

# United States Academic Decathlon

**Music of the Classic Era:  
Legacy of Haydn, Mozart, and Beethoven.**



## **Classic Era - 1750 - 1800**

**(aka “Age of Enlightenment” or “Age of Reason”)**

**Some significant historical events:**

**First volumes of Encyclopédie are published (1751);**

**French and Indian Wars (1756);**

**Industrial Revolution gets started (patent of steam engine  
(1769); spinning jenny (1770); cotton gin (1793);**

**Founding of the California missions (1769, San Diego);**

**Declaration of Independence (1776);**

**U. S. Constitution (1789)**

**French Revolution (1789-94).**

**Composers: Mozart, Haydn, Beethoven.**

**Musical Life: continues to be dominated by  
aristocracy, but the middle class begins to emerge.**

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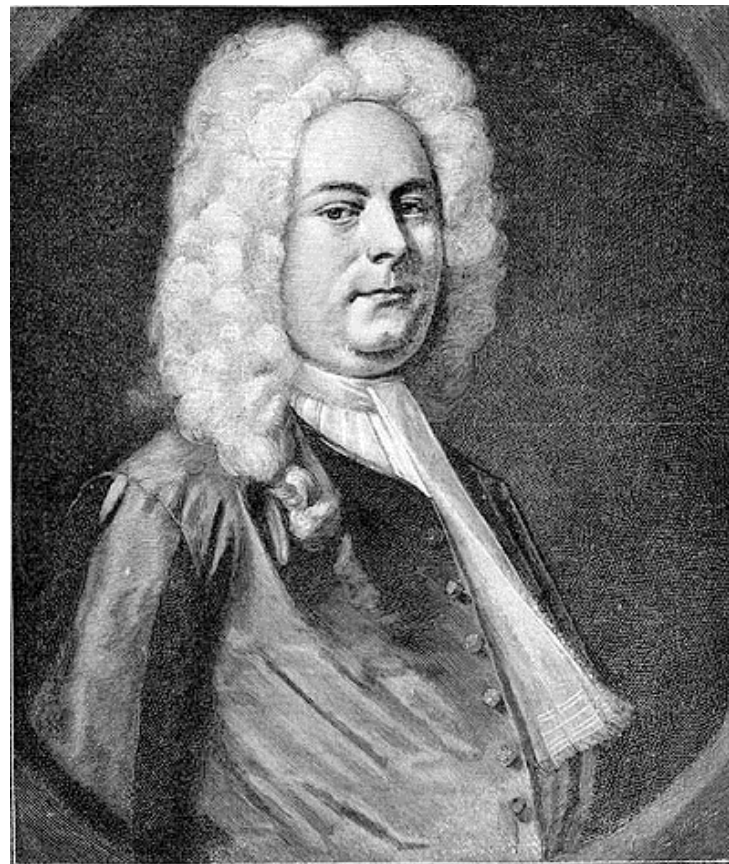
**Some significant new musical developments:**

- **The harpsichord is replaced by the early piano;**
- **The clarinet finds its place in the orchestra;**
- **Composers tend to flesh out the inner parts of compositions, thus removing the need for improvisation by keyboard players as in the Baroque;**
- **Incidental solos by wind instruments appear more frequently in orchestral works;**
- **It is the first great era for composition of symphonies and string quartets.**

## Two Masters of the Late Baroque Who Influenced the Classic Era.



**J. S. Bach**  
**1685 - 1750**



HANDEL, PAINTED BY DENNER.  
(By permission of Alfred Littleton, Esq.)

**G. F. Handel**  
**1685 - 1759**



**Gottfried van Swieten**  
**1733 - 1803**

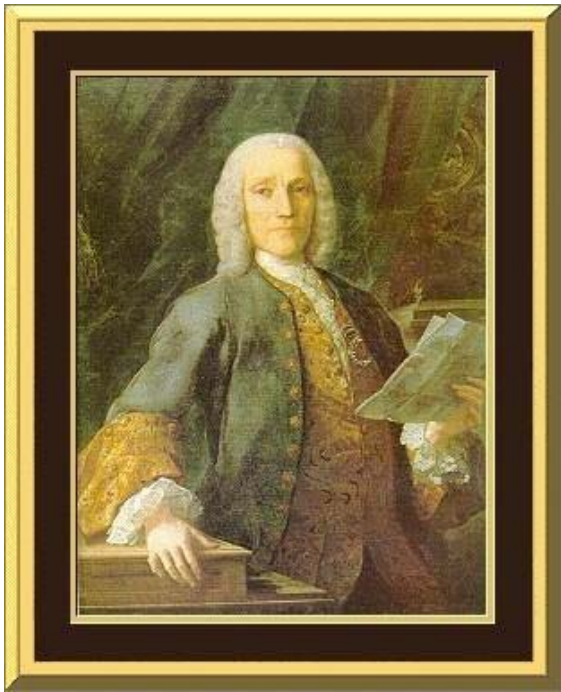
## **The “Bach Connection” to the Classic Era.**

**Baron, diplomat, librarian,  
amateur musician, librettist,  
music patron.**

**His taste for music of the  
Baroque was essential to the  
later adoption of Baroque  
stylistic ideas by Mozart,  
Haydn and Beethoven.**

**He arranged the texts for  
Haydn’s *The Creation* and *The  
Seasons*, et al.**

## Three Who Led the Way:



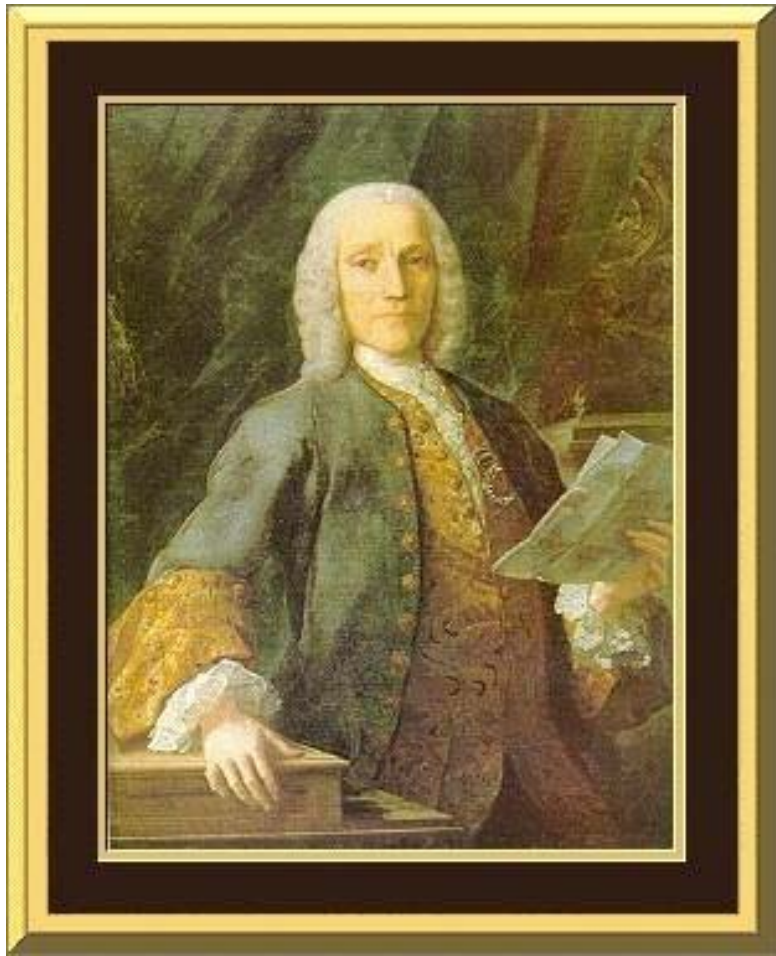
**Domenico Scarlatti**  
**1685 - 1757**



**C. W. von Gluck**  
**1714 - 1787**

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are needed to see this picture.

**C. P. E. Bach**  
**1714 - 1788**

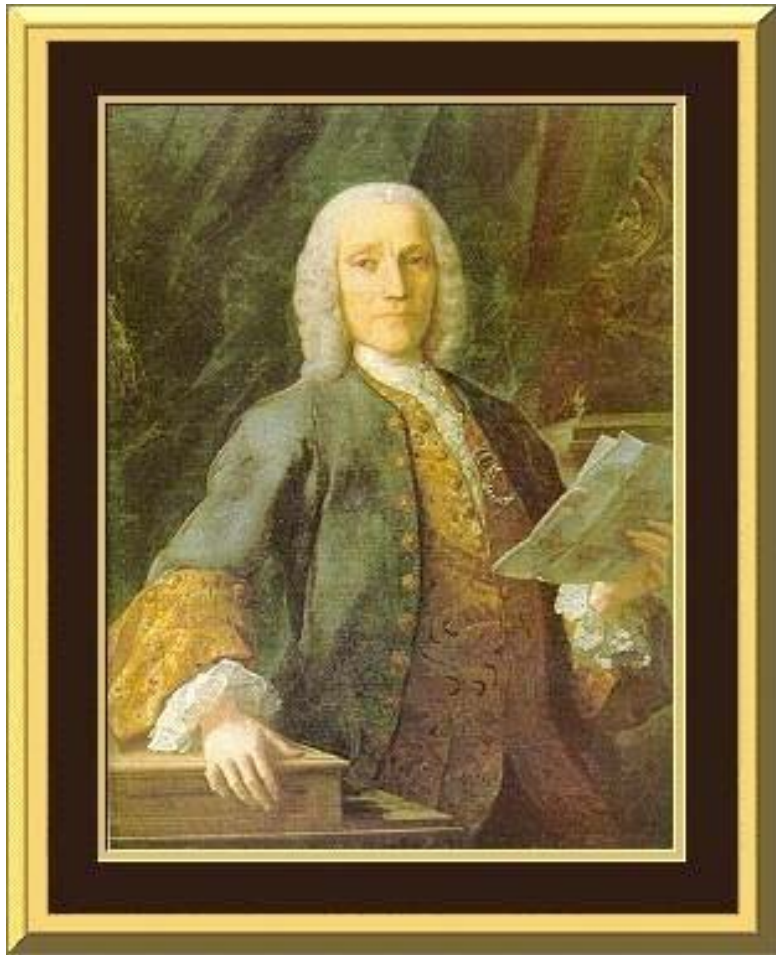


**Domenico Scarlatti**  
**1685 - 1757**

**His fame rests on hundreds of sonatas which advanced keyboard technique that carried over to the piano of the Classic Era.**

**Nearly all are in binary form.**

**Scarlatti's free explorations of harmony led to the evolution of the binary form into the sonata-allegro pattern preferred by Classic era composers.**



**Domenico Scarlatti**  
**1685 - 1757**

## **Baroque binary form:**

**The opening section works its way to the dominant, and then is repeated. The second section begins with the same theme, and then modulates through several keys before it returns to the tonic key. The modulations serve as a prototype of the dev't section of the later sonata-allegro form.**

***Sonata in C major, K. 159 “La caccia” (“The hunt”)***



**Joseph Haydn**  
**1732 - 1809**

**Joseph Haydn composed over 80 string quartets. He was central to the development of both the string quartet and the symphony. In each, he often used a new kind of finale first refined by Mozart, that incorporated features of both the sonata-allegro and rondo forms.**

**Called the “sonata-rondo,” it is essentially a mono-thematic ternary form, with a tonally unstable central section that further develops the opening material.**



*String Quartet in D, op. 64, #5 (1790)*  
**Franz Josef Haydn**  
**(fourth movement: vivace)**

**Using one basic theme, the sonata/rondo form offers a second section rather like a development, but with no contrasting thematic idea present. NOTE the fugue-like texture in the mid-section.**

*Bakersfield Symphony String Quartet*



**W. A. Mozart  
Unfinished Portrait**

***String Quartet in G, K. 387 (1782)***  
**W. A. Mozart**  
**(fourth movement)**

**Mozart composed about two dozen string quartets, many of which he would have participated in as a player.**

**In K. 387, the independent fugal qualities of the Baroque are combined with sensitive *galant* style melody.**

***Bakersfield Symphony String Quartet***

**In contrast to the *seria* style opera of the Baroque, dominated as it was by the *da capo* aria, Gluck championed a new style of opera that embodied the Enlightenment principle of “beautiful simplicity.” He formulated a style based on the lyrical qualities of melody, and attempted to more closely wed music and drama.**

**His *Orfeo ed Euridice* (1762) rejected mere vocal display in favor of esthetic control and musical expressiveness. His reform operas use stories drawn from the mythology of ancient Greeks.**



**C. W. von Gluck  
1714 - 1787  
Opera Reformer**

**In the Baroque era, opera became the domain of virtuoso singers, such as the castrati, at the expense of dramatic effect.**

**Gluck adopted the new musical preferences for balanced phrases and controlled emotions of the Classic era, to reinstate the equality of music and drama that was the objective of the very earliest opera composers.**



**C. W. von Gluck  
1714 - 1787**

***“Che faró senza Euridice”  
Orfeo ed Euridice (1762)  
by C. W. von Gluck.***

## *Sturm und Drang*

**In the 1770s, a movement arose in Germany which anticipated the Romantic Era to come in the 19th century. It attempted to assault the emotions of its audience, and became known as *Sturm und Drang* (“storm and stress”).**

**Its subject matter was often irrational, and it represented a very subject approach to art.**

**Henry Fuseli’s famous nightmare paintings are representative of this style.**

***Sturm und drang*** - the term comes from the title of a play by Friedrich Klinger about the American Revolution dating from 1776. The name was applied to a fleeting movement in the arts which attempted to frighten or stun the audience, to induce overwhelming emotion. A related movement in visual arts tried to convey the fear and terror of nightmares.

Any of Fuseli's various paintings entitled "The Nightmare" is appropriate.





## *Empfindsamkeit*

The predecessor of *Sturm und Drang* was the mid-century fashionable appeal to sentimentality known as “*Empfindsamkeit*.”

*Empfindsamkeit* was a North German phenomenon whose aims were to achieve an intimate, sensitive and subjective expression.

Due to his association with literary figures of the time, one of the leading exponents of that style in music was C. P. E. Bach.

**C. P. E. Bach was the best-known member of the Bach family in his lifetime. He is often considered the first important composer for piano.**

**His music reflects the *Empfindsamer* style in its melodic sighs, rapidly changing moods, and surprising harmonies.**

***La Stahl, Wq 117, #25 (1755)***

**From a collection of miniature portraits of personalities at the Court of Frederick the Great in Berlin.  
(Stahl was the court physician.)**

QuickTime™ and a  
TIFF (Uncompressed) decompressor  
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**C. P. E. Bach  
1714 - 1788**

## *Galant Style:*

**The change toward *galant style* was seen first as a rejection of “learned” Baroque contrapuntal complexities. By the mid-18th century, the term came to have social rather than heroic meanings. Voltaire said it meant “seeking to please.”**

**In Germany, many 18th-century composers, and at times J. S. Bach himself, looked to France for new fashions in music.**

**The style is typified by simple homophonic textures, clear-cut phrases with tasteful ornaments, and miniature forms.**

**It is evident most clearly in keyboard music.**

## Contrasts Between Baroque and Classical styles:

### Baroque

### Classic

**Melody:** continuous melody; balanced, expressive, symmetrical phrases.

**Rhythm:** single rhythm dominates, regular, steady pulse; lighter, dance-like, but

**Harmony:** major/minor contrasts; contrasts of related keys; larger works unified by key; tonic-dominant expanded;

## Contrasts between Baroque and Classical styles:

### Baroque

### Classic

**Form:** unifying ideas less clearly developed; binary prominent;

highly evolved;  
ternary preferred; sonata allegro.

**Texture:** generally polyphonic (late);

homophonic with moments of polyphony added for contrast.

**Dynamics:** terraced dynamics; unified expression;

use of crescendo/decr. for contrast; more expressive.

**Timbre:** harpsichord common; basso continuo predominates; continuous tone color in a mov't.

early piano; medium sized symphony orch; solo passages for instruments appear.

**Genres:** opera; cantata; oratorio; concerto; suite.

add symphony, string quartet.



**Ludwig the Cool says**

**“Good luck to all Decathletes !”**

**Trivia question No. 1:**

**What rock star named his son after a composer represented on this program, and which composer was it?**

**Answer:**

**Eddie Van Halen named his son “Wolfgang” after Mozart, and calls him “Wolfie.”**



**Trivia question No. 2:**

**Which two composers we discussed today were the first to have a musical society named after them in the U. S.? Extra credit: in what city was it located?**

**Answer:**

**Handel and Haydn. Founded in 1815, the “Handel and Haydn Society” of Boston is America ’s oldest continually performing musical society.**



**Trivia question No. 3:**

**In which opera by Mozart do two of the characters exchange clothes and impersonate each other in the dark?**

**Answer:**

***The Marriage of Figaro  
and Don Giovanni***



**Trivia question No. 4:**

**Who was Gnagflow Trazom?**

**Answer:**

**On several occasions Mozart spelled his name in reverse.**



**Trivia question No. 5:**

**Among those we have mentioned today, which composer was a teacher of Beethoven?**

**Answer:**

**Beethoven briefly took composition lessons from Haydn, but found him such an uninspiring teacher that he studied with another musician on the sly.**

