

Grout, Chapter 23
Classic Music in the Late Eighteenth Century

1. [519] What are the ways that musicians could earn a living?
Court, city, church; teaching, performing, composing on commission or for publication
2. What are Haydn's and Mozart's circumstances?
Haydn worked for a patron and had a life of relative stability; Mozart was a freelancer who had to find money where he could
3. (520) What are Haydn's years?
1732-1809
4. What were Haydn's duties? (See SR on p. 522.)
Compose for the prince, conduct performances, train and supervise all the musical personnel, keep the instruments in repair as summarized from the SR
5. Who succeeded Paul Anton?
Nikolaus. This is not the same Nikolaus II from the SR on the previous page
6. What are the two residences?
Eisenstadt (south of Vienna) and Eszterháza
7. What were the facilities for performance?
Opera theater, marionette theater, two large music rooms
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?
Rohrau, Vienna; no; choirboy, 17; singing, harpsichord, and violin; musician, composer, and teacher; Fux; Count Morzin
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.
Paul Anton Esterházy; Anthony van Hoboken; Mozart; touring in London; Nikolaus II Esterházy
10. SR: List Haydn's works.
104 symphonies, 20 concertos, 68 string quartets, 29 keyboard trios, 126 baryton trios, 47 keyboard sonatas, 15 operas, 12 masses, The Creation, The Seasons, numerous other ensemble, keyboard, and vocal works
11. (522) How many concerts a week? How many orchestra musicians?
One, operas on special occasions, daily chamber music; 25
12. What instruments did his employer (Nikolaus) play?
Cello, viola da gamba, baryton
13. (523) What advantage was gained in the 1779 contract? How did he combat copyright violations?
Haydn could sell his music; he sold the same music to multiple publishers
14. Who was the English impresario/violinist?
Johann Peter Salomon
15. (524) SR: What was the secret of composition?
Contrast
16. Write a summary statement about Haydn's compositional practice using the example 23.1 (pp. 524-27).
Simple yet sophisticated; theme has three elements; rhythm, phrasing, and harmony keep the music moving; he uses expansion, delay, and drama; he uses wit that is understood by those in the know; it's appealing to both types of listeners.
17. (527) Describe Haydn's compositional process.
Improvising at the keyboard until finding a theme, worked out the main melody and harmony on one or two staves; worked on sections not necessarily in the order of the completed composition; wrote out the score
18. (528) Why is Haydn called the father of the symphony?
Set the pattern
19. (537) What about the numbering/naming of Haydn symphonies?
He didn't do it and they are not numbered in their correct order; he named some of the symphonies
20. Describe a typical Haydn symphony.
First movement – sonata form, allegro, often with a slow introduction
Second movement – slow in a different key (IV or V)
Third mvt. – minuet
Fourth mvt. – fast in a sonata or rondo form
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 measures continues the development section.
24. (539) What form can the second movement have?
Sonata ("w/o repeats"), theme and variations; ABA

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?
Yes, I can!; same (maybe with mode change) or related; lighter, three-voice orchestration
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 ____.
Faster and shorter; monothematic sonata form; rondo or sonata-rondo form; yes, I could!; contradanse
27. (532) Haydn's first symphonies (1757-61) are scored for what instrumentation and had how many movements? Tempi?
2 oboes, 2 horns, strings; 3; fsf
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).
30; flute and bassoon; solo passages
29. The symphonies of 1768-72 are more mature. Some are in a minor key and are called _____ symphonies. Sturm und Drang (storm and stress, after a 1776 play by Klinger)
30. The next set is 1773-1781. In the 1780s Haydn composed for the public. How many symphonies in the Paris group? TQ: Anything?
6 (nos. 82-87); the six-pack idea
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?
Novel and startling, different from his pupil Ignaz Pleyel, who was known for melody; folksong (103 and 104 finale), Turkish and military music (100/2), clock (101/2); triangle, cymbals, bass drum
33. (534) Who is the father of the string quartet?
Haydn; all these must be illegitimate since he didn't have any children of his own by his wife Maria ;-)
34. Haydn's early quartets resembled what? TQ: What does that mean? What are the opus numbers?
Divertimentos. Multi-movement works that could have dance movements; probably a lighter, less unified style than what one might think for a cohesive string quartet. 1 and 2
35. The next sets (opp. 9, 17, 20) have ____ movements. The second movement is the _____. The two surprises are:
4; minuet; minor keys and fugal endings (three of op. 20)
36. (535) In the op. 33 set, he substituted the _____ for the _____. What does the term mean?
Scherzo; minuet; scherzo = joke or trick; scherzando = joking or playful
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?
- 34; chromatic progressions, chromatic chords, enharmonic changes, fanciful tonal shifts
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?
For amateurs to play in private for their own enjoyment; fsf; double the bass line and melody respectively
39. In 1776 what were Haydn's most important works (according to him)?
Three operas, an Italian oratorio, and his Stabat Mater (1767)
40. How many operas? What kinds? Evaluation?
15+ Italian operas, most were comic; three were serious (Armida; 1784); not part of the repertoire
41. How many masses? Name the important ones.
6 (1796-1802); Mass in Time of War; Lord Nelson Mass; Thereisenmesse; Harmoniemesse (wind band mass); 4 soloists, chorus, full orchestra
42. (537) While in England, Haydn became acquainted with Handel's oratorios. He later wrote two. Name them. What language?
The Creation, The Seasons; in German and in English
43. (538) Upon what works did Haydn's legacy rest?
The works of the 1770s to 1790s
44. Know Mozart's dates.
1756-1791
45. Compare Haydn's and Mozart's positions.
Mozart never had a position. He freelanced.
46. (539) SR: What is the author's name? What is he arguing? Can you differentiate?
Edmund Burke. Difference between beautiful and sublime. The sublime is astonishment. Sublime: vast, rugged, all-consuming, solid/massive, passion, pain (?) Beautiful: small, smooth/polished, light/delicate, pleasure (?), admiration/reverence/respect

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 _____.
Deputy Kapellmeister, Maria Anna (1751-1829), violin
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.
Salzburg, Austria; violinist, composer; prodigy; perfect pitch!; play the harpsichord; composing; read at sight, harmonize melodies on first hearing, improvise on a tune given him; Nannerl; 160; 3d concert master; Vienna; teaching, composing, concertizing; Costanze Weber; 6, 2, 1; money; Ludwig von Köchel, 1862, K. plus a number, chronological
49. SR: Make a list of his works.
Die Entführung aus dem Serail, The Marriage of Figaro, Don Giovanni, Così fan tutte, The Magic Flute, 15 other operas and Singspiele; 17 masses, Requiem; 55 symphonies, 23 piano concertos; 15 other concertos; 26 string quartets; 19 piano sonatas; numerous songs, arias, serenades, divertimentos, dances; many other vocal and instrumental works; symphony nos. 1-41 and piano concertos nos. 1-27 assigned by publishers
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 _____.
Johann Schobert; Johann Christian Bach
52. (542) Why did Nannerl stop touring in 1769?
Women were not permitted to pursue a career in music because it was not their social function
53. In Italy he studied with _____. The influence of _____ can be seen in the symphonies.
Padre Martini; Sammartini
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 _____.
Colloredo; Vienna
55. How did Mozart support himself in Vienna?
Early success with *The Abduction*, pupils, his own performances, impresario, composing, appoint chamber music composer to the emperor (1787)
56. (544) Money problems began in _____. He borrowed from brother Freemason _____. Apparently, the problem was:
1788; Michael Puchberg; his inability to manage his own affairs
57. (545) Mozart benefited from three composers. Who were they and how did he become acquainted with their music?
Haydn, who spent winters in Vienna; Bach and Handel through Baron Gottfried van Swieten, librettist for Haydn's last two oratorios and Austrian ambassador to Berlin
58. Mozart's style is well represented in what genre? Why? Name the types.
Piano music; he was a keyboard virtuoso; sonatas, fantasias, variations, rondos, piano duets (=piano four hands)
59. How do Mozart's themes differ from Haydn's?
Haydn used small motives or a series of contrasting gestures; Mozart wrote songlike melodies with antecedent and consequent phrases
60. (546) What makes Mozart's music interesting is the _____ of style within the work.
Contrast
61. (547) The differing styles in classic period music are known as _____.
Topics
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?
Haydn; none
63. What other works are cited as excellent chamber works? What's the instrumentation of the quintets?
String quintets (K. 515 in C, K. 516 in G); 2 violins, 2 violas, cello; quintet for piano and winds (K. 452), 3 flute quartets, oboe quintet, horn quintet, clarinet quintet.

64. (548) What was the function of serenades and divertimentos? Describe the most familiar one and the most dramatic/substantial one.
Background music (garden parties, outdoor performances, weddings, birthdays, concerts at homes of friends and patrons); Eine kleine Nachtmusik, four mvts., string quintet; Serenade in C Minor, K. 388, with a canonic minuet/trio and a variation form finale
65. Why did Mozart write piano concertos?
For his own use
66. What does Mozart do at the cadenza that's unusual? What else does he do (549)?
Interrupts the final ritornello; has the orchestra play during the solo passages; Bach uses the closing there for later ritornellos, Mozart uses the transition; Mozart has a new theme in the development
67. (550) What key is possible for the second movement? What form? What form for the third movement? How many cadenzas?
Subdominant (dominant or relative); sonatina, theme and variations, rondo; rondo or sonata rondo; one in each movement
68. What are the two balances mentioned in the second full paragraph?
Not to get too showy; be aware of the listener but write sophisticated stuff
69. Symphonies. Mozart wrote ___ before Vienna; ___ after. His early symphonies were in ___ movements following the _____ style; the later were in ___ movements. List the six.
50; 6; 3; Italian; 4; Haffner K. 385; Linz, K 425; Prague, D major, K. 504; E-flat major, K. 543; G minor, K. 550; C major, K. 551, Jupiter
70. What are the unusual features (see the last paragraph)?
K. 385 and 551 have loud, forceful openings; K. 425, 504, 543 have slow introductions that are suspenseful; K. 550 begins with a soft beginning
71. (551) What finale is the author excited about? Why? Where does the melody come from? What is an ars combinatoria?
41; there are five different elements in the coda; Fux; art of combination and permutation as a means of achieving melodic variety
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.
La finta semplice (pretend simpleton), buffa, 1768
Bastien und Bastienne, Singspiel, 1768 (both for Vienna)
2 opera seria for Milan in the 1770s
La finta giardiniera, (pretend gardener), buffa, 1775, Munich
Idomeneo, seria, 1781, Munich
Die Entführung aus dem Serail, Singspiel, 1782, Vienna
73. (553) SR: What is Mozart trying to do? Reveal the character by the music
74. Continue the list of operas.
The Marriage of Figaro, buffa, 1786, da Ponte
Don Giovanni, drama giocoso, 1787, da Ponte, Prague
Così fan tutte, buffa, 1790, da Ponte
La clemenza di Tito (Mercy of Titus), 1791, Prague, seria
Magic Flute, Singspiel, 1791, Vienna
75. What are characteristics of Turkish music? TQ: Can you spell *Janissary*?
Shrill winds, drums, cymbals, exaggerated first beats, simple harmonies, melodies, and textures.
76. The Da Ponte librettos contain serious and comic characters. What's the term for middle-ground ones?
Mezzo carattere
77. (554) What was objectionable about the Marriage of Figaro?
Beaumarchais' play had nobles chasing after commoners and nobles are above that. :)
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?
Mixture of opera buffa and seria; nobility in seria, comic in buffa, and Don Giovanni moves back and forth; minuet for the nobles, a contredanse for Don Giovanni/Zerlina, and a rustic waltz for Leporello/Masetto.
79. The author exposes Donna Elvira. To which class does she belong according to Mozart?
Buffa. She starts serious but winds up buffa.
80. (556) In the *Magic Flute* Mozart combines different styles, but this time with _____ symbolism.
Freemasonry
81. What's the paradox of Mozart's church music? Though he was employed by an ecclesiastical leader, his church music does not figure among his major works with the exception of the Mass in C Minor, Ave verum corpus, and Requiem
82. Comment on the Requiem.
Commissioned by Count Walsegg in July 1791. Mozart was busy with two operas. It was left unfinished at his death. Franz Xaver Süssmayr completed it.