Summary of the Early Classical Period

Opera becomes simpler, clearer and natural
Italian *opera buffa* spreads to musical centers all over Europe
Music becomes easier to grasp, more transparent, singable
Concert halls and music salons become common

The take home message of this period:

*Music should be entertaining*
Unsung heroes of Classical music: The Mannheim Court orchestra and composers

.. also called The Mannheim School
The Mannheim School

Most prominent composer: Johann Stamitz (1717-1757) violinist, conductor, and music innovator

The Mannheim Court Orchestra was the best in Europe

* Conducted by first violinist. Uniform bowing, strict discipline
* 34 musicians. New instrument: the clarinet. Harpsichord replaced by pianoforte
* Sonata form (ABA): Developed by the Mannheim school. Very important recipe for writing all kinds of music. Used in the first movement of symphonies, concertos, etc.
Mannheim School innovations:

* Expanded the symphony from 3 to 4 movements by adding a fast movement after the minuet (3rd movement)

* Mannheim crescendo played by the whole orchestra - the orchestra slowly gets louder and louder

* The Mannheim rocket: rising triads in the opening theme, e.g., Mozart’s symphony no. 40, 4th movement

* The Mannheim steamroller: a rising sequence in the full orchestra over a steady bass

* The Mannheim sigh: emphasizing the first of two downward notes

* many dynamical changes (forte to piano and back)
The enlightened "despot" Emperor Joseph II of Austria and the Holy Roman Empire. Joseph II ruled with mother, Maria Theresa, 1765-1780, and alone 1780-1790.

Vienna: liberal center of Europe during the golden years, 1780-90, exposed to every new musical and cultural current.
Ludwig van Beethoven 1792

Wolfgang Amadeus Mozart 1781

Joseph Haydn 1740

The First Viennese School: Haydn, Mozart, and Beethoven

The Classical style was mainly developed by composers after moving to Vienna.
Franz Joseph Haydn (1732 – 1809)
The Enlightenment composer
The father of the Classical Symphony and the String Quartet
Important events in Haydn’s early life

At 6: sent to a relative to be a music apprentice

At 8: sent to Vienna, choirboy at St. Stephen’s Cathedral

At 15: became a freelance composer, teacher, and musician
Taught during daytime, composed during the night
At 21: Studied with Italian composer Nicola Porpora, who taught him the fundamentals of Italian opera and singing. Served as his accompanist, learned Italian, and met the composer Gluck.

At 24?: Wrote his first string quartet at the request of von Fürnberg. Traces back to the Baroque trio sonata: two solo instruments 1, 2 performed with bass instruments 3 (such as the cello and keyboard)
String quartet

Music for entertainment among friends played in private rooms, as in *Chamber music*

Written for two violins, viola, and cello

Usually four movements like the symphony

No conductor. Interplay between the musicians like a cultivated conversation between good friends
Haydn  String Quartet, Op. 1, No. 1

Presto – Minuet – Adagio – Minuet – Presto
Very fast – moderate- very slow – moderate - very fast

Usual form: Fast/moderate – slow/very slow – minuet – fast/very fast

https://www.youtube.com/watch?v=yeZDtOPW9JA
At 24: Studied works of Carl Phillip Emanuel Bach, theory, counterpoint

At 25: Became Kapellmeister (music director) at the court of Count Morzin. Wrote his first 6 symphonies for the Morzin court orchestra

At 28: Married the older sister of the woman he loved. Total disaster. Referred to her as “the infernal beast.” No children

At 29 (1761): Employed by the Esterházy family in Eisenstadt by Prince Paul II Anton. Responsibilities: Kapellmeister, composer, write chamber music for entertainment and dance music for balls and receptions, hire and take care of musicians
1761-62 Prince Paul II Anton Esterházy

Soldier and music patron
Played violin, flute, and lute
Wanted Haydn to build up a court orchestra
Died 1762
No children
Succeeded by his brother Prince Nikolaus I (the Magnificent)

Haydn wrote five symphonies, eight divertimenti, one or two concerts, two keyboard sonatas and one motet for prince Paul
Esterházy Palace in Eisenstadt
The Esterházy chapel where Haydn played the organ
1762-90 Worked for Prince Nikolaus I (the Magnificent)

An enlightened prince

Cared for the welfare of his people:
- Paid pensions, cared for widows,
- supported hospitals for court employees and paid for their medicine
  (Employed Haydn’s mistress, and brother)

Good manager, increased his wealth
Built Esterházy Castle in Fertőd, Hungary

Music lover, in particular opera and symphonic music
Let Haydn expand the orchestra from 12 to 25 musicians and hire the best musicians possible
Played the cello, viola da gamba, and baryton
The Baryton, oldest known from 1647, now slowly back in use

https://www.youtube.com/watch?v=38TV03oReJw
From Haydn’s Esterházy contract:

"Whenever His Princely Highness commands, the vice-Kapellmeister* is obligated to compose such works of music as His Highness may demand; further not to communicate [such] new compositions to anyone, still less allow them to be copied [for others], but to reserve them entirely and exclusively for His Highness; most of all to compose nothing for any other person without prior knowledge and gracious consent."

Haydn in Esterházy servant uniform

Haydn: “I did not know if I was Kapell–master or a Kapell-servant... It is really sad always to be a slave.”
Esterházy Palace in Hungary. Designed to look like Versailles. One opera theater, one marionette theater, and two large music rooms.

Haydn Divertimento https://www.youtube.com/watch?v=wazBs2BBfEU
Built by Nikolaus Esterházy, starting in 1762

First inhabited in 1766, but construction continued for many years.
Esterházy Castle
Esterházy Castle
Esterházy Castle
The Haydnssaal (Haydn room) in Esterházy Castle
Esterházy Marionette Theater, rebuilt in 2013
**1766 onward:** Kapellmeister, wrote trios for the baryton, played with his patron, wrote and produced operas and music for the marionette theater, hired musicians, took care of them, their well being and instruments. Wrote music for entertainment and balls

Composed 68 symphonies for the chamber orchestra, learned from visiting musicians, experimented with form. Also composed 35 concertos and 128 baryton trios. Prince Nikolaus was not very fond of string quartets, still Haydn wrote 47

Composed 13 Italian opere buffe and six marionette operas – none is remembered. Had his own troupe of performers which he coached almost daily. Ca. 150 performances per year

Lived mainly in Eisenstadt, where he bought a house, but more and more at Esterháza (the town). Also spent time in Vienna
Among Haydn’s Esterháza output:
83 symphonies
35 concertos
47 string quartets
42 divertimenti
16 overtures
30 piano trios
37 other trios
128 baryton trios *
57 sonatas
13 operas + 6 marionette operas *
17 arias and cantatas
9 masses
17 other sacred works
215 minuets
82 German dances
over 180 folk tune arrangements

* Prince Nikolaus Esterházy

The baryton
Haydn also wrote 32 pieces for the mechanical clock!
(Prince Nikolaus had 400 clocks)

https://www.youtube.com/watch?v=A9Xsi_0ZMPE

The Haydn Niemecz Mechanical Organ, recording from 1797

The Speelklok museum in Utrecht, the Netherlands, is worth a visit
Nicknamed *Papa*. Was kind and considerate. Cared for his musicians.

1772: The *Farewell* symphony (No. 45) in F-Sharp Minor

The symphony belongs to Haydn’s *Sturm und Drang* (stress) symphonies, named, in retrospect, after a literary period at the end of the 1770s. (Maximilian Klinger’s play *Sturm und Drang*)

1779 (at 47): Allowed to write for others and sell his works to publishers.* Wrote fewer operas, more instrumental music, also for amateurs. Travels to Vienna. Befriends Mozart, plays with him. Joins Mozart’s freemason lodge.

https://www.youtube.com/watch?v=OpD9ofCm6Ak
Haydn and Mozart probably met in Vienna in December of 1781. They admired each other greatly - very different personalities. They played string quartets together at house concerts in the 1780s. Here at the house of their friend composer Stephen Storace, an English composer:

Haydn, violin
Carl Ditter von Dittersdorf, Austrian composer and violinist
Mozart, viola
Johann Baptist Vanhal, Czech/Viennese composer and cellist

Mozart and Haydn each acknowledged the other as his only peer.
1785: Haydn’s fame spreads. Commissions for the six *Paris symphonies* and *Seven Last Words of Our Savior on the Cross*, orchestral work for the Good Friday service in Cádiz, Spain.

1790s: More concerts -> more popularity -> more symphonies -> more money

1790: Emperor Joseph and Prince Nikolaus die. His son Anton dismisses most of his musicians and allows Haydn to travel. Haydn receives an offer by the impresario Salomon to come to London where he is well known already.

1791-92: He accepts the offer. Writes the first six of his London symphonies. His London orchestra is larger and the sound richer than before. Huge success, he “electrifies his audience,” which also loves his musical pranks.
Surprise added for entertainment

The whole symphony:
https://www.youtube.com/watch?v=PhxZhDV9KHM

The second movement with the surprise:
https://www.youtube.com/watch?v=tF5kr251BRs

Form: theme and variations

Presents...
Musical joke. From Handel’s oratorio *The Seasons*, 1801

https://www.youtube.com/watch?v=STglr1jvTKY

Part 2: Spring, the happy peasant

The whole work:

https://www.youtube.com/watch?v=QdQTz0OHbvc
In London the concert season ran from February to May in the Hanover Square Rooms:

Monday: The Salomon Concerts (Haydn conducting)

Tuesday: Opera

Wednesday: Ancient music

Friday: The Professional Concerts (Pleyel conducting)

Saturday: Opera

Grand choral performances took place in Westminster Abbey
The Hanover Square Rooms on Hanover Square
1791, 8 July: Haydn, a wheel cobbler’s son, is awarded an honorary doctorate degree in music from Oxford University.

I have much to [owe] this doctor's degree in England; indeed, I might say everything; as a result of it, I gained the acquaintance of the first men in the land and had entrance into the greatest houses.

I had to pay 1 1/2 guineas for having the bells rung at Oxforth in connection with my doctor’s degree, and a guinea for the robe.

Haydn thought it was worth the money.
In London, Haydn receives the following letter:

Mrs. Schroeter presents her compliments to Mr. Haydn, and informs him, she is just returned to town, and will be very happy to see him whenever it is convenient for him to give her a lesson. 

James str. Buckingham Gate.

Wednesday, June 29th 1791.

One lesson leads to another and Haydn begins a relationship with the beautiful widow and amateur musician Rebecca Schroeter. She is 40, he is 59.

Back in Vienna, Beethoven (22) becomes his student. “Beethoven will one day be considered one of Europe’s greatest composers, and I shall be proud to be called his teacher.”
1793: Back to Vienna, buys and rebuilds house, moves in 1797
1794-95: Back in London. Rents apartment close to Rebecca’s. Writes his last three symphonies.

The London Symphonies

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♭ major (1792)
Symphony No. 99 in E♭ major (1793) * Written in Vienna
Symphony No. 100 in G major, *Military* (1793-1794)*
Symphony No. 101 in D major, *The Clock* (1793-1794)*

Symphony No. 102 in B♭ major (1794)
Symphony No. 103 in E♭ major, *Drumroll* (1795)
Symphony No. 104 in D major, *London* (1795)
The Hanover Square Rooms the room where the miracle happened
31 March 1794  Hanover-Square, Mr. Salomon's Concert

Part I

Overture. Pleyel;
Aria. Mr. Fischer;
(By desire) The new Quartetto (M.S.) Haydn;
which was performed last Monday.
Two Violins, Viola, Violoncello, Messrs. Salomon Damer
Fiorillo and Damer, jun.
Scena. Madame Mara;
Concerto. Pedal Harp, Madame Delavel

Part II

New Grand Overture, M.S. Haydn;
Aria. Mr. Fischer;
Concerto, Violin. Signor Viotti;
Rondo. Madame Mara.
Finale
On 1st February 1795, I was invited by the Prince of Wales to attend a musical soirée at the Duke of York's, which the King, the Queen, her whole family, the Duke of Orange &c. attended. Nothing else except my own compositions was played; I sat at the pianoforte; finally I had to sing, too. The King, who hitherto could or would only hear Handel's music, was attentive; he chatted with me, and introduced me to the Queen, who said many complimentary things to me. On 3rd Feb., I was invited to the Prince of Wales'; on 15th, 17th and 19th Apr. 1795, I was there again, and on the 21st at the Queen's in Buckingham Palace. (London Notebook #4)
Haydn’s symphony No. 104 (his last) *London*

Many call this Haydn’s greatest symphony

**Fourth movement:**

* folk-dance character:
  bagpipe drone in bass
  open chords (5th, octaves)
  one theme, repeated over and over

https://www.youtube.com/watch?v=OitPLIowJ70

https://www.youtube.com/watch?v=IE8keznMCcQ
Haydn’s most famous work:

*Gott erhalte Franz den Kaiser (God save Emperor Francis)* 1797

Haydn loved the song. The last music he played

2<sup>nd</sup> movement of his Emperor quartet (Op. 76, No. 3)

https://www.youtube.com/watch?v=xay9wcZBx2Q

*Volkslied*, Austrian National Anthem until 1938

[German National Anthem]
Ludwig van Beethoven quotes the last four bars in "Es ist vollbracht", Franz Schubert used the tune in his *Stabat Mater* (1816)
Carl Czerny wrote Variations on *Gott erhalte Franz den Kaiser*, (1834)
Gioachino Rossini used the tune in his opera *Il viaggio a Reims* (1825)
Niccolò Paganini variations, *Maestosa Sonata Sentimentale* (1828)
Gaetano Donizetti used the tune in his opera *Maria Stuarda* (1835)
Clara Schumann used the tune as a basis for *Souvenir de Vienne* (1838)
Bedrich Smetana used the tune in his *Festive Symphony* (1853)
Henryk Wieniawski wrote a set of variations on the tune (1853)
Pyotr Tchaikovsky arranged the tune for orchestra (1874)
Anton Bruckner wrote his *Improvisationskizze Ischl 1890*
Béla Bartók used the tune in his symphonic poem *Kossuth* (1903)

The *Austrian national anthem* until 1938 (Anschluss)

Over 10 American universities, colleges, and schools use the tune as their hymn
String Quartet, Op. 76, No. 3 (*Emperor*)

https://www.youtube.com/watch?v=qoWdtGUE5fc

Notice how the voices alternate, copy each other, “talk to each other”
Haydn loved Handel’s *Messiah*. Wanted to compose something similar, a work that would give him lasting fame. “Begin with the beginning.”

*The Creation*: finished early 1798.

Librettist: Baron Gottfried van Swieten
Drawn on Milton’s *Paradise Lost*.

First and second parts portrait the universal chaos, the creation of light and the creation of the world in six days. Each day is introduced by the archangels Raphael (bass), Uriel (tenor), and Gabriel (soprano). Third part is the story of Adam and Eve.

Premiere in Vienna was by invitation only. The attendees were among the highest nobility of Austria, Poland and England.
Opening night: 29 April 1798

The Schwarzenberg Palace, Vienna

Haydn played first violin and directed the orchestra
Antonio Salieri played continuo on the fortepiano

120 musicians and 60 singers

Whole work: https://www.youtube.com/watch?v=wkYT1WX0E0o

Review: “Our minds, overcome with pleasure and admiration, experienced, during two successive hours, what they had rarely felt, — a happy existence, produced by desires, ever lively, ever renewed, and never disappointed.”
The Creation, end of part one: Now ended is the glorious work

https://www.youtube.com/watch?v=pRlL_0rTgsM
This is a different version, but better (and longer)
## Comparison of

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<th>Handel’s <em>Messiah</em></th>
<th>Haydn’s <em>The Creation</em></th>
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<tr>
<td>Three parts</td>
<td>Three parts</td>
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<tr>
<td>4 soloists, S,A,T,B</td>
<td>3 archangels, Adam and Eve S,T,B</td>
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<td>16 recitatives*</td>
<td>16 recitatives*</td>
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<tr>
<td>15 arias = mainly da capo arias</td>
<td>5 arias = different forms</td>
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<td>1 aria and chorus</td>
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<tr>
<td>1 duet</td>
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<tr>
<td>19 choruses</td>
<td>3 trios and chorus</td>
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<tr>
<td></td>
<td>1 recitative and chorus</td>
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*Accompanied by orchestra or harpsichord or both

*Accompanied by orchestra or pianoforte or both
Haydn’s last big work was the oratorio *The Seasons*

Libretto by Count Gottfried van Swieten
based on “The Seasons” by James Thomson

Premiered 24 April 1801, Palace of Prince Schwarzenberg

Archduchess Maria Theresa sang solo in the public performance (daughter of Emperor Joseph II)

Took three years to write (1798-1801)
Haydn was exhausted: “*The Seasons* broke my back.”

Joseph Haydn died May 31, 1809