

Grout, Chapter 23
Classic Music in the Late Eighteenth Century

1. [519] What are the ways that musicians could earn a living?
2. What are Haydn's and Mozart's circumstances?
3. (520) What are Haydn's years?
4. What were Haydn's duties? (See SR on p. 522.)
5. Who succeeded Paul Anton?
6. What are the two residences?
7. What were the facilities for performance?
8. [521] SR: Haydn was born in _____, which is near _____. Was his father a musician? At 7 he became a _____ until age _____. There he learned _____, _____, and _____. He supported himself as a freelance _____, _____, and _____. He mastered _____. In 1757 he became a music director for _____. In 1760 he married Maria Anna Keller. Happy?
9. SR: In 1761 he began work for _____. Who catalogued Haydn's works? In 1784 Haydn met _____. What was he doing between 1790 and 1795? Who was his employer after 1795? By 1802 he was done composing.
10. SR: List Haydn's works.
11. (522) How many concerts a week? How many orchestra musicians?
12. What instruments did his employer (Nikolaus) play?
13. (523) What advantage was gained in the 1779 contract? How did he combat copyright violations?
14. Who was the English impresario/violinist?
15. (524) SR: What was the secret of composition?
16. Write a summary statement about Haydn's compositional practice using the example 23.1 (pp. 524-27).
17. (527) Describe Haydn's compositional process.
18. (528) Why is Haydn called the father of the symphony?
19. (537) What about the numbering/naming of Haydn symphonies?
20. Describe a typical Haydn symphony.
21. Symphony No. 88 is selected for examination. Could you do the same thing with another Haydn symphony?
22. A sonata form where the second theme is based on the first is called a monothematic sonata form.
23. (538) One of Haydn's techniques in late symphonies is the use of *fausse reprise* (false recapitulation) to fool the listener into thinking that he has returned to the first theme in the tonic key (recapitulation) but after a few measure continues the development section.
24. (539) What form can the second movement have?

25. TQ: Can you diagram a minuet and trio form? Assuming that you can, what is the key relationship between the minuet and trio? Why is the trio so called?
26. How does the last movement compare with the first? Describe the form of symphony no. 88. What other form might he use? TQ: Could you diagram a sonata-rondo form? The finales often have the character of a ____.
27. (532) Haydn's first symphonies (1757-61) are scored for what instrumentation and had how many movements? Tempi?
28. Between 1761 and 1767 Haydn wrote how many symphonies? What instruments are added? What is an unusual feature about symphonies nos. 6-8 (which I think are atypical).
29. The symphonies of 1768-72 are more mature. Some are in a minor key and are called _____ symphonies.
30. The next set is 1773-1781. In the 1780s Haydn composed for the public. How many symphonies in the Paris group? TQ: Anything?
31. (533) There are two sets of six London symphonies. The orchestra is large (pairs of each instrument).
32. What was Haydn's purpose in the Surprise symphony? What other devices did he use? What are the Turkish instruments?
33. (534) Who is the father of the string quartet?
34. Haydn's early quartets resembled what? TQ: What does that mean? What are the opus numbers?
35. The next sets (opp. 9, 17, 20) have ____ movements. The second movement is the _____. The two surprises are:
36. (535) In the op. 33 set, he substituted the _____ for the _____. What does the term mean?
37. During the last period, Haydn produced ____ more quartets. What are the features that lead to the next century? TQ: Who wants to confirm this?
38. (536) What was the function of keyboard sonatas and trios? How many movements? What did the violin and cello do in these keyboard trios?
39. In 1776 what were Haydn's most important works (according to him)?
40. How many operas? What kinds? Evaluation?
41. How many masses? Name the important ones.
42. (537) While in England, Haydn became acquainted with Handel's oratorios. He later wrote two. Name them. What language?
43. (538) Upon what works did Haydn's legacy rest?
44. Know Mozart's dates.
45. Compare Haydn's and Mozart's positions.
46. (539) SR: What is the author's name? What is he arguing? Can you differentiate?

47. (539) Leopold became _____ in 1763. He devoted himself to his children's advancement. Wolfgang's sister's not-nickname was _____. Both children played the keyboards, but Wolfgang also played the _____.
48. (540) SR: Mozart was born in _____, _____. His father was a _____, _____, and don't forget author in the archbishop's service. Wolfgang was a child _____. By age three he had developed _____; at 5 he could _____; at 6 he was _____; at 7 he could _____. Leopold took Wolfgang and his sister, _____, touring. Before 18 he had composed about _____ works, some of them major undertakings. Between 1772 and 1780 Wolfgang's position was that of _____. From 1781 until his death he resided in _____. His income was derived from _____, _____, and _____. In 1782 he married _____. They had _____ children, _____ of whom survived infancy, and _____ became a composer. In the late 1780s Wolfgang has _____ problems. Mozart wrote _____ works. His catalog was created by _____ in _____. His works are identified by _____ and it's supposedly a _____ catalog.
49. SR: Make a list of his works.
50. (540) Between 1762 and 1773 Mozart went on a series of tours.
51. (541) Wolfgang absorbed different musical styles. In Paris he admired the work of _____. In London, it was _____.
52. (542) Why did Nannerl stop touring in 1769?
53. In Italy he studied with _____. The influence of _____ can be seen in the symphonies.
54. (543) Wolfgang was unhappy in Salzburg, where he served from age 16 for 8 years. He left Archbishop _____'s service in 1780 and stayed in _____.
55. How did Mozart support himself in Vienna?
56. (544) Money problems began in _____. He borrowed from brother Freemason _____. Apparently, the problem was:
57. (545) Mozart benefited from three composers. Who were they and how did he become acquainted with their music?
58. Mozart's style is well represented in what genre? Why? Name the types.
59. How do Mozart's themes differ from Haydn's?
60. (546) What makes Mozart's music interesting is the _____ of style within the work.
61. (547) The differing styles in classic period music are known as _____.
62. Between 1782 and 1785, Mozart wrote six string quartets (K. 387, 421, 428, 458, 464, and 465) and dedicated them to _____ as op. 10. TQ: What indications are there that they were composed as a set?
63. What other works are cited as excellent chamber works? What's the instrumentation of the quintets?

64. (548) What was the function of serenades and divertimentos? Describe the most familiar one and the most dramatic/substantial one.
65. Why did Mozart write piano concertos?
66. What does Mozart do at the cadenza that's unusual? What else does he do (549)?
67. (550) What key is possible for the second movement? What form? What form for the third movement? How many cadenzas?
68. What are the two balances mentioned in the second full paragraph?
69. Symphonies. Mozart wrote ___ before Vienna; ___ after. His early symphonies were in ___ movements following the _____ style; the later were in ___ movements. List the six.
70. What are the unusual features (see the last paragraph)?
71. (551) What finale is the author excited about? Why? Where does the melody come from? What is an *ars combinatoria*?
72. (552) I guess make a list of Mozart's operas. The narrative is a hit and run. It would be better to know why these are significant. Get what you can.
73. (553) SR: What is Mozart trying to do?
74. Continue the list of operas.
75. What are characteristics of Turkish music? TQ: Can you spell *Janissary*?
76. The Da Ponte librettos contain serious and comic characters. What's the term for middle-ground ones?
77. (554) What was objectionable about the Marriage of Figaro?
78. What is remarkable about the first scene in Don Giovanni? Throughout the opera, there are three levels of characters. What are they? How is that illustrated in the finale of Act I?
79. The author exposes Donna Elvira. To which class does she belong according to Mozart?
80. (556) In the *Magic Flute* Mozart combines different styles, but this time with _____ symbolism.
81. What's the paradox of Mozart's church music?
82. Comment on the Requiem.