

HISTORY OF WESTERN MUSIC I

MUS 3314-1

Dr. Tony Mowrer

Chapter 14

The Eighteenth Century: Haydn and Mozart

p. 484

Haydn and Mozart represent the *Classical Period* in much the same way that Bach and Handel represent the late Baroque. They are similar, yet very different.

F.J. Haydn---1732-1809

W.A. Mozart---1756-1791

Franz Joseph Haydn

Significant biographers---H.C. Robbins Landon and A. van Hoboken. Landon was a significant writer on music and culture in the time.

Haydn began his musical life as a choirboy at St. Stephen's in Vienna. When his voice changed, he was dismissed. At this point, he supported himself by doing odd jobs as needed in the city. This would include performing or composing. His real break came in 1761 when he was hired by Prince Paul Anton Esterhazy, a powerful and wealthy patron of the arts. For the next 30 years, and really for most of his career, Haydn served the Esterhazy family. His job there was to compose whatever the Prince wanted and train and supervise the music personnel. He was to keep the instruments in good repair. Additionally, he was responsible for two operas and two long concerts each week. He was also responsible for special operas and concerts throughout the year. And, he was responsible for the daily chamber music performed in the Esterhazy palace.

Like the music Bach composed, the music of Haydn reflects the circumstances of the time. Haydn wrote for the specific needs of his boss. When one Esterhazy died or moved on, the next in line had specific interests and Haydn conformed to those interests. Prince Paul Esterhazy played the *baryton*. Consequently, Haydn wrote nearly 200 pieces for the *baryton*.

Note the picture of *Esterhaz* <on p. 485

Because of the constant comings and goings at *Esterhaz* < Haydn was able to keep abreast of the world of music. He was also free to experiment as he wished. Much was written in Haydn's name. Some is genuine Haydn. Other compositions are not. We don't know everything Haydn composed. He was responsible for at least the following.

108 Symphonies

26 Operas (11 of which are lost)

Several Masses

68 String Quartets

4 Oratorios

Other miscellaneous works

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Haydn's first 92 symphonies were completed by 1789. His early symphonies (not all 92) were in the standard three movement form of the Italian overtures. Later, Haydn turned to the (now) more standard four movement form. Their order typically is:

I Allegro

II Andante Moderato

III Minuet/Trio----The Minuet/Trio became common to most classical symphonies

IV Allegro

Form of the Minuet/Trio

The Minuet is in two parts---A repeated A section followed by A' that is also repeated.

The Trio is in the same key and is shorter and lighter.

The Minuet returns, this time with no repeats.

Listen NAWM 97

Listen NAWM 98

The crowning glory of Haydn's symphonies tended to be the *Finale*. It was an Allegro or Presto movement in *Sonata* or *Rondo* form or, sometimes a combination of these forms. They would be in 2/4 time or in *cut* time.

Listen NAWM 77 (4th movement) for an example of *Sonata Rondo* form.

Listen NAWM 99

The symphonies of 1771-1774 illustrate Haydn's reaction to the *sturm und drang* movement. These include symphonies #44, 45, and 47. Much of Haydn's output in this time was in a minor key. These symphonies tended to be:

- On a larger scale
- More dramatic
- Almost a romantic warmth in the slow movements
- The slow movements were frequently a theme and variation
- Haydn used remote tonalities in these works---f# minor, for example

The symphonies of 1774-1788 were:

- More smooth
- Predominately cheerful and robust
- More festive
- Frequently included a slow introduction passage in the first movement
- Haydn gave the wind instruments more responsibility in these works

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Haydn was invited to write 12 symphonies for London audiences. These date from 1790. Called the *London Symphonies*, they were hailed by the London audiences as the greatest in the world.

These are:

- More grand than ever before
- More brilliant than ever before
- More harmonically daring than ever before
- Have a more intensified rhythmic drive than ever before

One example is symphony #94. Haydn includes a novel *ff* to startle the audience. Additionally, Haydn employed the so-called *Turkish Instruments* in these symphonies.

These include:

- Triangle
- Cymbals
- Bass drum

In the Military Symphony (#100), we hear a trumpet fanfare. In the Clock Symphony (#101), we hear a ticking accompaniment.

Haydn includes trumpets and timpani in the orchestra and the woodwinds become even more important.

Vocal Works

Haydn is not really known for his operas, but he did compose several. He also arranged and produced 75 while at *Esterhaz* which was a center of opera development. Haydn knew he could not compete with Mozart in the realm of opera. So, he focused on other vocal forms and we know him better for these than opera. Haydn wrote many masses and other church music. These are *orchestrally conceived*. His real triumphs are his oratorios.

Haydn was introduced to the oratorios of Handel while in London. The effect Handel's music had on him is clear in the choruses of *The Creation*, a synthesis of Genesis and *Paradise Lost*, and *The Seasons*. Both of these works display a love for nature---a romantic tendency.

The Creation depicts God as a craftsman more than a creator. The opening depiction of chaos (in the overture) introduces chords that foreshadow Wagner. This work was two years in composition. The translator was one Baron van Swieten. In this work, Haydn sparked a new love for choral singing. We find the archangels Gabriel, Uriel, and Raphael playing an integral role in the work.

Part 1 displays the first four days of Creation while Part 2 displays days five and six. Part 3 displays the happiness of Adam and Eve.

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W.A. Mozart

Mozart was born in Salzburg, the seat of an archbishop and a lively center for the arts. His father, Leopold, was assistant director of the Archbishop's chapel. Leopold was a decent composer and the author of a treatise on violin playing. When he discovered the musical brilliance of his son, Leopold dropped all personal goals in order to teach and develop his son and his reputation by taking him on tour.

By 1762 (age 6), Mozart was a virtuoso on the clavier and performed on violin and organ. His performances included prepared works, sightreading, and improvisation. He composed his first minuets by 1762, his first symphony by the age of 9, his first oratorio by 11, and his first opera by the age of 12. He is credited with over 600 compositions, catalogued by Ludwig von K`chel in 1862. We refer to *K* numbers to identify Mozart's works. Periodically new compositions are found.

Mozart seemed to compose with few difficulties. In his autographs, there is no evidence of real effort.

In addition to the influence of his father, Mozart was influenced by Schobert and J.C. Bach. Much of Bach's output parallels that of Mozart. He was also deeply influenced by the Italians.

Haydn was also a strong influence on Mozart as well as the *sturm und drang* movement. His symphony in g minor (K 183) is from this period and also displays unity and an expansion of form.

Mozart nearly always includes a contrasting second theme. His themes are thoroughly worked out and he sometimes dispenses with the development section. Sonata form with Mozart is not an adventure. He tended to follow the established. Most of Mozart's compositions were written for specific occasions, audiences, performers, etc.

In 1781, Mozart left Salzburg and went to Vienna. Initially things went well, but he was unable to find a permanent position. His expenses mounted and his health failed. His *immortal* works date from 1781-1791. These are a perfect synthesis of all styles and content. Mozart's principal influences became Haydn and J.S. Bach. From the latter, Mozart learned counterpoint.

Possibly Mozart's greatest symphonies were written in Vienna. These include:

Haffner #35

Prague #38---this has one of Mozart's greatest development sections

Linz

Symphony in Eb (k. 543)

Symphony in g minor (k. 550)

Jupiter, Symphony in C (k. 551)

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The symphonies in Eb, g, and C were composed in six weeks during the summer of 1788.

Mozart developed the symphonic concerto. His piano concertos, in particular, are outstanding examples of that type of composition. No-one compares with Mozart in this genre. The concerto had three movements in *Fast/Slow/Fast* order. The first movement was in the *concerto/ritornello* form as in the past. The second movements were aria-like and the third movement was dance-like.

Listen NAWM 102

Mozart composed 11 operas. Most of these are comic in nature—*German singspiel* or *Italian Comic Opera*. Mozart believed that the poetry should serve the music. Note the difference in his philosophy and *musica reservata* of Josquin.

Among Mozart's operas, possibly his best known and most performed are:

Marriage of Figaro---Libretto by da Ponte
Don Giovanni---Libretto by da Ponte
Cosi Fan Tutti---Libretto by da Ponte
The Magic Flute

In Figaro we find old love between old royalty and new love between peasants. Giovanni is the tale of Don Juan.

Listen NAWM 103

Also, listen to the Queen of the Night aria from *The Magic Flute*.

Mozart was a member of the *Freemasons*. *The Magic Flute* has much symbolism associated with Freemasonry.

One of Mozart's most intriguing works is his *Requiem Mass*. He never actually finished the work. There were rumors regarding this composition---the play and movie, *Amadeus*, is derived from these rumors. Actually, this was not commissioned by Salieri. Rather, a Count Franz von Walsegg commissioned the work. After Mozart's death, one of his students, Süssmayer, completed the work based on sketches Mozart left behind. Mozart only completed the *Requiem Aeternam* and the fugue in the *Kyrie*. The *Sanctus*, *Benedictus*, and *Agnus Dei* had not been written down at all. Süssmayer was able to complete these movements because he had discussed the work completely with Mozart before his death.