

1750-1770 = ???

Active but often "nameless" period – sometimes known as "Pre-Classical" or GALLANT STYLE or Rococo

C.P.E. Bach – more famous than his dad (J.S.)

- The Classical Style**
- CLARITY
 - REGULAR PHRASES
 - CONTRAST BECOMES STRUCTURAL, EVEN NARRATIVE
 - MOTIFIC RATHER THAN MELODIC
 - MOTIFIC MATERIAL IS "WORKED OUT"

Overview

The SYMPHONY emerges

CHAMBER MUSIC emerges

OPERA continues & evolves

Three major composers:

HAYDN

MOZART

BEETHOVEN



Listening example

Haydn -- first movement from Sonata in C Major, No. 50

- clarity of texture
- contrast of mood within one movement
- piano sonata (3-movement work for solo piano)
- short motivic ideas rather than long melodies
- sonata form

Haydn



Don't write this down:

- 104 symphonies
- 60 Piano sonatas
- 68 String quartets
- 25 Operas (10 lost)
- Masses & oratorios

THE POINT: plenty of chances to experiment with form

The string quartet – a chamber music ensemble

-- The string quartet as an ensemble is made up of 2 violins, viola and cello.

-- The **string quartet** as a musical genre is a multi-movement work similar to the symphony in that it usually has 4 movements, usually

- I. sonata form – fast
- II. slow – lyrical, often variation form
- III. medium tempo dance movement
- IV. fast – rondo (ABACA) form

Esterháza



A private laboratory for Haydn and his development of classical forms

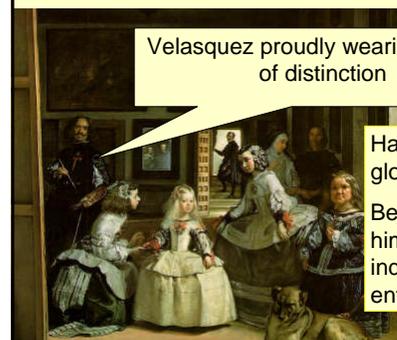
- 30 years of support, isolated but not cut-off from the world . . . 2 operas & 2 concerts *every week*, almost daily chamber music, his own 25-member orchestra

Listening example

Haydn -- first movement from **String Quartet in C Major, Opus 76 No. 3, "Emperor"**

- clarity of texture
- four-part texture with different roles or personalities for each part, as if the music was a conversation among four people
- short motivic ideas rather than long melodies
- sonata form, single theme

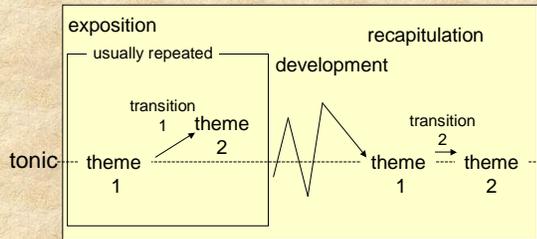
A digression: the social status of the artist



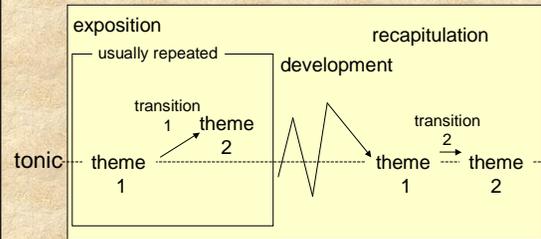
Velasquez proudly wearing a mark of distinction

Haydn a (very glorified) servant
Beethoven fancied himself to be independent – an entrepreneur

Sonata Form



Sonata Form



The Classical Style

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Mozart



Only 35 years
on the planet

Mozart listening example

1st movement from
Symphony No. 40 in G minor
Minor key
Sonata form – very clear
motivic
p. 314-16 in text



Mozart



40+ symphonies
23 string quartets
piano sonatas
27 piano concertos
masses
20 operas

Mozart listening example

first movement from **Symphony No. 35 in D Major, K. 385, "Haffner"**

- begins with a huge leap; there is a variety of articulations and textures
- clarity of texture and clarity of musical ideas
- sonata form: the modulation to the second theme/key is complete at about 1:30; the development section starts at about 2:34; the recapitulation begins at about 3:29.
- major key
- the development section plays with the contrast of minor keys to the home key of the piece, which is major

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Mozart listening example



1786

- finale from Act II of ***The Marriage of Figaro***
- an ensemble scene (six voices)
- contrasting emotions presented simultaneously (compare that to the Baroque ideal aesthetic of Affect, one mood or emotion per piece)

SUMMARY – 18TH CENTURY

- IDEAS – Enlightenment & rationalist Criticism
- ART – 3 genres: Rococo, Neo-Classical, Bourgeois (Genre)
- MUSIC – Genres such as the SYMPHONY and the STRING QUARTET emerge, all emphasizing CLARITY of musical ideas and the organization of CONTRAST, as exemplified by SONATA FORM
- key composers: HAYDN, MOZART & early Beethoven

Mozart and opera



Da Ponte – librettist

- all voice ranges used (instead of the Baroque's treble + bass preference)
- ensembles (groups of solo voices) now contrasted with arias and recitative
- several operas about contemporary characters, not mythological figures or ancient history from Rome or Greece (although he did a few of those, too)
- biting social commentary: the decadent aristocracy is compared to the normal, happy, healthy lust and love of the common folk
- recitative still used
- some in German with spoken dialogue