

## MUS8B: Music History Study Guide for Part IV

What is covered: Part IV Chapters 14-17 (grasp of previous chapters as covered in class is expected)

What to study:

- Your notes on the lecture from the classes
- Timelines on p. 306, 328, 374&395 (combine)
- Outlines on Study Space website ([www.wwnorton.com/musichistory](http://www.wwnorton.com/musichistory))
- Chapter Quizzes and Listening Quizzes on Study Space
- Assignments

### LISTENING:

Listen to all available listening selections on Study Space in order to understand how various characteristics discussed in the textbook manifest in actual music. Listening identification questions will be drawn from the following:

- G. B. Pergolesi: “Ah, quanto mi sta male” and “Son imbrogliatoio” from La servapadrona
  - J. Gay: My heart was so free, from The Beggar's Opera, aria
  - C. W. Gluck: Orfeo ed Euridice, excerpt from Act II - Ballo and Chi maledell'Erebo fra le caligini
  - W. Billings: Creation, fugal tune
  - D. Scarlatti: Sonata in D Major, K. 119
  - J. Stamitz: Sinfonia No. 8 in E-flat Major
  - C. P. E. Bach: Sonata in A Major, H. 186, Wq. 55/4, second movement
  - Joseph Haydn: Symphony No. 92 in G Major (Oxford), first movement
  - Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (The Joke), fourth movement
  - Joseph Haydn: The Creation, No. 2 and No. 14 (found on Composer Bio page)
  - Mozart: Piano Sonata in F Major, K. 332, first movement
  - Mozart: Piano Concerto in A Major, K. 488, first movement
  - Mozart: Don Giovanni, Act I, excerpt, Notte e giorno faticar (Leporello, Donna Anna, Don Giovanni, Il Commendatore) and Leporello, ovesei? (Don Giovanni, Leporello)
  - Mozart: Requiem, excerpt 1
  - Mozart: Symphony No. 40, first movement
  - Beethoven: Piano Sonata in C Minor, Op. 13 (Pathétique), 1st movement
  - Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica), 1st movement
  - Beethoven: String Quartet in C-sharp Minor, Op. 131, 1st and 2nd Movements
  - Beethoven: Symphony No. 9 (Choral), Finale: Allegro assai vivace: Allamarcia
  - Beethoven: Piano Concerto No. 5, Allegro 20:13
- ✓ Compare the works of same genre to correctly identify the composer.
  - ✓ Identify unique feature of each piece.
  - ✓ Identify characteristics that are specific to each composer.

Key Terms for Identification (Your notes, Textbook, Outline, Flashcards, Glossary)

### **INTRO**

**Classical period:** In music history, the era from about 1730 to about 1815, between and overlapping the BAROQUE and ROMANTIC PERIODS.

**Enlightenment:** The **Age of Enlightenment** (or simply the **Enlightenment** or **Age of Reason**) was a cultural movement of intellectuals in the 17th and 18th centuries, which began first in Europe and later in the American colonies. Its purpose was to reform society using reason, challenge ideas grounded in tradition and faith, and advance knowledge through the scientific method. It promoted scientific thought, skepticism and intellectual interchange and opposed superstition,<sup>[1]</sup> intolerance and some abuses of power by the church and the state.

Originating about 1650 to 1700, it was sparked by philosophers Baruch Spinoza (1632–1677), John Locke (1632–1704), Pierre Bayle (1647–1706), physicist Isaac Newton (1643–1727),<sup>[2]</sup> and philosopher Voltaire (1694–1778).

**Galant** (French, "elegant") Eighteenth-century musical style that featured songlike MELODIES, short PHRASES, frequent CADENCES, and light accompaniment. Empfindsam style

**Jean-Jacques Rousseau:** (French: [ʒɑ̃ʒak ʁuso]; 28 June 1712 – 2 July 1778) was a Genevan philosopher, writer, and composer of 18th-century Romanticism of French expression. His political philosophy influenced the French Revolution as well as the overall development of modern political, sociological, and educational thought. Rousseau was a successful composer of music, who wrote seven operas as well as music in other forms, and made contributions to music as a theorist. During the period of the French Revolution, Rousseau was the most popular of the *philosophes* among members of the Jacobin Club. Rousseau, a Freemason,<sup>[3]</sup> was interred as a national hero in the Panthéon in Paris, in 1794, 16 years after his death. *In his book Dissertation sur la musique moderne*, 1736 He wrote theories on Tonality and the triadic chord structure the first to officially move away from the interval system, some consider him the father of tonality.

**Immanuel Kant:** (German: [ɪˈmaːnu̯eːl kant] ; 22 April 1724 – 12 February 1804) was a German philosopher from Königsberg in Prussia (today Kaliningrad, Russia) who researched, lectured and wrote on philosophy and anthropology during the Enlightenment at the end of the 18th century.<sup>[1]</sup>

Kant's major work, the Critique of Pure Reason (*Kritik der reinen Vernunft*, 1781),<sup>[2]</sup> aimed to unite reason with experience to move beyond what he took to be failures of traditional philosophy and metaphysics. He hoped to end an age of speculation where objects outside experience were used to support what he saw as futile theories, while opposing the skepticism of thinkers such as Hume.

**Beaumarchais:** Pierre-Augustin Caron de Beaumarchais (French: [pjɛʁ bomaʁʃɛ]; 24 January 1732 – 18 May<sup>[1]</sup> 1799) was a French playwright, watchmaker, inventor, musician, diplomat, fugitive, spy, publisher, horticulturalist, arms dealer, satirist, financier, and revolutionary (both French and American). Beaumarchais' problems were eased when he was appointed to teach Louis XV's four daughters the harp. His role soon grew and he became a musical advisor for the royal family. Writer or the Figaro plays

**Figaro plays:** Beaumarchais's Figaro plays are *Le Barbier de Séville*, *Le Mariage de Figaro*, and *La Mère coupable*. Figaro and Count Almaviva, the two characters Beaumarchais most likely conceived in his travels in Spain, were (with Rosine, later the Countess Almaviva) the only ones present in all three plays. They are indicative of the change in social attitudes before, during, and after the French Revolution. Figaro and Almaviva first appeared in *Le Sacristain*, which he wrote around 1765 and dubbed "an interlude, imitating the Spanish style."<sup>[10]</sup> To a lesser degree, the Figaro plays are semi-autobiographical.<sup>[10]</sup> Don Guzman Brid'oison (*Le Mariage*) and Bégearss (*La Mère*) were caricatures of two of Beaumarchais's real-life adversaries, Gozman and Bergasse. The page Chérubin (*Le Mariage*) resembled the youthful Beaumarchais, who did contemplate suicide when his love was to marry another. Suzanne, the heroine of *Le Mariage* and *La Mère*, was modelled after Beaumarchais's third wife, Marie-Thérèse de Willer-Mawlaz. Meanwhile, some of the Count monologues reflect on the playwright's remorse over his numerous sexual exploits.

**Napoleon Bonaparte:** **Napoleon Bonaparte:** (French: *Napoléon Bonaparte* [napoleɔ̃ bɔnapaʁt], Italian: *Napoleone Buonaparte*; 15 August 1769 – 5 May 1821) was a French military and political leader who rose to prominence during the latter stages of the French Revolution and its associated Wars in Europe.

As **Napoleon I**, he was Emperor of the French from 1804 to 1815. His legal reform, the Napoleonic Code, has been a major influence on many civil law jurisdictions worldwide, but he is best remembered for his role in the wars led against France by a series of coalitions, the so-called Napoleonic Wars. He established hegemony over most of continental Europe and sought to spread the ideals of the French Revolution, while consolidating an imperial monarchy which restored aspects of the deposed *Ancien Régime*. Due to his success in these wars, often against numerically superior enemies, he is generally regarded as one of the greatest military commanders of all time, and his campaigns are studied at military academies worldwide.<sup>[1]</sup>

**Jane Austen:** **Jane Austen** (16 December 1775 – 18 July 1817) was an English novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in English literature. Her realism and biting social commentary have gained her historical importance among scholars and critics.<sup>[1]</sup>

Austen lived her entire life as part of a close-knit family located on the lower fringes of the English landed gentry.<sup>[2]</sup> She was educated primarily by her father and older brothers as well as thr **Novels**

- *Sense and Sensibility* (1811)
- *Pride and Prejudice* (1813)
- *Mansfield Park* (1814)
- *Emma* (1815)
- *Northanger Abbey* (1818, posthumous)
- *Persuasion* (1818, posthumous)

**Concert spiritual:** The **Concert Spirituel** was one of the first public concert series in existence. The concerts began in Paris in 1725 and ended in 1790; later, concerts or series of concerts of the same name occurred in Paris, Vienna, London and elsewhere. The series was founded to provide entertainment during the Easter fortnight and on religious holidays when the other spectacles (the Paris Opera, Comédie-Française, and Comédie-Italienne) were closed. The programs featured a mixture of sacred choral works and virtuosic instrumental pieces, and for many years took place in a magnificently-decorated Salle des Cent Suisses (Hall of the Hundred Swiss Guards) in the Tuilleries Palace. They started at six o'clock in the evening and were primarily attended by well-to-do bourgeois, the lower aristocracy, and foreign visitors. In 1784 the concerts were moved to the stage area of the Salle des Machines (an enormous former opera house in the Tuilleries), and in 1790, when the royal family was confined in the Tuilleries, they took place in a Paris theater.

The first concert took place on 18 March 1725 where two of Delalande's motets and Corelli's Christmas Concerto were performed.

## **CHAPTER 14**

**period** (1) In music history, an era whose music is understood to have common attributes of style, conventions, approach, and function, in contrast to the previous and following eras. (2) In musical FORM, especially since the eighteenth century, a complete musical thought concluded by a CADENCE and normally containing at least two PHRASES.

**periodic** Organized in discrete PHRASES or PERIODS.

**periodicity** The quality of being PERIODIC, especially when this is emphasized through frequent resting points and articulations between PHRASES and PERIODS. ballad opera

**Alberti bass** Broken-chord accompaniment common in the second half of the eighteenth century and named after Domenico Alberti, who used the figuration frequently.

**Singspiel:** (German, "singing play") German genre of opera featuring spoken dialogue interspersed with songs, choruses, and instrumental music.

**Operabuffa:** (Italian, "comic opera") Eighteenth-century genre of Italian comic opera, sung throughout.

**opera seria:** (Italian, "serious opera") Eighteenth-century genre of Italian opera on a serious subject but normally with a happy ending, usually without comic characters and scenes.

**Intermezzo:** Eighteenth-century genre of Italian comic opera, performed between acts of a serious opera or play.

**opera comique:** (French, "comic opera") In the eighteenth century, light French comic opera, which used spoken dialogue instead of recitatives.

**opera reform:** *Opera seria* had its weaknesses and critics. The taste for embellishment on behalf of the superbly trained singers, and the use of spectacle as a replacement for dramatic purity and unity drew attacks. Francesco Algarotti's *Essay on the Opera* (1755) proved to be an inspiration for Christoph Willibald Gluck's reforms. He advocated that *opera seria* had to return to basics and that all the various elements—music (both instrumental and vocal), ballet, and staging—must be subservient to the overriding drama. Several composers of the period, including Niccolò Jommelli and Tommaso Traetta, attempted to put these ideals into practice. The first to succeed however, was Gluck. Gluck strove to achieve a "beautiful simplicity". This is evident in his first reform opera, *Orfeo ed Euridice*, where his non-virtuosic vocal melodies are supported by simple harmonies and a richer orchestra presence throughout.

Gluck's reforms have had resonance throughout operatic history. Weber, Mozart and Wagner, in particular, were influenced by his ideals. Mozart, in many ways Gluck's successor, combined a superb sense of drama, harmony, melody, and counterpoint to write a series of comedies, notably *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni* (in collaboration with Lorenzo Da Ponte) which remain among the most-loved, popular and well-known operas today. But Mozart's contribution to *opera seria* was more mixed; by his time it was dying away, and in spite of such fine works as *Idomeneo* and *La clemenza di Tito*, he would not succeed in bringing the art form back to life again.<sup>[8]</sup>

**fuging tunes:** Eighteenth-century American type of PSALM or HYMN tune that features a passage in free IMITATION, usually preceded and followed by HOMOPHONIC sections.

**Heinrich Christoph Koch** ( October 10, 1749 , Rudolstadt - March 19, 1816 , Rudolstadt) was a German musiikkiteoreetikko , composer , leksikograafikko and violinist . Koch in 1,782 - one thousand seven hundred and eighty-three published work *Versuch einer Anleitung zur Composition* (ie *lead essay's composition*) discussed the systematic form of many of the Classical music key features.

In his book, Koch introduced the "period" theory, which was held in his time more in-depth and detailed musical works of architecture of a work. In the melodic material of the work was divided into smaller sections, and these short periods of relations between the structure formed by the entire work. The smallest musical ideas were usually two or four stroke scale cycles. Two or more periods consisted period, which ended in cadence , and the whole work or part of the work consisted of two or more in a row presented the periodic. Koch compared the musical phrase parts of a sentence as a subject and a predicate , and found that the periods of music and a modular structure is required for the melody to understand and make an emotional connection, in the same way as the sentences and sentences make speech intelligible.

**Johann Adolph Hasse** (baptised 25 March 1699 in Bergedorf, Germany – 16 December 1783 in Venice) was an 18th-century German composer, singer and teacher of music. Immensely popular in his time, Hasse was best known for **his prolific operatic** output, though he also composed a considerable quantity of sacred music. Married to soprano Faustina Bordoni and a great friend of librettist Pietro Metastasio, whose libretti he frequently set, Hasse was a pivotal figure in the development of *opera seria* and 18th-century music. Hasse was born in Bergedorf,

near Hamburg. When going to list they are just too much to put down. Heres the links to his works.

## [Operas](#)

## [Other Works](#)

**Christoph Willibald Ritter von Gluck**: (2 July 1714 – 15 November 1787) was an opera composer of the early classical period. After many years at the Habsburg court at Vienna, Gluck brought about the practical reform of opera's dramaturgical practices that many intellectuals had been campaigning for over the years. With a series of radical new works in the 1760s, among them *Orfeo ed Euridice* and *Alceste*, he broke the stranglehold that Metastasian opera seria had enjoyed for much of the century.

The strong influence of French opera in these works encouraged Gluck to move to Paris, which he did in November 1773. Fusing the traditions of Italian opera and the French national genre into a new synthesis, Gluck wrote eight operas for the Parisian stages. One of the last of these, *Iphigénie en Tauride*, was a great success and is generally acknowledged to be his finest work. Though he was extremely popular and widely credited with bringing about a revolution in French opera, Gluck's mastery of the Parisian operatic scene was never absolute, and after the poor reception of his *Echo et Narcisse* he left Paris in disgust and returned to Vienna to live out the remainder of his life.

***Orfeo ed Euridice***: (French version: *Orphée et Eurydice*; English translation: *Orpheus and Eurydice*) is an opera composed by Christoph Willibald Gluck based on the myth of Orpheus, set to a libretto by Ranieri de' Calzabigi. It belongs to the genre of the *azione teatrale*, meaning an opera on a mythological subject with choruses and dancing.<sup>[1]</sup> The piece was first performed at Vienna on 5 October 1762. *Orfeo ed Euridice* is the first of Gluck's "reform" operas, in which he attempted to replace the abstruse plots and overly complex music of opera seria with a "noble simplicity" in both the music and the drama.<sup>[2]</sup>

The opera is the most popular of Gluck's works,<sup>[2]</sup> and one of the most influential on subsequent German opera. Variations on its plot – the underground rescue-mission in which the hero must control, or conceal, his emotions – include Mozart's *The Magic Flute*, Beethoven's *Fidelio* and Wagner's *Das Rheingold*.

**Giovanni Battista Pergolesi**: Born in Jesi in what is now the Province of Ancona (but was then the Papal States), Pergolesi<sup>[1]</sup> studied music there under a local musician, Francesco Santini, before going to Naples in 1725, where he studied under Gaetano Greco and Francesco Feo among others. He spent most of his brief life working for aristocratic patrons like the Colonna principe di Stigliano, and duca Marzio IV Maddaloni Carafa.

Pergolesi was one of the most important early composers of opera buffa (comic opera). His opera seria, *Il prigionier superbo*, contained the two act buffa intermezzo, *La Serva Padrona* (*The Servant Mistress*, 28 August 1733), which became a very popular work in its own right. When it was performed in Paris in 1752, it prompted the so-called Querelle des Bouffons ("quarrel of the comic actors") between supporters of serious French opera by the likes of Jean-

Baptiste Lully and Jean-Philippe Rameau and supporters of new Italian comic opera. Pergolesi was held up as a model of the Italian style during this quarrel, which divided Paris's musical community for two years.

Among Pergolesi's other operatic works are his first opera *La conversione e morte di San Guglielmo* (1731), *Lo frate 'nnamorato* (*The brother in love*, 1732, to a text in the Neapolitan language), *L'Olimpiade* (31 January 1735) and *Il Flaminio* (1735). All his operas were premiered in Naples, apart from *L'Olimpiade*, which was first given in Rome.

Pergolesi also wrote sacred music, including a Mass in F and his *Magnificat* in C major. It is his *Stabat Mater* (1736), however, for male soprano, male alto, string orchestra and basso continuo, which is his best known sacred work. It was commissioned by the Confraternità dei Cavalieri di San Luigi di Palazzo who presented an annual Good Friday meditation in honor of the Virgin Mary. Pergolesi's work replaced one composed by Alessandro Scarlatti only nine years before, but which was already perceived as "old-fashioned," so rapidly had public tastes changed.

*La serva padrona* (*The Servant Turned Mistress*) is an opera buffa by Giovanni Battista Pergolesi (1710 – 1736) to a libretto by Gennaro Antonio Federico, after the play by Jacopo Angello Nelli. The opera is only 45 minutes long and was originally performed as an intermezzo between the acts of a larger serious opera. The same libretto was set by Giovanni Paisiello in 1781, a production of which has been released on DVD.

**The Beggar's Opera:** is a ballad opera in three acts written in 1728 by John Gay with music arranged by Johann Christoph Pepusch. It is one of the watershed plays in Augustan drama and is the only example of the once thriving genre of satirical ballad opera to remain popular today. Ballad operas were satiric musical plays that used some of the conventions of opera, but without recitative. The lyrics of the airs in the piece are set to popular broadsheet ballads, opera arias, church hymns and folk tunes of the time.

*The Beggar's Opera* premiered at the Lincoln's Inn Fields Theatre on 29 January 1728<sup>[2]</sup> and ran for 62 consecutive performances, the longest run in theatre history up to that time.<sup>[3]</sup> The work became Gay's greatest success and has been played ever since. In 1920, *The Beggar's Opera* began an astonishing revival run of 1,463 performances at the Lyric Theatre in Hammersmith, London, which was one of the longest runs in history for any piece of musical theatre at that time.<sup>[4]</sup>

The piece satirized Italian opera, which had become popular in London.

**William Billings:** (b. Boston, October 7, 1746 – d. Boston, September 26, 1800) was an American choral composer, and is widely regarded as the father of American choral music.<sup>[1]</sup> Billings created what is now recognized as a uniquely American style.

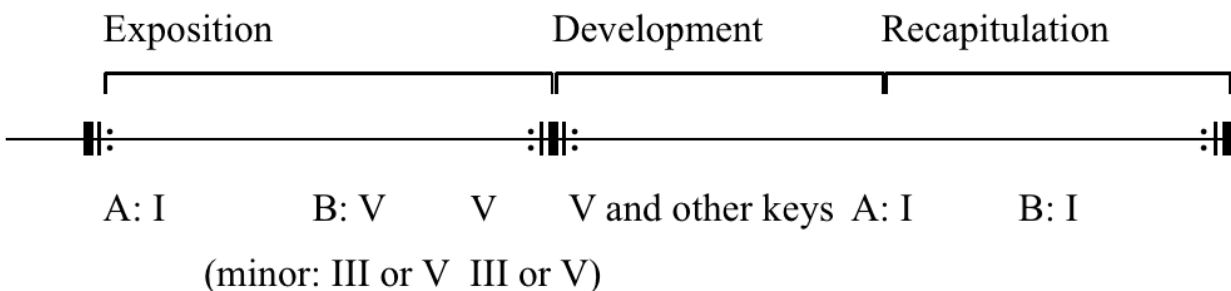
At the age of 14, the death of his father stopped Billings' formal schooling. He took up tanning and never received formal training in music. "He had one eye, a deformed arm and a harsh voice; he was lame in one leg; and he was addicted to snuff."<sup>[2]</sup> Married with six children, Billings died in poverty on September 26, 1800. His funeral was announced in the *Columbian Centinel*: "Died- Mr. William Billings, the celebrated music composer. His funeral will be tomorrow at 4 o'clock, PM from the house of Mrs. Amos Penniman, in Chamber-street, West-Boston."<sup>[3]</sup>

**Pietro Metastasio:** **Pietro Antonio Domenico Trapassi**, better known by his pseudonym of **Metastasio**, (January 3, 1698 – April 12, 1782) was an Italian poet and librettist, considered the most important writer of opera seria libretti. **Pietro Antonio Domenico Trapassi**, better known by his pseudonym of **Metastasio**, (January 3, 1698 – April 12, 1782) was an Italian poet and librettist, considered the most important writer of opera seria libretti. **Very Prolific. Too many to name.**

## CHAPTER 15

**Sonata** (Italian, "sounded") (1) A piece to be played on one or more instruments. (2) BAROQUE instrumental piece with contrasting sections or MOVEMENTS, often with IMITATIVE COUNTERPOINT. (3) GENRE in several movements for one or two solo instruments.

**sonata form** FORM typically used in first MOVEMENTS of SONATAS, instrumental chamber works, and SYMPHONIES during the CLASSIC and ROMANTIC PERIODS. An expansion of ROUNDED BINARY FORM, it was described in the nineteenth century as consisting of an EXPOSITION, DEVELOPMENT, and RECAPITULATION based on a limited number of THEMES.



**sonata-allegro form:** Sonata Allegro form was a development of the classical era. It represents a more open form than many of the earlier Baroque forms such as fugues, rondeau form, etc. While there is a formula that can be applied, there was not a rigid, formal concept for the form. Rather it evolved over the classical era and beyond.

Haydn was one of the early exponents of this form. It was named "Sonata Allegro," because the final Allegro movement of a Sonata was most often created in this form. It is by no means restricted to this general rule, however. In fact there are no hard and fast rules in writing a Sonata Allegro form. However many trends can be attributed to the form generally Sonata Allegro form can simplistically be described as an "ABA" form.

The first A section is called the "Exposition." ( This section is repeated verbatim in classical performance, actually making the overall form "AABA").

The B section, or "Development" follows the Exposition. It usually uses some material from the Exposition, but in a more or less radically altered way.



In the A' section or "Recapitulation," the A material returns relatively intact. Each of these sections has a relatively complex internal pattern as follows:

**binary forms** A FORM comprised of two complementary sections, each of which is repeated. The first section usually ends on the DOMINANT or the relative major, although it may end on the TONIC or other KEY; the second section returns to the tonic.

**(simple, balanced, rounded) binary form**

Simple: Binary form in which the two sections are roughly equal in length and feature musical material that is different or only loosely related.

**Rounded:** Binary form in which the latter part of the first section returns at the end of the second section, but in the tonic.

**Balanced:** In some simple continuous binary forms, there is a kind of "rhyme" between the closing gesture of the first reprise and the closing gesture of the second. In other words, the cadential material at the end of the first reprise (in the key of the dominant) will return, transposed to the tonic, at the end of the second reprise.

**Symphony:** Large work for ORCHESTRA, usually in four MOVEMENTS.

**Sturm und Drang:** *Sturm und Drang* (German pronunciation: [ˈʃtʊʁm ʊnt ˈdʁaŋ], literally "Storm and Drive", "Storm and Urge", though conventionally translated as "Storm and Stress")<sup>[1]</sup> is a proto-Romantic movement in German literature and music taking place from the late 1760s to the early 1780s, in which individual subjectivity and, in particular, extremes of emotion were given free expression in reaction to the perceived constraints of rationalism imposed by the Enlightenment and associated aesthetic movements. The period is named for Friedrich Maximilian Klinger's play *Sturm und Drang*, which was first performed by Abel Seyler's famed theatrical company in 1777.

The philosopher Johann Georg Hamann is considered to be the ideologue of *Sturm und Drang*, with Jakob Michael Reinhold Lenz, H. L. Wagner and Friedrich Maximilian Klinger also significant figures. Johann Wolfgang von Goethe was also a notable proponent of the movement, though he and Friedrich Schiller ended their period of association with it by initiating what would become Weimar Classicism.

**Domenico Scarlatti:** **Giuseppe Domenico Scarlatti** (26 October 1685 – 23 July 1757) was an Italian composer who spent much of his life in the service of the Portuguese and Spanish royal families. He is classified as a Baroque composer chronologically, although his music was influential in the development of the Classical style. Like his renowned father Alessandro Scarlatti he composed in a variety of musical forms, although today he is known mainly for his 555 keyboard sonatas. Domenico Scarlatti was born in Naples, Kingdom of Naples, in 1685, the same year as Johann Sebastian Bach and George Frideric Handel. He was the sixth of ten children of the composer and teacher Alessandro Scarlatti. Domenico's older brother Pietro Filippo was also a musician. Only a small fraction of Scarlatti's compositions were published during his lifetime; Scarlatti himself seems to have overseen the publication in 1738 of the most famous collection, his 30 *Essercizi* ("Exercises"). These were rapturously received throughout

Europe, and were championed by the foremost English writer on music of the eighteenth century, Charles Burney. Though it is said that at the time he was the most famous Composer. Bach at that time was relatively unknown.

**Johann Stamitz: Jan Václav Antonín Stamic** (later, during his life in Mannheim, Germanized as **Johann Wenzel Anton Stamitz**; June 18, 1717, Deutschbrod, Bohemia – March 27, 1757, Mannheim, Electorate of the Palatinate) was a Czech composer and violinist. His two surviving sons, Carl and Anton Stamitz, were scarcely less important composers of the Mannheim school, of which Johann is considered the founding father. His music is stylistically transitional between Baroque and Classical periods. Stamitz spent the academic year 1734–1735 at the University of Prague. After only one year, he left the university to pursue a career as a violin virtuoso. His activities during the six-year period between his departure from the university in 1735 and his appointment in Mannheim around 1741 are not precisely known.

He was appointed by the Mannheim court in 1741 or 1742. Most likely, his engagement there resulted from contacts made during the Bohemian campaign and coronation of Carl Albert (Karl VII) of Bavaria, a close ally of the Elector Palatine, appearing in public there for the first time at a Concert Spirituel on September 8, 1754. His Parisian success induced him to publish his Orchestral Trios, Op. 1 (actually symphonies for string orchestra), and possibly other works of his by various publishers there. Stamitz's most important compositions are his 58 symphonies and his 10 orchestral trios. The orchestral trios are actually symphonies for strings, but may be played one player to a part as chamber music

**Giovanni Battista Sammartini**: (c. 1700 – 15 January 1775) was an Italian composer, organist, choirmaster and teacher. He counted Gluck among his students, and was highly regarded by younger composers including Johann Christian Bach. It has also been noted that many stylizations in Joseph Haydn's compositions are similar to those of Sammartini, although Haydn denied any such influence.<sup>[2]</sup> Sammartini is especially associated with the formation of the concert symphony through both the shift from a brief opera-overture style and the introduction of a new seriousness and use of thematic development that prefigure Haydn and Mozart. Some of his works are described as *galant*, a style associated with Enlightenment ideals, while "the prevailing impression left by Sammartini's work... [is that] he contributed greatly to the development of a Classical style that achieved its moment of greatest clarity precisely when his long, active life was approaching its end".<sup>[3]</sup>

He is often confused with his brother, Giuseppe, a composer with a similarly prolific output (and the same first initial). • Symphonies (67) • Concertos (10 or 11): • Concertinos (7) • Marches (4) • Minuets (4) • String quintets (6) • Flute and string quartets (27) • String trios (~177) • Sonatas (over 50): Operas (3) • Arias and vocal ensemble pieces (11) • Cantatas (8) • Oratorio (1) Sacred works (16)

**Carl Philipp Emanuel Bach**: (8 March 1714 – 14 December 1788) was a German Classical period musician and composer, the fifth child and second (surviving) son of Johann Sebastian Bach

and Maria Barbara Bach. His second name was given in honor of his godfather Georg Philipp Telemann, a friend of Emanuel's father.

Emanuel Bach was an influential composer working at a time of transition between his father's baroque style and the classical and romantic styles that followed it. His personal approach, an expressive and often turbulent one known as *empfindsamer Stil* or 'sensitive style', applied the principles of rhetoric and drama to musical structures. Bach's dynamism stands in deliberate contrast to the more mannered rococo style also then in vogue.<sup>[1]</sup>

**Johann Christian Bach:** **Johann Christian Bach** (September 5, 1735 – January 1, 1782) was a composer of the Classical era, the eleventh child and youngest son of Johann Sebastian Bach. He is sometimes referred to as 'the London Bach' or 'the English Bach', due to his time spent living in the British capital, where he came to be known as John Bach.<sup>[1]</sup> He is noted for influencing the concerto style of Mozart. All the Bach's have too many works to list.

**Mannheim:** Mannheim is located at the confluence of the Rhine and the Neckar in the northwestern corner of Baden-Württemberg. The Rhine separates Mannheim from the city of Ludwigshafen, just to the west of it in Rhineland-Palatinate, and the border of Baden-Württemberg with Hesse is just to the north. Mannheim is downstream along the Neckar from the city of Heidelberg. Mannheim is unusual among German cities in that its streets and avenues are laid out in a grid pattern, leading to its nickname "die Quadratestadt" ("*city of the squares*"). The eighteenth century Mannheim Palace, former home of the Prince-elect of the Palatinate, now houses the University of Mannheim. The civic symbol of Mannheim is *der Wasserturm*, a water tower just east of the city centre.

During the eighteenth century, Mannheim was the home of the "Mannheim School" of classical music composers. Mannheim was said to have one of the best court orchestras in Europe under the leadership of the conductor Carlo Grua. The royal court of the Palatinate left Mannheim in 1778, and just over two decades later, Mannheim was removed from the Palatinate and given to the Grand Duchy of Baden (in 1802).

## **CHAPTER 16**

**Joseph Haydn:** **ranz Joseph Haydn** 31 March<sup>[1]</sup> 1732 – 31 May 1809), known as **Joseph Haydn**,<sup>[2]</sup> was an Austrian<sup>[3]</sup> composer, one of the most prolific and prominent of the Classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these forms. He was also instrumental in the development of the piano trio and in the evolution of sonata form.<sup>[4][5]</sup>

A lifelong resident of Austria, Haydn spent much of his career as a court musician for the wealthy Esterházy family on their remote estate. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, "forced to become original".<sup>[6]</sup> At the time of his death, he was one of the most celebrated composers in Europe.

Joseph Haydn was the brother of [Michael Haydn](#), himself a highly [regarded](#) composer, and [Johann Evangelist Haydn](#), a [tenor](#). He was also a close friend of [Wolfgang Amadeus Mozart](#) and a teacher of [Ludwig van Beethoven](#).

**the Esterhazy princes.** Near the south easterly shores of Lake Neusiedl the Princes Eszterhazy owned a small hunting lodge, which was named after the nearby village of Suttor. Prince Nikolaus I. had a special love for this place and decided to transform the building into a splendid **palace** , which since **1766** has been called "**Eszterhaza**" . It was an outstanding idea, in the midst of a waterlogged corner of the lake, to construct a "Hungarian Versailles". The complex would include an opera house, a puppet theatre and numerous secondary buildings, making it a cultural centre, on par with Europe's best. During the summer months from ca.1766/67 Eszterhaza became the centre of Haydn's activities.

**1762-1764:** Mozart's first concert trip.

**1765:** Emperor Franz I. of Lothringen died.

Prince **Nikolaus I. Esterhazy** (1714-1790) succeeded his brother Paul Anton on 17 May **1762** . He was to become Haydn's patron and employer for nearly 30 years. His epithet "The Magnificent", shows his delight in providing money to host extravagant entertainment and special celebrations. In his memoirs the poet Johann Wolfgang Goethe wrote of the "Esterhazy fairyland". In many ways, Nikolaus I. was an outstanding patron and Haydn, who came from a simple background, was the third most highly paid official, after the property manager and the personal [physician](#) of Prince Esterhazy. This financial ranking shows the important position Haydn had gained and the high esteem in which he was held: "my Prince was satisfied with all my work, I received applause (...) I was cut off from the world (...) and I was forced to become original". (Griesinger) Employers of Haydn

**Esterhaza:** **Esterháza** is a palace in Fertőd, Hungary, built by Prince Nikolaus Esterházy. Sometimes called the "Hungarian Versailles", it is Hungary's grandest Rococo edifice. Esterháza was not the primary or ancestral home of the Esterházy family; that was Schloss Esterházy, a palace nearby (40 kilometers (25 mi)), in Eisenstadt. Nikolaus Esterhazy began his plans for a new palace not long after he became reigning prince in 1762 on the death of his brother Paul Anton.<sup>[1]</sup> Before this time, Nikolaus was accustomed to spending much of his time at a hunting lodge called Süttör, built in the same location around 1720 with a design by Anton Erhard Martinelli. The hunting lodge was the nucleus around which Esterháza was built.<sup>[1]</sup>

From 1766 to 1790, the estate was the home of the celebrated composer Joseph Haydn,<sup>[3]</sup> where he lived in a four-room flat in a large two-storey building housing servants' quarters, separate from the palace.<sup>[4]</sup> Haydn wrote the majority of his symphonies for the Prince's orchestra. Eszterháza also had two opera houses, the main theatre seating 400 (destroyed by fire in 1779) and a marionette theatre;<sup>[5]</sup> Haydn conducted his own and others' operas, often with more than a hundred performances per year.<sup>[6]</sup>

The palace was geographically isolated, a factor which led to loneliness and tedium among the musicians. This is seen in some of Haydn's letters, as well as in the famous tale of the Farewell Symphony.

**Oxford Symphony:** [Joseph Haydn](#) completed his **Symphony No. 92** in [G major](#), Hoboken 1/92, popularly known as the **Oxford Symphony**, in 1789 as one of a set of three symphonies that Haydn had been commissioned by the French Count d'Ogny to compose.<sup>[1]</sup>

**string quartet:** (1) Standard chamber ensemble consisting of two violins, viola, and cello.  
(2) A multimovement composition for this ensemble.

**Rondo:** Musical form in which the first or main section recurs, usually in the tonic, between subsidiary sections or episodes.

**Scherzo:** (Italian, "joke") A joking or particularly fast MOVEMENT in MINUET AND TRIO FORM.

**Menuet:** DANCE in moderate triple METER, two-measure units, and BINARY FORM.

**trio:** (1) Piece for three players or singers. (2) The second of two alternating DANCES, in the Classic-era MINUET AND TRIO FORM. (3) The second main section of a MARCH.

**Paris symphonies:** The **Paris Symphonies** are a group of six symphonies written by [Joseph Haydn](#) and performed at the [Concert Spirituel](#), the Concert de la Loge Olympique (Concert of the [Olympic Lodge](#)) and the Concert de Amateurs (Concert for the Fans) in Paris. The symphonies are:

- [Symphony No. 82](#) in C major, *The Bear* (1786)
- [Symphony No. 83](#) in G minor, *La Poule* ("The Hen") (1785)
- [Symphony No. 84](#) in E flat major, *In Nomine Domini* (1786)
- [Symphony No. 85](#) in B flat major, *La Reine* ("The Queen") (1785)
- [Symphony No. 86](#) in D major (1786)
- [Symphony No. 87](#) in A major (1785)

**London symphonies:** The **London symphonies**, sometimes called the **Salomon symphonies** after the man who introduced [London](#) to [Joseph Haydn](#), were composed by [Joseph Haydn](#) between 1791 and 1795. They can be categorized into two groups: Symphonies Nos. 93 through 98, which were composed during Haydn's first visit to [London](#), and Symphonies Nos. 99 through 104, composed in [Vienna](#) and London for Haydn's second London visit.<sup>[1]</sup>

- [Symphony No. 93](#) in D major (1791)
- [Symphony No. 94](#) in G major, *The Surprise* (1791)
- [Symphony No. 95](#) in C minor (1791)
- [Symphony No. 96](#) in D major, *The Miracle* (1791)
- [Symphony No. 97](#) in C major (1792)
- [Symphony No. 98](#) in B flat major (1792)

- Symphony No. 99 in E flat major (1793)
- Symphony No. 100 in G major, *Military* (1793)/(1794)
- Symphony No. 101 in D major, *The Clock* (1793)/(1794)
- Symphony No. 102 in B flat major (1794)
- Symphony No. 103 in E flat major, *Drumroll* (1795)
- Symphony No. 104 in D major, *London* (1795)

**The Creation:** *The Creation* (German: *Die Schöpfung*) is an oratorio written between 1796 and 1798 by Joseph Haydn (H. 21/2), and considered by many to be his masterpiece. The oratorio depicts and celebrates the creation of the world as described in the biblical Book of Genesis and in Paradise Lost. It is scored for soprano, tenor and bass soloists, chorus and a symphonic orchestra, and is structured in three parts.

**The Seasons:** *The Seasons* (German: *Die Jahreszeiten*) is an oratorio by Joseph Haydn (H. 21/3). Haydn was led to write *The Seasons* by the great success of his previous oratorio The Creation (1798), which had become very popular and was in the course of being performed all over Europe. Like *The Creation*, *The Seasons* was intended as a bilingual work. Since Haydn was very popular in England (particularly following his visits there in 1791–1792 and 1794–1795), he wished the work to be performable in English as well as German. Van Swieten therefore made a translation of his libretto back into English, fitting it to the rhythm of the music.

**Leopold Mozart:** Johann Georg Leopold Mozart (November 14, 1719 – May 28, 1787) was a German composer, conductor, teacher, and violinist. Mozart is best known today as the father and teacher of Wolfgang Amadeus Mozart, and for his violin textbook *Versuch einer gründlichen Violinschule*.

**Wolfgang Amadeus Mozart:** Wolfgang Amadeus Mozart (German: [ˈvɔlfɡaŋ amaˈdeʊs ˈmoːtzaʁt], English see fn.),<sup>[1]</sup> baptised as **Johannes Chrysostomus Wolfgangus Theophilus Mozart**<sup>[2]</sup> (27 January 1756 – 5 December 1791), was a prolific and influential composer of the Classical era.

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the *Requiem*, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

Mozart learned voraciously from others, and developed a brilliance and maturity of style that encompassed the light and graceful along with the dark and passionate. He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his

influence on subsequent Western art music is profound; Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."<sup>[3]</sup>

**Baron Gottfried van Swieten**: **Gottfried, Freiherr van Swieten** (October 29, 1733 in Leiden – March 29, 1803 in Vienna) was a diplomat, librarian, and government official who served the Austrian Empire during the 18th century. He was an enthusiastic amateur musician and is best remembered today as the patron of several great composers of the Classical era, including Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

*Haydn* quartets by Mozart: The "Haydn" Quartets by Wolfgang Amadeus Mozart are a set of six string quartets published in 1785 in Vienna, dedicated to the composer Joseph Haydn. They are considered to be the pinnacle of Classical string quartet writing, containing some of Mozart's most memorable melodic writing and refined compositional thought. The six quartets

- String Quartet No. 14 in G major, K. 387 (1782)
- String Quartet No. 15 in D minor, K. 421 (1783)
- String Quartet No. 16 in E-flat major, K. 428 (1783)
- String Quartet No. 17 in B flat major ("Hunt"), K. 458 (1784)
- String Quartet No. 18 in A major, K. 464 (1785)
- String Quartet No. 19 in C major ("Dissonance"), K. 465 (1785)

The quartets were published in a set in Vienna, 1785. Dates of composition are shown in parentheses above.

**Jupiter Symphony**: Wolfgang Amadeus Mozart completed his **Symphony No. 41 in C major, K. 551**, on 10 August 1788.<sup>[1]</sup> It was the last symphony that he composed, and also the longest.

The work is nicknamed the ***Jupiter Symphony***. This name stems not from Mozart but rather was likely coined by the impresario Johann Peter Salomon<sup>[2]</sup> in an early arrangement for piano.

***Die Entführung aus dem Serail*** (K. 384; *The Abduction from the Seraglio*; also known as *Il Seraglio*) is an opera Singspiel in three acts by Wolfgang Amadeus Mozart. The German libretto is by Christoph Friedrich Bretzner with adaptations by Gottlieb Stephanie. The plot concerns the attempt of the hero Belmonte, assisted by his servant Pedrillo, to rescue his beloved Konstanze from the seraglio of the Pasha Selim.:

**The Marriage of Figaro**: *Le nozze di Figaro*, ossia la folle giornata (The Marriage of Figaro, or The Day of Madness), K. 492, is an opera buffa (comic opera) composed in 1786 in four acts by Wolfgang Amadeus Mozart, with a libretto in Italian by Lorenzo Da Ponte, based on a stage comedy by Pierre Beaumarchais, La folle journée, ou le Mariage de Figaro (1784).

Beaumarchais's earlier play The Barber of Seville had already made a successful transition to opera in a version by Paisiello. Although Beaumarchais's Marriage of Figaro was at first banned in Vienna because of its licentiousness,<sup>[1]</sup> Mozart's librettist managed to get official approval for an operatic version which eventually achieved great success. The opera was the first of three collaborations between Mozart and Da Ponte; their later collaborations were Don Giovanni and Così fan tutte. It was Mozart who originally selected Beaumarchais's play and brought it to Da Ponte, who turned it into a libretto in six weeks, rewriting it in poetic Italian and removing all of the original's political references. In particular, Da Ponte replaced Figaro's climactic speech against inherited nobility with an equally angry aria against unfaithful wives.<sup>[2]</sup> Contrary to the popular myth, the libretto was approved by the Emperor, Joseph II, before any music was written by Mozart.<sup>[3]</sup>

***Don Giovanni: Don Giovanni*** (K. 527; complete title: *Il dissoluto punito, ossia il Don Giovanni*, literally *The Rake Punished, or Don Giovanni*) is an opera in two acts with music by Wolfgang Amadeus Mozart and Italian libretto by Lorenzo Da Ponte. It is based on the legends of Don Juan, a fictional libertine and seducer. It was premiered by the Prague Italian opera at the Teatro di Praga (now called the Estates Theatre) on October 29, 1787.<sup>[1]</sup> Da Ponte's libretto was billed like many of its time as *dramma giocoso*, a term that denotes a mixing of serious and comic action. Mozart entered the work into his catalogue as an "opera buffa". Although sometimes classified as comic, it blends comedy, melodrama and supernatural elements.

A staple of the standard operatic repertoire, *Don Giovanni* is currently tenth on the Operabase list of the most-performed operas worldwide.<sup>[2]</sup> It has also proved a fruitful subject for writers and philosophers.

***Così fan tutte: Così fan tutte, ossia La scuola degli amanti (Thus Do They All, or The School for Lovers)*** K. 588, is an Italian language opera buffa in two acts by Wolfgang Amadeus Mozart first performed in 1790. The libretto was written by Lorenzo Da Ponte.

*Così fan tutte* is one of the three Mozart operas for which Da Ponte wrote the libretto. The other two Da Ponte-Mozart collaborations were *Le nozze di Figaro* and *Don Giovanni*.

Although it is commonly held that *Così fan tutte* was written and composed at the suggestion of the Emperor Joseph II, recent research does not support this idea.<sup>[1]</sup> There is evidence that Mozart's contemporary Antonio Salieri tried to set the libretto but left it unfinished. In 1994, John Rice uncovered two terzetti by Salieri in the Austrian National Library.<sup>[2]</sup>

The title, *Così fan tutte*, literally means "Thus do all [women]" but it is often rendered as "Women are like that". The words are sung by the three men in act 2, scene 3, just before the finale. Da Ponte had used the line "Così fan tutte le belle" earlier in *Le nozze di Figaro* (in act 1, scene 7).

***The Magic Flute: The Magic Flute*** (German: *Die Zauberflöte*, K. 620) is an opera in two acts by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder. The work is in the form of a *Singspiel*, a popular form that included both singing and spoken dialogue.<sup>[1]</sup> The work premiered in 1791 at Schikaneder's theater, the Freihaus-Theater auf der Wieden in Vienna.



**Lorenzo Da Ponte:** **Lorenzo Da Ponte** (10 March 1749 – 17 August 1838) was a Venetian opera librettist and poet. He wrote the librettos for 28 operas by 11 composers, including three of Mozart's greatest operas, *Don Giovanni*, *The Marriage of Figaro* and *Così fan tutte*.

## **CHAPTER 17**

**Ludwigvan Beethoven:** **Ludwig van Beethoven** baptized 17 December 1770<sup>[1]</sup> – 26 March 1827) was a German composer and pianist. A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential of all composers. His best known compositions include 9 symphonies, 5 concertos for piano, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works (including the celebrated *Missa Solemnis*), and songs.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and Christian Gottlob Neefe. During his first 22 years in Bonn, Beethoven intended to study with Wolfgang Amadeus Mozart and befriended Joseph Haydn. Beethoven moved to Vienna in 1792 and began studying with Haydn, quickly gaining a reputation as a virtuoso pianist. He lived in Vienna until his death. About 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. He gave up conducting and performing in public but continued to compose; many of his most admired works come from this period.

**Beethoven's three periods:** (click link for endepth) Beethoven's compositional career is usually divided into Early, Middle, and Late periods.<sup>[88]</sup> In this scheme, his early period is taken to last until about 1802, the middle period from about 1803 to about 1814, and the late period from about 1815.<sup>[citation needed]</sup>

In his Early period, Beethoven's work was strongly influenced by his predecessors Haydn and Mozart. He also explored new directions and gradually expanded the scope and ambition of his work. Some important pieces from the Early period are the first and second symphonies, the set of six string quartets Opus 18, the first two piano concertos, and the first dozen or so piano sonatas, including the famous *Pathétique* sonata, Op. 13.<sup>[citation needed]</sup>

His Middle (Heroic) period began shortly after Beethoven's personal crisis brought on by his recognition of encroaching deafness. It includes large-scale works that express heroism and struggle. Middle-period works include six symphonies (Nos. 3–8), the last three piano concertos, the Triple Concerto and violin concerto, five string quartets (Nos. 7–11), several piano sonatas (including the *Moonlight*, *Waldstein* and *Appassionata* sonatas), the *Kreutzer* violin sonata and Beethoven's only opera, *Fidelio*.<sup>[citation needed]</sup>

Beethoven's Late period began around 1815. Works from this period are characterised by their intellectual depth, their formal innovations, and their intense, highly personal expression. The String Quartet, Op. 131 has seven linked movements, and the Ninth Symphony adds choral

forces to the orchestra in the last movement.<sup>[88]</sup> Other compositions from this period include the *Missa Solemnis*, the last five string quartets (including the massive *Große Fuge*) and the last five piano sonatas.

***Sonate Pathétique*:** Ludwig van Beethoven's Piano Sonata No. 8 in C minor, Op. 13, commonly known as *Sonata Pathétique*, was written in 1798 when the composer was 27 years old, and was published in 1799. Beethoven dedicated the work to his friend Prince Karl von Lichnowsky.<sup>[1]</sup> Although commonly thought to be one of the few works to be named by the composer himself, it was actually named *Grande sonate pathétique* (to Beethoven's liking) by the publisher, who was impressed by the sonata's tragic sonorities.<sup>[2]</sup>

Prominent musicologists debate whether or not the *Pathétique* may have been inspired by Mozart's piano sonata K. 457, since both compositions are in C minor and have three very similar movements. The second movement, "Adagio cantabile", especially, makes use of a theme remarkably similar to that of the spacious second movement of Mozart's sonata.<sup>[3]</sup> However, Beethoven's sonata uses a unique motif line throughout, a major difference from Haydn or Mozart's creation.<sup>[1]</sup>

***Heiligenstadt Testament*:** Many think it to be a suicide note. The ***Heiligenstadt Testament*** is a letter written by Ludwig van Beethoven to his brothers Carl and Johann at Heiligenstadt (today part of Vienna) on 6 October 1802.

It reflects his despair over his increasing deafness and his desire to overcome his physical and emotional ailments to complete his artistic destiny. Beethoven kept the document hidden among his private papers for the rest of his life, and probably never showed it to anyone. It was discovered in March 1827, after Beethoven's death, by Anton Schindler and Stephan von Breuning, who had it published the following October.

A curiosity of the document is that, while Carl's name appears in the appropriate places, blank spaces are left where Johann's name should appear (as in the upper right corner of the accompanying image). There have been numerous proposed explanations for this, ranging from Beethoven's uncertainty as to whether Johann's full name (Nikolaus Johann) should be used on this quasi-legal document, to his mixed feelings of attachment to his brothers, to transference of his lifelong hatred of the boys' alcoholic, abusive father (ten years dead in 1802), also named Johann.

***Eroica Symphony*:** Ludwig van Beethoven's Symphony No. 3 in E-flat major (Op. 55), also known as the *Eroica* (Italian for "heroic"), is a musical work marking the full arrival of the composer's "middle-period," a series of unprecedented large scale works of emotional depth and structural rigor.<sup>[1][2]</sup>

The symphony is widely regarded as a mature expression of the classical style of the late eighteenth century that also exhibits defining features of the romantic style that would hold sway

in the nineteenth century. The Third was begun immediately after the Second, completed in August 1804, and first performed 7 April 1805.<sup>[3]</sup>

**Symphony No. 5:** The **Symphony No. 5 in C minor** of Ludwig van Beethoven, Op. 67, was written in 1804–1808. It is one of the most popular and best-known compositions in classical music, and one of the most frequently played symphonies.<sup>[1]</sup> First performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterwards. E. T. A. Hoffmann described the symphony as "one of the most important works of the time".

It begins by stating a distinctive four-note "short-short-short-long" motif twice: (

🔊 [listen](#) ([help](#)·[info](#)))



The symphony, and the four-note opening motif in particular, are well known worldwide, with the motif appearing frequently in popular culture, from disco to rock and roll, to appearances in film and television.

**Pastoral Symphony:** **Symphony No. 6 in F major, Op. 68**, also known as the **Pastoral Symphony** (German *Pastoral-Sinfonie*<sup>[1]</sup>), is a symphony composed by Ludwig van Beethoven, and was completed in 1808. One of Beethoven's few works containing explicitly programmatic content,<sup>[2]</sup> the symphony was first performed in the Theater an der Wien on 22 December 1808<sup>[3]</sup> in a four hour concert.<sup>[4]</sup>

The work has become one of the central works of the symphonic repertoire. It is frequently performed, and has been often recorded.

**Symphony No. 9:** he **Symphony No. 9 in D minor, Op. 125**, is the final complete symphony of Ludwig van Beethoven (1770–1827). Completed in 1824, the symphony is one of the best-known works of the Western classical repertoire.<sup>[1]</sup> Among critics, it is almost universally considered to be among Beethoven's greatest works, and is considered by some to be the greatest piece of music ever written.<sup>[1]</sup>

The symphony was the first example of a major composer using voices in a symphony<sup>[2]</sup> (thus making it a choral symphony). The words are sung during the final movement by four vocal soloists and a chorus. They were taken from the "Ode to Joy", a poem written by Friedrich Schiller in 1785 and revised in 1803, with additions made by the composer. Today, it stands as one of the most played symphonies in the world.

***Fidelio*:** *Fidelio* (Op. 72) is a German opera in two acts by [Ludwig van Beethoven](#). It is Beethoven's only opera. The German [libretto](#) is by [Joseph Sonnleithner](#) from the French of [Jean-Nicolas Bouilly](#) which had been used for the 1798 opera *Léonore, ou L'amour conjugal* by [Pierre Gaveaux](#), and for the 1804 opera *Leonora* by [Ferdinando Paer](#) (a score of which was owned by Beethoven). The opera tells how Leonore, disguised as a prison guard named "Fidelio", rescues her husband Florestan from death in a political prison.

**String Quartet in C-sharp Minor, Op. 131**: The **String Quartet No. 14** in [C# minor](#), [Op. 131](#), by [Ludwig van Beethoven](#) was completed in 1826. (The number traditionally assigned to it is based on the order of its publication; it is actually his fifteenth [quartet](#) by order of composition.) About 40 minutes in length, it consists of seven movements to be played without a break, as follows:

1. Adagio ma non troppo e molto espressivo
2. Allegro molto vivace
3. Allegro moderato — Adagio
4. Andante ma non troppo e molto cantabile — Più mosso — Andante moderato e lusinghiero — Adagio — Allegretto — Adagio, ma non troppo e semplice — Allegretto
5. Presto
6. Adagio quasi un poco andante
7. Allegro

This work, which is dedicated to [Baron](#) Joseph von Stutterheim, was Beethoven's favourite from the late quartets. He is quoted as remarking to a friend that he would find "a new manner of part-writing and, thank God, less lack of imagination than before".<sup>[1]</sup> It is the last-composed of a trio of great works, written in the order 132, 130 with the *Große Fuge* ending, 131. The work was dedicated to von Stutterheim as a gesture of gratitude for taking his nephew, Karl, into the army after a [failed suicide attempt](#) in 1826. It is said that upon listening to a performance of this quartet, [Schubert](#) remarked, "After this, what is left for us to write?"<sup>[citation needed]</sup>. Along with Op. 127, [Robert Schumann](#) called these quartets "...the grandeur of which no words can express. They seem to me to stand...on the extreme boundary of all that has hitherto been attained by human art and imagination."<sup>[2]</sup>

The Op. 131 quartet is a monumental feat of integration. While Beethoven composes the quartet in six distinct key areas, the work begins in C# minor and ends in C# major. The Finale directly quotes the opening [fugue](#) theme in the first movement in its second thematic area. This type of cyclical composition was avant-garde for a work of that period. [Joseph Kerman](#) wrote: "blatant functional reference to the theme of another movement: this *never* happens".<sup>[3]</sup>

Op. 131 is often grouped with Opp. 132 and 130

**Missa solemnis:** **Missa solemnis** is Latin for **solemn mass**, and is a genre of musical settings of the ordinary mass, which are festively scored and render the Latin text extensively, opposed to the more modest Missa brevis. In French, the genre is "Messe solennelle". The terms came into use in the classical period.

When "Missa solemnis" is used as a name, without referring to a composer, Beethoven's work is generally implied. Some of the greatest compositions in the genre have unique common names other than Missa solemnis, namely Bach's *Mass in B minor* and Mozart's *Great Mass in C minor*. Some works are solemn settings in proportion and scoring, but are not called a "Missa solemnis", for example several late settings of both Haydn and Schubert, and three settings by Anton Bruckner.

Masses by Beethoven named "Missa solemnis" include

- Beethoven: *Missa solemnis* in D major (1823)

**Overtures:** **Overture** (French *ouverture*; German *Ouvertüre*, *Vorspiel*; Italian *overtura*; *i.e.* opening) in music is the term originally applied to the instrumental introduction to an opera.<sup>[1]</sup> During the early Romantic era, composers such as Beethoven and Mendelssohn began to use the term to refer to independent, self-existing instrumental, programmatic works that presaged genres such as the symphonic poem. These were at first no doubt<sup>[weasel words]</sup> intended to be played at the head of a programme.<sup>[2]</sup>

**Variations:** In music, **variation** is a formal technique where material is repeated in an altered form. The changes may involve harmony, melody, counterpoint, rhythm, timbre, orchestration or any combination of these.

**Variations form:** A form that presents an uninterrupted series of variants (each called a variation) on a theme; the theme may be a melody, a bass line, a harmonic plan, or other musical subject. Variation forms include ground bass, passacaglia, chaconne, and theme and variations.<sup>[2]</sup> Ground bass, passacaglia and chaconne are typically based on brief ostinato motifs providing a repetitive harmonic basis and are also typically continuous evolving structures.

**Waldstein Piano Sonatas:** Beethoven's **Piano Sonata No. 21** in C major, Op. 53, known as the *Waldstein*, is one of the three most notable sonatas of his middle period beside the *Appassionata*, Op. 57, and *Les Adieux*, Op. 81a. Completed in summer 1804 and surpassing Beethoven's previous piano sonatas in its scope, the "Waldstein" is a key early work of Beethoven's 'Heroic' decade (1803-1812) and set a standard for piano composition in the grand manner.

The sonata's name derives from Beethoven's dedication to his close friend and patron Count Ferdinand Ernst Gabriel von Waldstein of Vienna. Like the *Archduke Trio* (one of many pieces dedicated to Archduke Rudolph), it is named for Waldstein even though other works are dedicated to him. It is also known as 'L'Aurora' (The Dawn) in Italian, for the sonority of the opening chords of the third movement, which conjures an image of daybreak.

One of his greatest and most technically challenging piano sonatas, the first section of the Rondo requires a simultaneous pedal trill, high melody and rapid left hand runs while its coda's

glissando octaves, written in dialogue between the hands, compel even advanced performers to play in a simplified version since it is more demanding to play on the heavier action of a modern piano than on an early 19th Century instrument.

**Appassionat Piano Sonatas:** Ludwig van Beethoven's Piano Sonata No. 23 in F minor, Op. 57 (colloquially known as the *Appassionata*) is a piano sonata. Among the three famous piano sonatas of his middle period (the others being the *Waldstein*, Op. 53 and *Les Adieux*, Op. 81a), it was composed during 1804 and 1805, and perhaps 1806, and was dedicated to Count Franz von Brunswick. The first edition was published in February 1807 in Vienna.

Unlike the early *Sonata No. 8, Pathétique*,<sup>[1]</sup> the *Appassionata* was not named during the composer's lifetime, but was so labeled in 1838 by the publisher of a four-hand arrangement of the work.

The *Appassionata* was considered by Beethoven to be his most tempestuous piano sonata until the *twenty-ninth piano sonata* known as the *Hammerklavier* being described as a "brilliantly executed display of emotion and music".<sup>[citation needed]</sup> 1803 was the year Beethoven came to grips with the irreversibility of his progressively deteriorating deafness.

An average performance of the entire *Appassionata* sonata lasts about twenty-three minutes.

**Moonlight Piano Sonatas:** The **Piano Sonata No. 14 in C-sharp minor "Quasi una fantasia"**, Op. 27, No. 2, popularly known as the *Moonlight Sonata*, is a piano sonata by Ludwig van Beethoven. Completed in 1801 and dedicated in 1802 to his pupil, Countess Giulietta Guicciardi, it is one of Beethoven's most popular compositions for the piano.

- ✓ Identify each composer's innovations in styles, forms and genres.
- ✓ Compare approximate number of works written by each composer for each genre.
- ✓ Identify major works and their significance for each composer.
- ✓ Compare and identify differences and similarities in biographical information.
- ✓ Trace how composers were influenced by each other.
- ✓ Consider how changes in society, economic structures, and philosophical trends influenced the musicians' careers.