sometimes, a faster dancelike form called a *scherzo* was used in the late Classical period.

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Minuet and Trio Form

Minuet and Trio, a form based upon popular dances of the Classical Period, is a ternary form. Each section is also ternary. It's a three-within-three form with a specific performance practice regarding how the sections are repeated. Listen for the form in this musical example.

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Theme and Variations Form

While every other musical form from the Classical period uses sections that offer either repetition or contrast to create and maintain interest, *theme and variations form* uses both of these devices within a single section. This instrumental form has only one section, often containing two brief melodies. Each time the section is played, however, something about it is changed. Sometimes the rhythm can change, sometimes it can be the harmony, sometimes the texture can change, and sometimes multiple components can be altered. The form can be represented as A A' A'' A''' A''', etc. Each iteration of the section is usually about the same length.

Classical period theme and variation form evolved and became the basic form upon which almost all jazz is based. In jazz, a melody is usually presented in its entirety, whether vocally or instrumentally. What then follows is a performance of the underlying structure of the melody with an alteration of the melody above. Often the alteration to the melody is improvised, or created on the spot while it is being played. The melody can become so altered during improvisation that it almost becomes a different melody. This is especially true when multiple players take turns improvising within the same song. The glue that holds the song together, however, is the original melody's underlying structure and harmony.

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Theme and Variations Form

Theme and variations form has one primary section that is simply repeated again and again, with something being different in each repeat. In the Classical Period, the primary section usually had two subsections. Theme and variations is a cornerstone of jazz, with improvisations during each repeat. In jazz, there are usually two subsections, but organized differently. Listen for the form in this music.

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Symphony

As noted earlier in this chapter, an orchestra is a group of musicians. A *symphony* is a large work of music. A *symphony orchestra* is a group of musicians that plays symphonies. As might be expected from any musical form arising during the Classical period, the symphony is a specific organization of sounds into music. Classical symphonies have four movements, organized in a distinct pattern. The first movement is fast, usually using sonata form. The second movement contrasts and is slow, often in sonata, rondo, or theme and variations form. The third movement is dance related, usually in minuet and trio form, and the fourth movement is again fast to make for a big finish. It usually uses sonata or rondo form.

Figure 4.10

Structure of the Classical Symphony

- 1st movement—Fast
Common forms: Sonata, Rondo
- 2nd movement—Slow
Common forms: Sonata, Rondo, Theme and Variations
- 3rd movement—Dancelike
Common forms: Minuet and Trio, Scherzo
- 4th movement—Fast
Common forms: Sonata, Rondo

Structure of the Classical symphony.

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The Symphony

A Classical symphony is a large scale instrumental work made up of multiple movements, usually four. These movements make use of the forms we have studied. Symphony movements are usually arranged in an order of fast, then slow, then dance-like, and finally fast. Listen for form in this musical example.

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Classical Concerto

Virtuosity was recognized during the Classical period in much the same way as during the Baroque period. The Classical *concerto* was an instrumental form that provided that opportunity. Unlike the Baroque concerto that usually featured a small group of instruments, the Classical concerto was a show-off piece for a single player. These pieces contrasted the power and variety of timbre within the orchestra with the virtuoso abilities of the soloist. Composers wrote for various instrumental features. At the court where Haydn worked, he would often welcome a new musician by composing a concerto to feature this performer, regardless of the instrument the newcomer played.

The form of the Classical concerto was as highly structured as other forms of the Classical period. The concerto was similar to the symphony in many ways but had only three movements; the dancelike movement was dropped. The order of

Figure 4.11



A soloist performs a violin concerto with an orchestra.

the remaining movements was fast, slow, fast. During the fast first and third movements, it was quite common for the composer to notate a place near the end of the movement when the orchestra would stop and the featured performer would play an unaccompanied solo called a *cadenza*. These solos were usually not notated, and players were expected to improvise their solos.

Another difference between the concerto and the symphony can be found in the approach to the exposition section within sonata form. In the symphony, when the orchestra reached the end of the exposition, the players simply repeated it. The concerto was written with a double exposition that did not use direct repeats. The orchestra usually began and played through to the end of the exposition. The second time that the exposition was heard, it would be played by the soloist, providing a bit of contrast within what would have been a repeated section.

GIANTS OF THE CLASSICAL PERIOD

Three composers stand out as giants during the Classical period. They were of different generations, and all knew one another and one another's music. All came to live in Vienna, the musical center of the Western world during that time. Despite these similarities, they led very different lives. The changes in society during the Classical period can be marked not only in the music of these men but also in the lives that they led.

Franz Josef Haydn

The father of the Classical period was Franz Josef Haydn (1732–1809). Living a long life, he was active for most of the period, leaving his mark on almost all music of the time. Born the son of a wheelwright, the equivalent of a modern mechanic, Haydn came from a working-class background. Since women were not allowed to sing in church at that time, young boys were trained to sing the high parts. Haydn sang in his local church and displayed such a fine singing voice that he was offered the opportunity to attend a prestigious boarding school in exchange for singing in their choir, what we know now as the Vienna Boys Choir. He was forced to leave school when his voice changed, and he made his way playing music around Vienna while he studied music wherever possible. He was known to play at three different church services on Sunday mornings, hastening between churches to make most of his living. He eventually went to work for the Esterhazy family, an aristocratic family known for their ostentatious lifestyle and support of the arts. Haydn's terms of employment indicate that he was considered to be a skilled servant, nothing more.

The refinement of the printed music process during Haydn's lifetime, coupled with his employment with a family known for appreciation of the arts, led to a lucrative relationship with a publisher, resulting in Haydn being one of the best-known musicians in Europe but also being unable to leave his position to go on tour. During most of Haydn's lifetime, the aristocrats were so powerful that a person could not leave a job without their permission. After thirty years, upon the death of Nicholas Esterhazy, Haydn was released from service and immediately moved to Vienna, where he became friends with a young composer, Wolfgang Amadeus Mozart. When Haydn was approached to do a concert tour of Europe and London, he tried to talk Mozart into joining him. Mozart declined. On the night before leaving, as Haydn and Mozart had a drink to say their farewells, Mozart stopped and

asked Haydn not to go, saying that he would never see him again. Haydn scoffed at the remark, replying that he was old, but not that old. It turned out that the remark was prophetic, because Mozart was dead in less than a year.

During a tour, Haydn was approached by a teenager who showed him some music that he had written. The young man asked to come to Vienna to study with Haydn. Haydn replied that the young man should meet him there at the conclusion of Haydn's tour. When Haydn returned to his home in Vienna, his new student, Ludwig van Beethoven, was waiting for him.

Haydn is credited with developing most forms in use during the Classical period. His music represents that transition from the Baroque period. Much of his early music continued to use basso continuo as the foundation of his orchestra, in the same manner as in the Baroque period. Haydn played a role in helping to determine the makeup of the orchestra. He also became the example of how to compose music in the new style. Creative, playful, loved by his musicians, and unfortunately badly married to a woman whom few could love, Haydn was both a giant and a normal person—one who changed music in ways still felt today.

GUIDED LISTENING 4.08

Franz Josef Haydn and The Classical Concerto

A Classical concerto was a show-off piece for an individual instrumental performer and a larger group, usually an orchestra. The organization was much like that of a symphony and used the forms discussed previously, however the symphony's third, dance-like movement was not included. The result was a three movement work, organized as fast-slow-fast. Listen for alternating sections of soloist and orchestra and for form.

Music listening may be accessed from www.ourworldourmusic.com

Wolfgang Amadeus Mozart

The son of a professional violinist who worked in the court of the archbishop of Salzburg, Wolfgang Amadeus Mozart (1756–1791) possessed a once-in-a-century mind. He blossomed early, quickly learning to play the keyboard by listening to his older sister's lessons. By the age of six he could play piano and had learned violin from his father. At that same age, he made his first concert tour as a child prodigy. He spent most of the next decade on various tours and had the opportunity to hear and experience music of several areas. At the age of fifteen, he received an appointment to the archbishop's orchestra. Unfortunately, since Mozart's father was also employed in that orchestra, and since the archbishop felt that he did not need to pay two Mozarts who lived in the same household, Wolfgang's appointment was without pay.

Mozart tried to escape the archbishop but was not allowed to leave. During one of the archbishop's trips to Vienna, Mozart had an opportunity for his music to catch the ear of an even more powerful man, the emperor of Austria. The emperor asked Mozart to come to Vienna, and Mozart escaped Salzburg.

Mozart was immediately successful in Vienna. His music was extremely well received, and he had a supporter in the emperor. Unfortunately, the people of Vienna were fickle

and had short attention spans. Mozart's music did not remain as popular as it was initially. In addition, Mozart began a downward spiral, possibly related to overwork, disease, and/or drugs and alcohol that helped to bring about his death at the age of thirty-five..

He composed constantly, writing music as if he heard it already completed in his head. His skills were such that he could hear a piece of music only once and then play or write it entirely from memory. His somewhat abrasive personality made it difficult for him to maintain students, so often his only income was from writing and performing. Composing on his deathbed, he left a setting of the Requiem, a funeral mass, unfinished. His wife Constanze had Mozart's student complete it so that performances could help to bring in money to support the family. Accounts vary concerning Mozart's death, some stating that it was due to a lingering illness or other physical cause. Other accounts relate a quickly advancing disease, possibly even brought on by tainted food. Most agree, however, that Mozart was buried in the rain somewhere outside of Vienna in a commoner's, possibly pauper's mass, grave. We are not quite sure where.

Mozart changed opera through his ability to bring strong and shifting emotional content to his works. He developed new techniques for using woodwinds that capitalized upon the individual strengths of the instruments. In his short lifetime, he completed masterpieces in every Classical period musical form.

GUIDED LISTENING 4.09

Music of Wolfgang Amadeus Mozart

In his short life, Mozart wrote masterpieces in every form of Classical Period music. He not only brought new ideas to opera, as previously discussed, but also to approaches to composing instrumental music. He used instruments in new, intuitive ways, helped to clarify musical forms, and created melodies that are still heard today. Listen for familiar melodies and for form.

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Ludwig van Beethoven

Working at the end of and beyond the Classical period, Ludwig van Beethoven (1770–1827) wrote music that served as the high point of the Classical period and as the bridge to the next period. The son of a professional singer, Beethoven grew up in an abusive household. His father, an alcoholic, would often come home and beat the family members. Music became Ludwig's escape, initially not because of a great love of the art form but because his father, who wanted Ludwig to tour and make a lot of money for him just like Wolfgang Amadeus Mozart had done for his father, would leave him alone as long as Ludwig was sitting at the piano practicing. Hours of practice led to the development of skills that were supported by talent. When he made his first concert appearance, his father advertised him as being even younger, leading to years of confusion about his real age.

As a teenager, Beethoven played for Wolfgang Amadeus Mozart, who remarked, "Keep your eye on this young man. He's going to make a big noise in the music world, someday." Beethoven later played for Haydn, who invited him to come to Vienna to study. Beethoven's brooding, aggressive personality did not blend well with Haydn's playful, easygoing nature. Beethoven would not listen to Haydn's remarks, and the lessons soon ceased. Later, when

Beethoven had his first publishing opportunity, the publisher wanted to note on the music “Beethoven, a student of Haydn” in an effort to sell more copies. Beethoven refused, stating that Haydn had nothing to teach him.

Beethoven saw the decline of the aristocracy, the rise of democracy, Napoleon’s bombardment of Vienna, and many changes in society. He wrote his third symphony and initially dedicated it to Napoleon. When he and many became disillusioned with Napoleon, he scratched out the dedication from the conductor’s score of the music.

Beethoven wrote musical masterpieces in almost every Classical period form. His only attempt at opera, however, was unsuccessful, prompting him to never again attempt opera. His symphonies called for ever-larger orchestras and the addition of more wind instruments.

In his late twenties, Beethoven began to lose his hearing. Before long, he was completely deaf. His later works were possibly written for larger orchestras and more woodwinds and brass to help compensate for his disease. He wrote much of his music from what he only heard within his head. Despite this, he was financially successful and lived a life independent of control by aristocrats and court. He loved several women but never married. He left behind writing speaking of his “Immortal Beloved,” but no one knows who she was. He died in Vienna during a thunderstorm, and a crowd of 10,000–30,000 people attended his funeral.

Beethoven’s music built upon the advances made by Haydn and Mozart. His additions to Classical style included enhancing the emotional content and exploring the boundaries of harmonic understanding. Beethoven became the role model for musicians of the nineteenth century. His final symphony, one written by a musician who had gone deaf, was a celebration of the joys of life.

GUIDED LISTENING 4.10

Music of Ludwig van Beethoven

As the third of the three giants of the Classical Period, Beethoven was able to build upon the advances of Haydn and Mozart. He represents the highest point of music in this period and also provides a preview of the extreme emotionalism that will rule the next period in music. His music continues to move us today, two hundred years after it was written. Listen for familiar melodies, emotional approach, and for form.

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4.1 Worksheet



Name: _____

1. What is the time period of the Classical period?

2. What was the major contributing factor that changed society during the Classical period?

3. What factor contributed to the decline of the aristocracy at this time?

4. Describe the Age of Enlightenment and its influence on this time period.

5. Why was Napoleon Bonaparte deposed?

6. How does the Age of Enlightenment affect how we live today in America?

7. What deadly invention was first built by a harpsichord maker?

8. During the Classical period, elaborate and ostentatious displays of artwork gave way to art with the main characteristics of _____ and _____.

9. Musical activity began to shift from the _____ in the Classical period.

10. Name the three leading composers of the Classical period in the order of their appearance.

11. Since the aristocracy lost their influence and fortunes, composers needed to find new audiences or patrons. How did composers derive income during the Classical period?

12. Name and discuss at least two components of Classical period music that can still be found in the music of today.

4.2 Worksheet



Name: _____

1. Describe the differences between Baroque and Classical melodies.

2. How did opera change in the Classical period?

3. Who wrote the opera *Don Giovanni*? Describe the story.

4. Which new instrument became dominant in the Classical period? Why?

5. Pianos of the Classical period had about _____ keys. Today's pianos have _____ keys.

6. Which instruments made up a string quartet?

7. The term *orchestra* refers to _____

8. The common instrumental makeup of an orchestra in the Classical period was _____

4.3 Worksheet



Name: _____

The Classical period was the time of the development of many formal musical forms that we use today.
Describe and discuss each of the following musical forms:

1. Sonata form

2. Rondo form

3. Minuet and Trio form

4. Theme and variations form

5. Symphony

6. Classical concerto

4.4 Worksheet



Name: _____

1. Name the three giants of the Classical period.

2. The three giants of the Classical period knew one another. Explain their relationship to one another.

3. Why is Franz Josef Haydn called the Father of the Classical Period?

4. Wolfgang Amadeus Mozart was a child prodigy. How old was Mozart when he made his first concert tour?

5. How was Mozart able to escape to Vienna?

6. Although Mozart was still composing on his deathbed, he died at a relatively young age. How old was he when he died, and what contributed to his early death?

7. Ludwig van Beethoven also began playing and writing music at an early age. Music was his escape from

8. Beethoven was a student of _____ for a time.

9. What is one remarkable fact about Beethoven?
