

Music and Society

The Classical Period 1

Cathrine Blom

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The transition period between the Baroque and the Classical eras, a period of immense change in musical style, instrumentation, and scope.

Haydn: A servant musician employed essentially all his life by the Esterházy court, who constrained and shaped his music. Music was for entertainment, not expressing the composer's emotions.

Mozart: Travelling wunderkind. Partly employed by princes and partly free-lance. Had to find ways to cater to the public taste. His music changed society more than it changed him. His music only rarely expresses his emotions.

Beethoven: Partly supported by patrons, partly by selling his works to publishers. Importantly, his music changed peoples taste. His music is full of personal expression. Romanticism.

Why did composers write different kinds of music?



Music has different social functions:

- * to tell a story: ballads, legends, epic songs
- * to instill moral and courage in battle: war songs
- * to arouse emotions: courtship and love songs, political songs
- * to intensify poetry and drama: lyrical songs, spiritual plays, incidental music, oratorios, operas
- * to entertain: chamber music, orchestral music, dance music
- * divertimenti (background music)



<https://www.youtube.com/watch?v=P01EqXn7mik>



Music reflected the society and venue it was written for:

- * the type of patron or audience -- the church, nobility, middle class, peasants – and their demands, tastes, and interests, and also the event the music was written for
- * The type of composer -- whether he was employed by the church (often a monk or a musician), a nobleman (a composer treated as a servant) or a free individual
- * where the music was performed – in a religious setting, at court, in a salon, concert hall, at home, **indoors or outdoors**

Outdoor music at Renaissance wedding



Frederick the Great Playing the Flute



Peasants dancing to the bagpipe



Why did music change over time?

- * **Changes in social structure and social needs:**
the rise and fall of monarchies, republics, free cities;
the rise of the middle class; religion; cultural events,
entertainment, musical interchange; explorations,
travel, war, and peace
- * **Changes in musical function:**
new forms, styles, and instruments
new innovations like opera and oratorios
better, larger, professional orchestras
music moved out of the home
performances became public events

Performances became public events

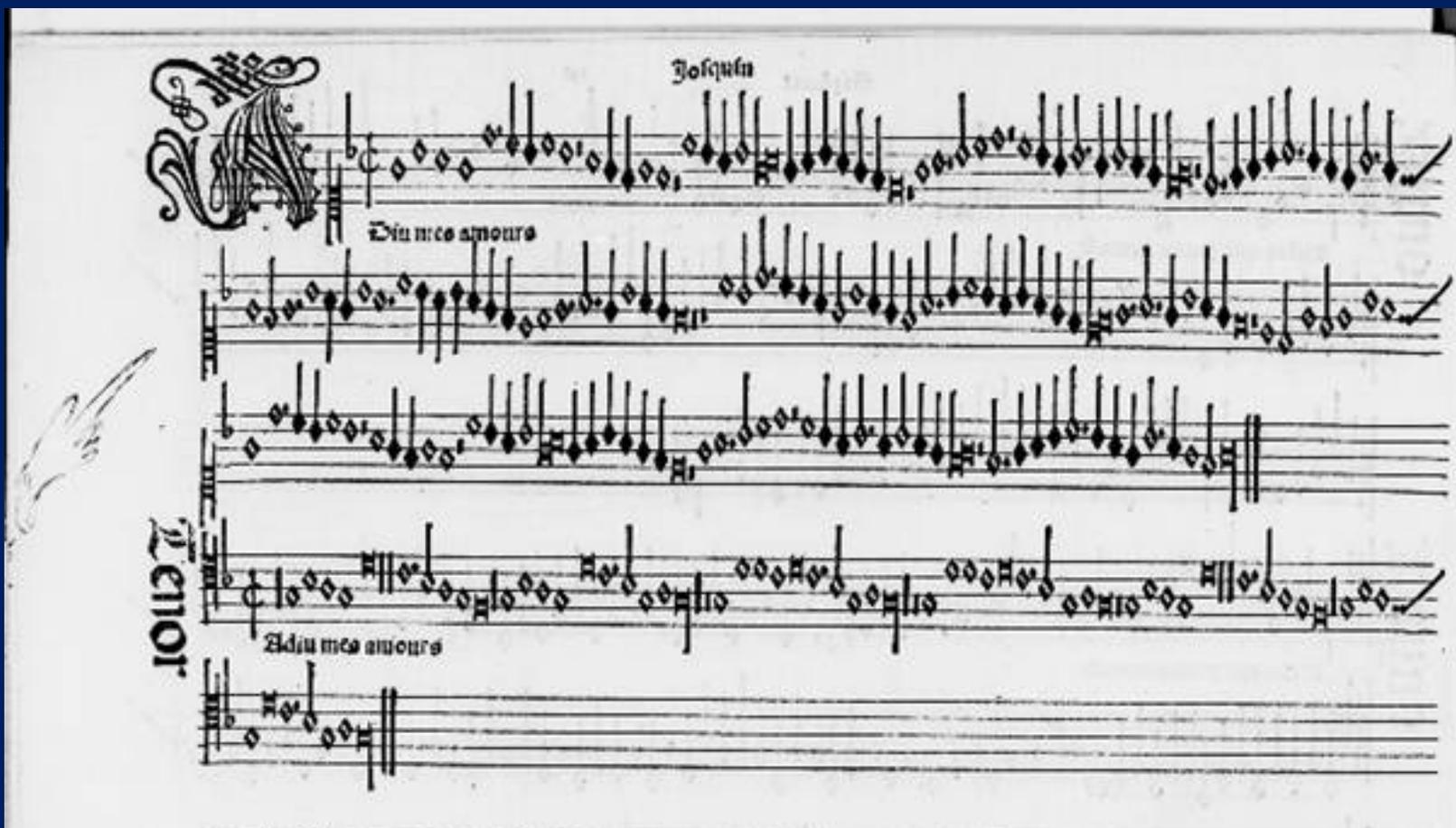


The Baroque Margravial Opera House at Bayreuth (1750)

Very important musical game changers:

- *** Music notation and printing (scores)
- *** Universal tuning of instruments
- ** New instruments (violin, pianoforte, clarinet)
- ** Virtuoso performers and innovative composers
- ** Building of opera houses and concert halls
- ** Publisher commissions (no copyrights yet)

*** Music notation and printing (scores)



Petrucchi, 1501

From the Age of Absolutism... (1650 – 1789)

Absolutism: The divine right of Kings to rule unconditionally because they are chosen by God.

The despot King Louis XIV



L'état, c'est moi

Baroque composers:

- * employed by the church and nobility
- * think of themselves as servants
- * write what their masters want
- * music should *impress*

Allegory of Louis XIV



Louis XIV ruled for 72 years (1638-1715)
Serious patron of the arts and sciences
Founded French Academy of Sciences
(1666). Founder of French opera (1673)

Science blossoms all over Europe:

- * Heliocentric system. (Kepler, Newton)
- * Calculus (Newton, Leibniz)
- * Analysis of light (Huygens and Newton)
- * Microorganisms (Leeuwenhoeck)
- * Blood circulation (Harvey)

- * Incredibly detailed paintings and drawings
- * Human control of nature (formal gardens, irrigation)

- * Scales are tuned = distance between notes are equal (Well-tempered)

Science in art



Rembrandt: *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632)

Baroque music was layered and complex, e.g., *Et resurrexit* from Bach's B-minor Mass
Music should *impress*

So also Baroque art, characterized by *realism...*

<https://www.youtube.com/watch?v=h8BCArASBkl>

Rubens: *The Resurrection of Christ* (1611)



grandeur, movement...



Nicolas Poussin: *The Abduction of the Sabine Women* (1636)

drama and dramatic contrasts...



Caravaggio: *Judith Beheading Holofernes* (1602?)

sensuous richness...



Rubens: *The Judgement of Paris* (c.1632)

emotional exuberance.



de Matteis: *The Triumph of the Immaculate* (c. 1710)

... to the Age of Enlightenment (the Age of Reason):
end of Baroque to end of Classical period (1685-1815)

* **Roots in England and France**

English philosopher **John Locke** argued that knowledge is gained through accumulated life experience tested through one's senses, and **Newton's** mathematics showed that the world around us could be proved through measurements. Philosophers **Voltaire** (*François-Marie Arouet*) and **Jean-Jacques Rousseau** were main drivers in France. Many parallels with Humanism in the early Renaissance

* **Faith in reason**

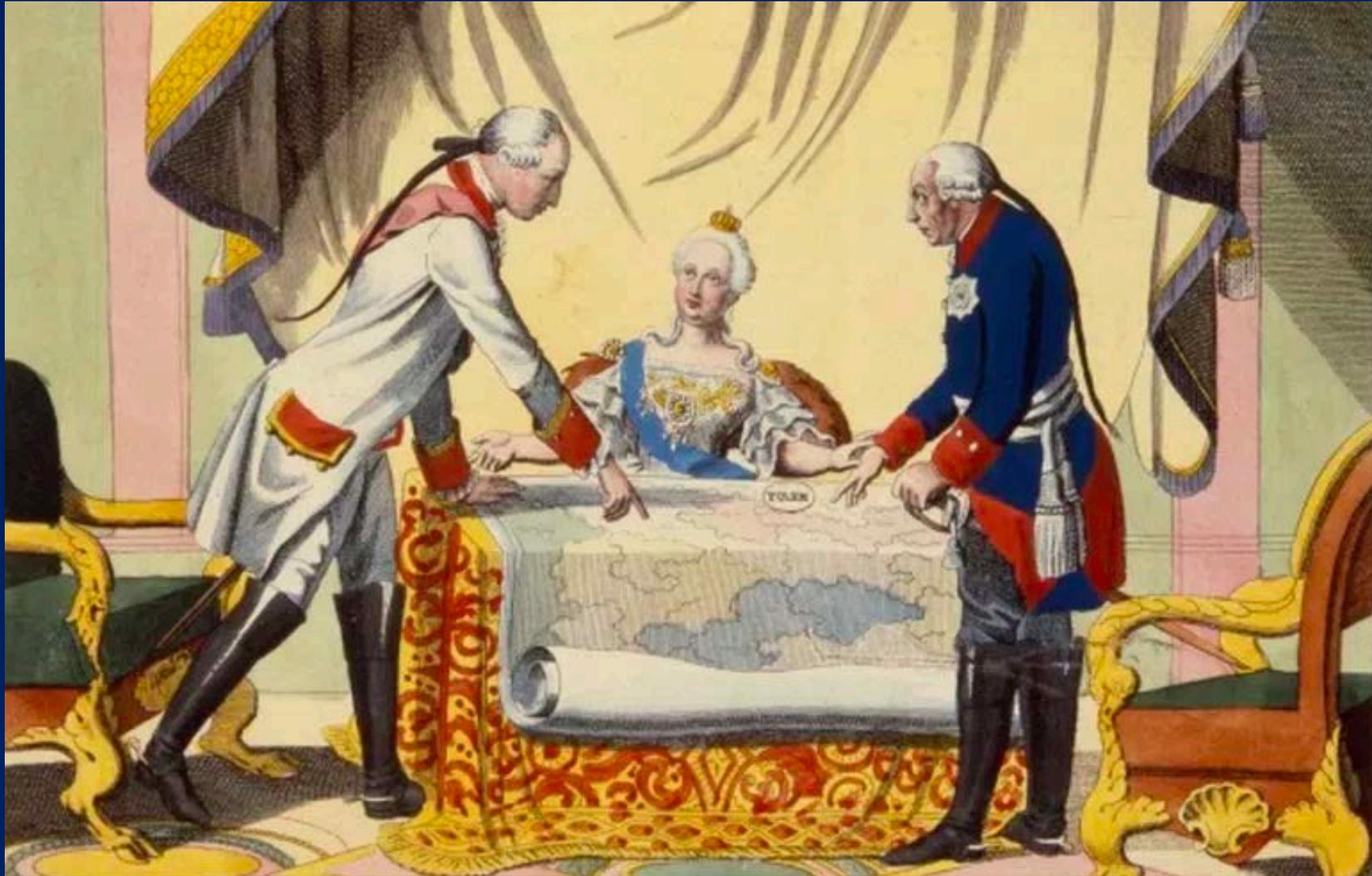
Aimed at making human life better through democracy, science based education, liberty of mind, and a free press. Attacked social injustice and knowledge based on religion

* **The pursuit of Happiness.**

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness"

Europe in the 18th Century

* Three liberal rulers: Frederick the Great of Prussia (1740-1786), Joseph II of Austria (1765-1790), and Catherine the Great of Russia (1762-1796)



- * continued economical growth

The first industrial revolution ca. 1760-1820

Textile industry most important for employment

Large population increase

- * the middle class becomes wealthier

Professionals (doctors, lawyers, etc.) and merchants

Belief in human progress. Upward mobility

- * music reaches a wider audience

Concert halls, subscription concerts (London 1783),
public opera houses

- * music moves from aristocratic and church patronage
to public patronage

Music on the Continent during transition between Baroque and Classical eras

Carl Philipp Emanuel Bach (1714-1788)

2nd Bach son -- wanted to move away from his father's emotionless keyboard style.

Created the *empfindsamer Stil* or *sensitive style*, aiming to express human emotions ---- hope, fear, rage, and grief – in his music using certain keys, rhythms, melodic motifs, and tempos

A wonderful, new invention, **the pianoforte**, made his sensitive style more expressive:



the **pianoforte**, created
by Bartolomeo Cristofori
around 1700

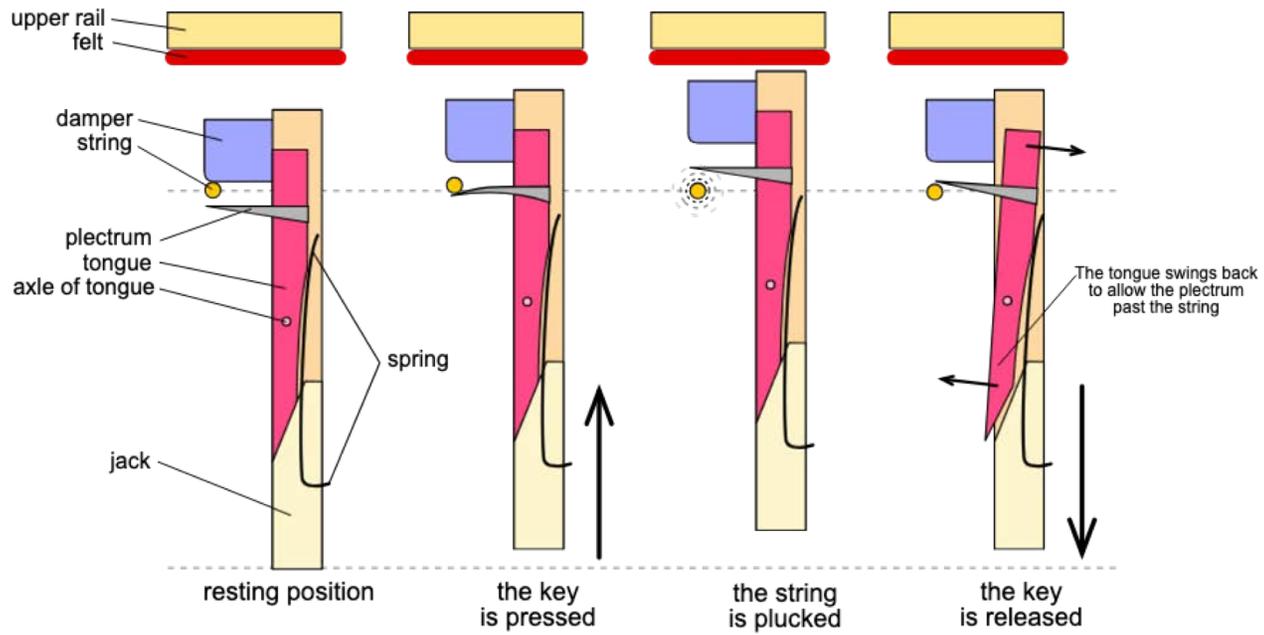
Piano (p) = soft
+
Forte (f) = loud

Gradual substituting for
the harpsichord.

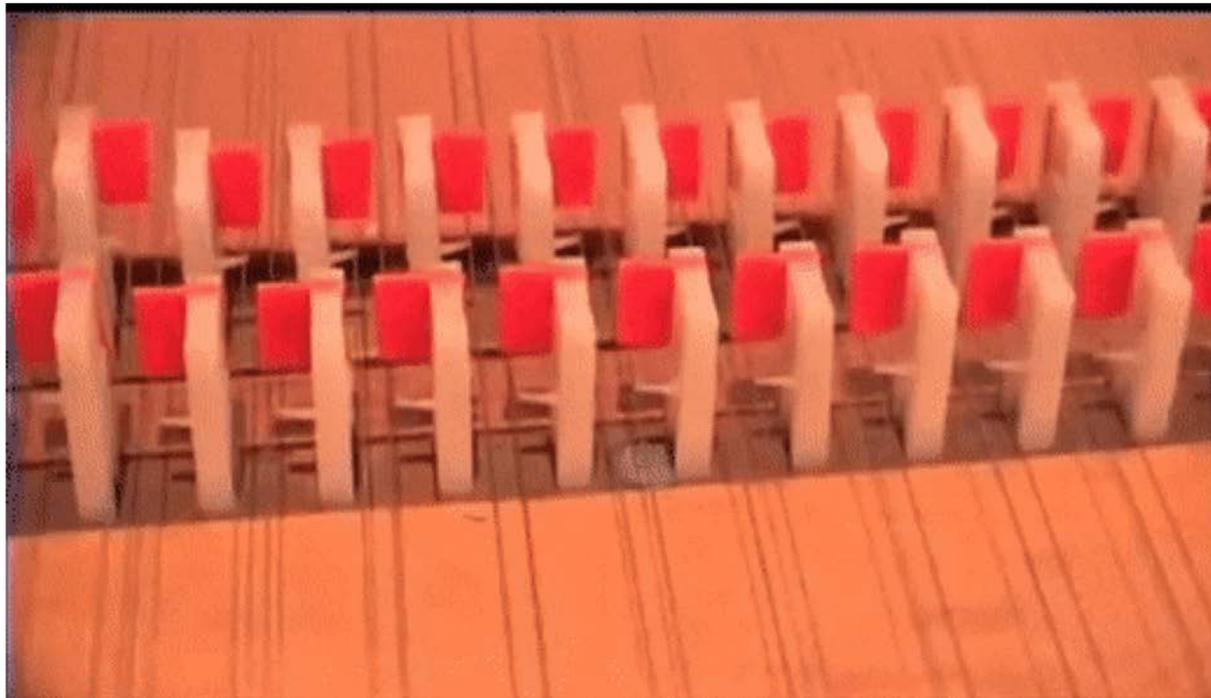
Became CPE Bach's favorite
instrument.



Original pianoforte (1720): the Metropolitan Museum of Art



Harpsichord mechanism



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Using the pianoforte, he could change the dynamics of his music from *piano (p)* to *forte (f)* Sonata in A Major H. 186, second movement



https://www.youtube.com/watch?v=_li5z6Up7-A

From Baroque style



Music: complex, thick texture (layered), no clear voice line, unclear text, HARPSICHORD

to Rococo style



Music: the *galant* style = light, elegant, homophonic (melody in the upper voice)



Concerto for Harpsichord or Piano
and Strings

Transition to Classical era

Enlightenment trends in music:

- * **New style: Rococo (In music: *galant*)**
Light, elegant, charming, a style designed to divert, amuse, and please
Most popular was the *divertimento*, 18th century “elevator music”
- * Most important *galant* style composer: **Johann Christian Bach**, 1735-1782, the youngest Bach son. Lived with his brother C.P.E. Music master to the English Queen. Called the *London Bach*
Influenced Mozart and Haydn’s concerto style
- * Music should **entertain**



Rococo painting: amorous encounters, soft colors, curvy lines...



Fragonard: *The Swing* (1767)

..scenes of love and youth...



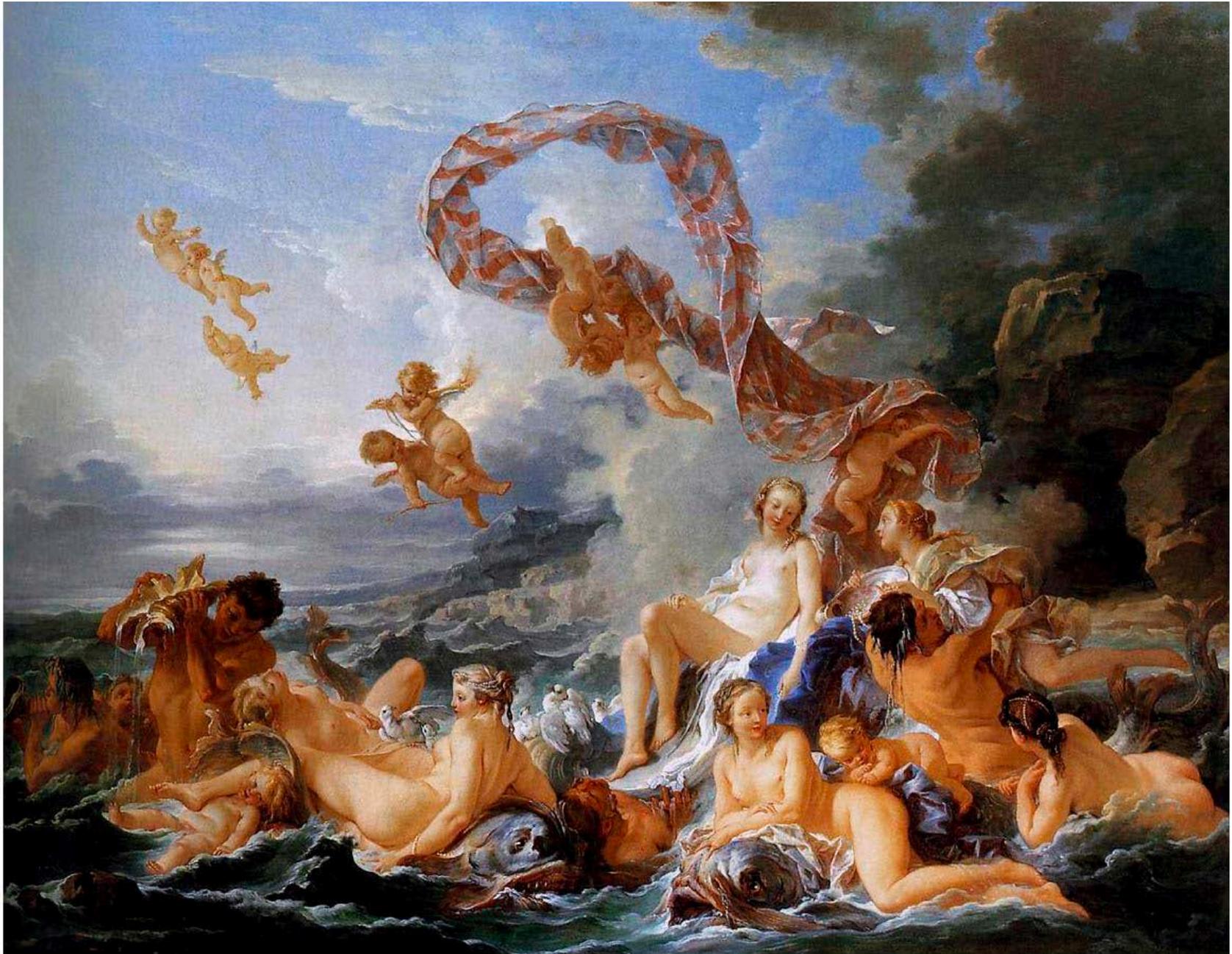
Fragonard: *Love letters*
(ca. 1770)
(note the dog = fidelity)

...feminine, delicate, nature...



Lancret: *A Lady in a Garden taking Coffee with some Children* (1742)

... mythological scenes, with cherubs



Boucher: *The Triumph of Venus* (1740)

New style opera

A move from serious historic *opera seria* portraying nobility to light comic opera *opera buffa* depicting common people

Opera seria (OLD)

Promote morality through entertainment and role models

Plot based on historical event or mythology. Sung in Italian
Text often by **Pietro Metastasio** (1698-1782), most important librettist of serious opera in 18th C. **His 28 libretti set over 800 times.**



Opera seria: Three acts with varied scenes like

Pastoral setting

Battlefield

Solemn ceremony

Cast: Two pairs of lovers (nobility) + smaller characters

- * nearly all roles sung by castrati – very few tenors and basses
- * alternating da capo arias and recitative (sung)
- * **Action in recitative: recitative moves the plot forward**
- * written for the aristocracy
- * ACT OF HEROISM, local ruler often identified with the hero

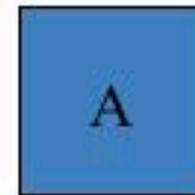
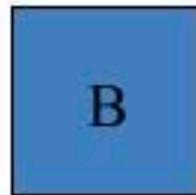
Usually happy ending

**** SINGER IS MOST IMPORTANT** (prima donna, primo uomo) ******

orchestra's role to accompany singers

* **NO comic characters**

Aria Form: Called “Da Capo”



Three parts: called A B A (letters designate sections)

A section: highly melodic, minimal ornamentation

B section: contrasts of mood, tonality, or change of tempo

A' section: repeat the 1st section; Singer is free to improvise/ornament, embellish melody

- “**da capo**” means “go back and sing the beginning again”
- **A** = very melodic, but not ornamented **B** = contrasting mood, tonality, tempo **A** = repeated, but this time embellished

Cleofide, Opera seria by Johann Hasse, libretto by Metastasio

LP 1 – Seite/Side A

Akt 1/Act 1

- | | | | |
|---|-------|--|--------|
| 1 | No. 1 | Ouverture/Overture | [7'48] |
| 2 | No. 2 | Rec CLEOFIDE, PORO „Fermatevi, codardi“ | [2'15] |
| 3 | No. 3 | Aria CLEOFIDE „Che sorte crudele“ | [8'05] |
| 4 | No. 4 | GANDARTE, PORO, ALESSANDRO, TIMAGENE „Fuggi, mio Re“ | [4'40] |
| 5 | No. 5 | Aria PORO „Vedrai con tuo periglio“ | [3'07] |

LP 1 – Seite/Side B

- | | | | |
|----|--------|---|--------|
| 6 | No. 6 | Rec ERISSENA, ALESSANDRO, TIMAGENE „Questa che ad Alessandro“ | [1'28] |
| 7 | No. 7 | Aria ALESSANDRO „Vil trofeo d'un alma imbellè“ | [4'54] |
| 8 | No. 8 | Rec TIMAGENE, ERISSENA „O rimprovero acerbo“ | [1'08] |
| 9 | No. 9 | Aria ERISSENA „Chi vive amante sai“ | [4'52] |
| 10 | No. 10 | Rec TIMAGENE „Ma qual sorte è la mia“ | [0'41] |
| 11 | No. 11 | Aria TIMAGENE „S'appresti omai la vittima“ | [2'45] |
| 12 | No. 12 | Rec CLEOFIDE, PORO „Reina a te io vengo“ | [4'15] |
| 13 | No. 13 | Aria PORO „Se mai più sarò geloso“ | [1'13] |
| 14 | No. 14 | Rec CLEOFIDE, ERISSENA, PORO „Erissena! che veggo!“ | [2'51] |
| 15 | No. 15 | Aria CLEOFIDE „Se mai turbo il tuo riposo“ | [5'00] |

- | | | | |
|----|--------|--|--|
| 16 | No. 16 | Rec ERISSENA, PORO „Erissena che dici?“ | |
| 17 | No. 17 | Rec GANDARTE, PORO „Dove mio Re?“ | |
| 18 | No. 18 | Aria PORO „Se possono tanto Due luci vezzose“ | |
| 19 | No. 19 | Rec ERISSENA, GANDARTE „Principessa adorata“ | |
| 20 | No. 20 | Aria ERISSENA „Vuoi saper se tu mi piaci?“ | |
| 21 | No. 21 | Rec GANDARTE „Perche senz'opra“ | |
| 22 | No. 22 | Aria GANDARTE „Voi che adorate il vanto“ | |
| 23 | No. 23 | Rec ALESSANDRO, TIMAGENE „A la tua fede, Amico“ | |
| 24 | No. 24 | Marcia degl'Indiani | |
| 25 | No. 25 | Rec CLEOFIDE, ALESSANDRO „Generoso Alessandro“ | |
| 26 | No. 26 | Rec CLEOFIDE, PORO, ALESSANDRO, TIMAGENE „Monarca, il Duce Asbite“ | |
| 27 | No. 27 | Aria ALESSANDRO „Se amore a questo petto“ | |

LP 2 – Seite/Side B

- | | | | |
|----|--------|--|--|
| 28 | No. 28 | Rec CLEOFIDE, PORO „Lode a gli Dei“ | |
| 29 | No. 29 | Duetto CLEOFIDE, PORO „Se mai più sarò geloso“ | |
- Akt 2/Act 2

26 da capo arias!

Approx. 2 hours 15 min

Performance: Total 3.5 hours

The Elector of Saxony, Friedrich August (the 'Strong'), would have been identified with Alexander the Great, Porus (Indian ruler) possibly with Hasse himself, and Cleophis (Indian queen) with the Crown Princess Maria Josepha as well as Hasse's wife Faustina, who sang the role.

Italian diva Faustina Bordoni



and her rival Francesca Cuzzoni sang together at Handel's Royal Academy of music in the 1720s

Big fight broke out between the two singers

Everybody came to hear the prima donna or primo uomo :



<https://www.youtube.com/watch?app=desktop&v=209OfxS0r08>

Cecilia Bartoli: *Agitata da due venti* by Vivaldi

The philosopher and musician Jean-Jacques Rousseau (1712-78)

- * attacked Italian *opera seria* and French Baroque opera, *tragédie lyrique*: “The French have no music and can have none.”
- * encouraged development of comic opera = *opera buffa* = light Italian opera
- * advocated simpler, more natural music that reflected real life: a “noble, sensitive and natural melody.... music suited to all nations so as to *abolish... national styles*.”
- * wrote music and libretto for *Le Devin du Village* (The Village Soothsayer) premiered at Fontainebleau before French King Louis XV in 1752

The King LOVED the opera and the style

Over 400 performances

Poster/flier from the original performance in 1752

LE DEVIN
DU VILLAGE
INTERMÈDE
RÉPRÉSENTÉ A FONTAINEBLEAU
Devant leurs Majestés
les 18. et 24. Octobre 1752.
ET A PARIS PAR
l'Académie Royale de Musique
le 1^{er} Mars 1753.
PAR
J. J. ROUSSEAU.
Travaillé par M^{lle} l'Andon, depuis la 1^{re} Planché jusqu'à la 50
Prix 9^{ll}.
A PARIS



*chez M. Leclerc Rue S^{te} Hovore, avec la Rue du Boule, et la Rue de
L'Arbre-sec à l'Image S^{te} Genevieve au P. sur le devant.
Et aux Adresses Ordinaires.*
AVEC PRIVILEGE DU ROY. *Deposé par M. Rousseau*



Colette, Colin, and the Soothsayer

The Village Soothsayer



Colin loves Colette and Colette loves Colin



Colette thinks Colin has fallen in love with a rich lady



She sees the Soothsayer who tells her to pretend she has a lover: “If uneasy, love increases”



Colin is heartbroken – sees the Soothsayer



Soothsayer: “Pay me, I will get her back”



Colin + Colette
forever

The first aria from *Le Devin du village* by Jean-Jacques Rousseau

Colette:

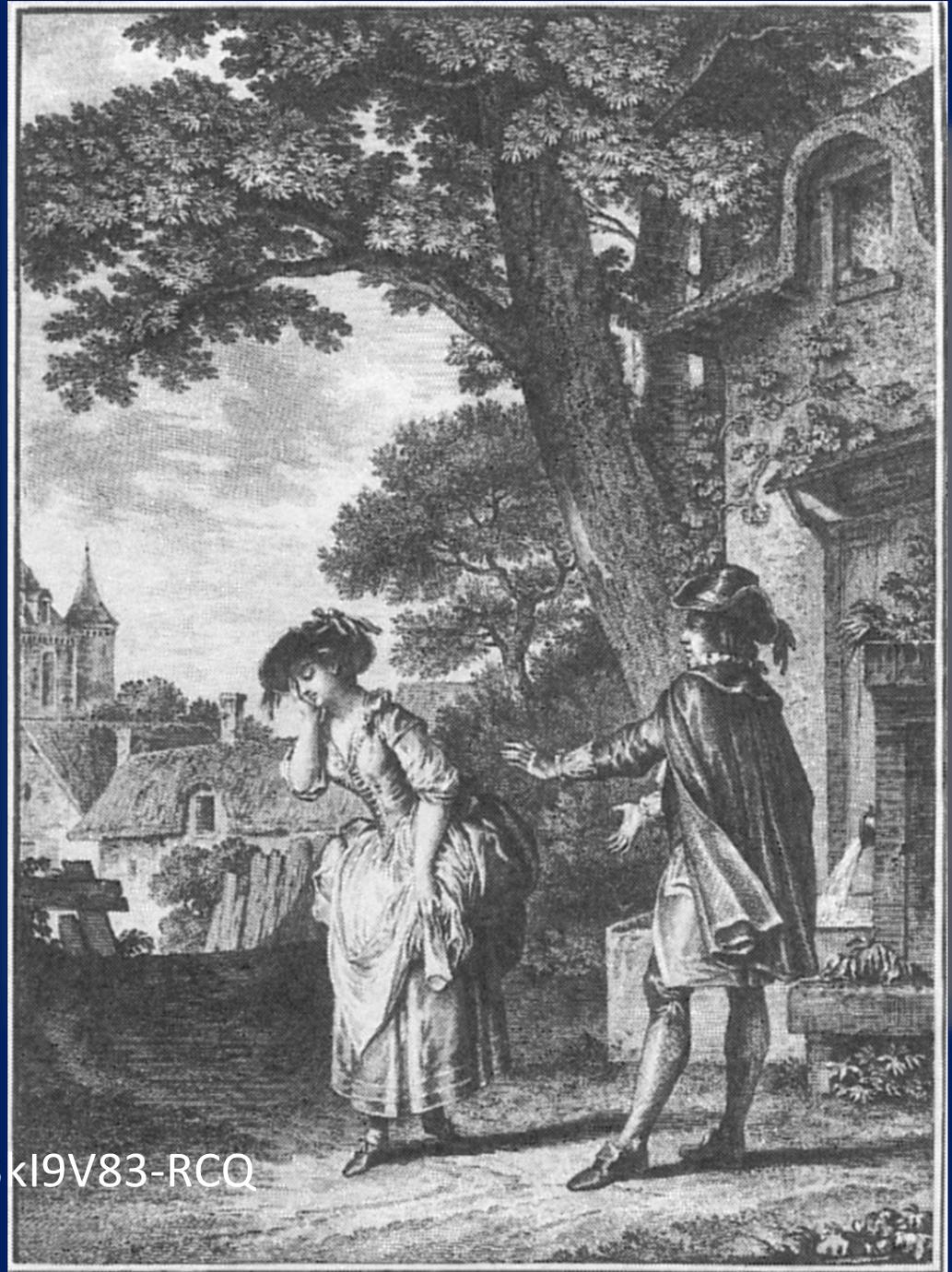
A: I have lost my happiness,
I have lost my servant.
Colin forsakes me.

B: Alas, he could have changed.
I would rather stop dreaming
about it,
yet I dream about it incessantly.

- * In a major key (!)
- * Simple accompaniment,
simple harmonies
- * Clear phrases – clear text
- * Sung in French
- * Sung recitative

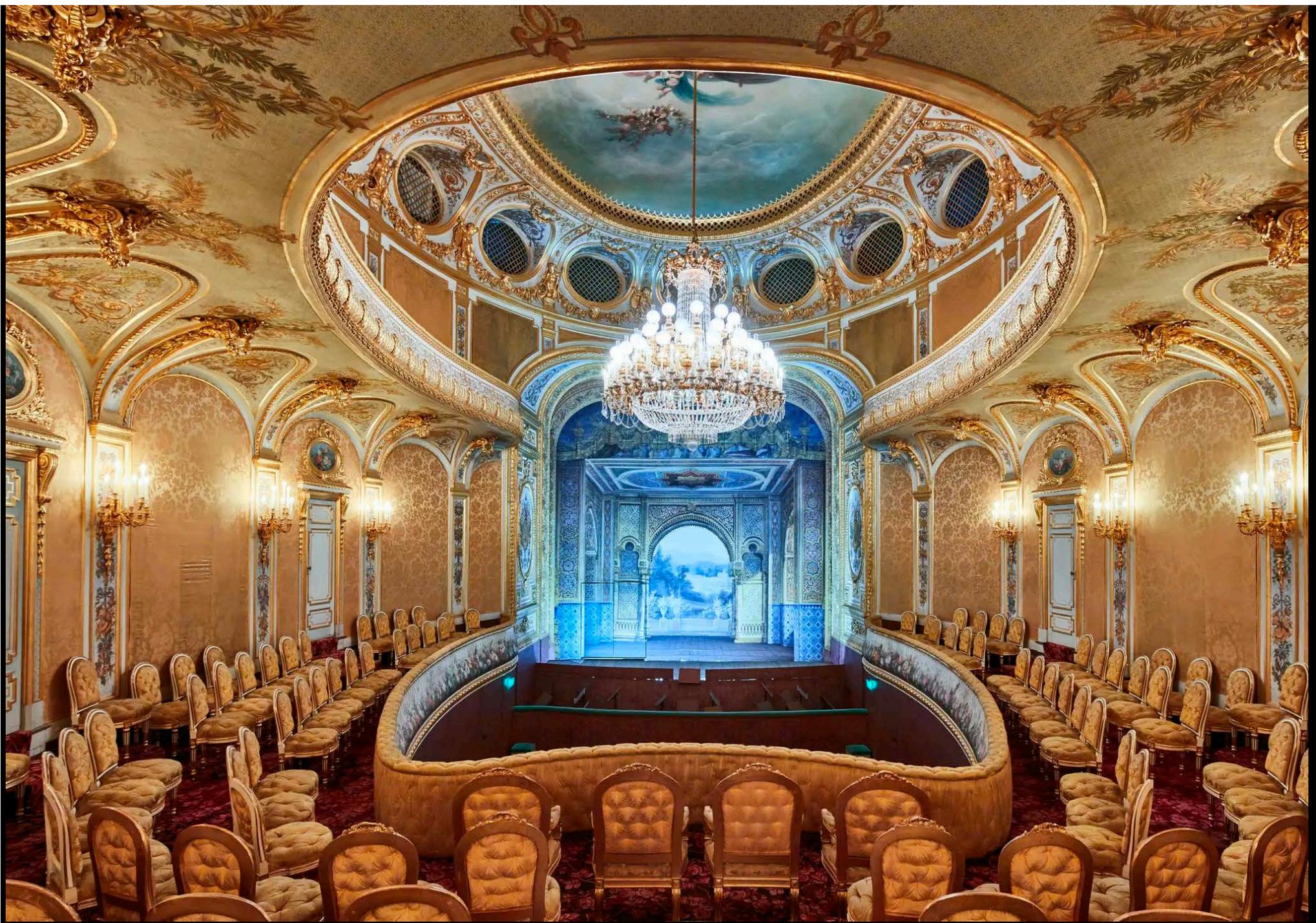
Da capo aria, ABA

<https://www.youtube.com/watch?v=3kI9V83-RCQ>



Château de Fontainebleau outside Paris





The original theater at Fontainebleau has just been renovated

18th Century English ballad opera

Characters and Plot:

- * middle and lower class characters
- * deals with love, but much more “earthy”

Form: Variable

- * probably altered by performers
- * popular tunes and folk songs already known to the audience
- * simple accompaniments
- * published as “broadsheet ballads,” cheap and accessible
- * pure entertainment offered to anyone who could afford a ticket

One of the most popular Ballad Operas was John Gay’s

The Beggar’s Opera (1728)

THE BEGGARS OPERA



*Brittons attend — view this harmonious Stage
And listen to those notes which charm the age
Thus shall your tastes in Sounds & Sense be shon'n
And Beggars Opiras ever be your own*

Printed for John Bowles at the Black horse in Cornhill.

John Gay: *The Beggar's opera* (1728)



<https://www.youtube.com/watch?v=zAHEaqJhZHk>

REFORM OPERA: MUSIC AND DRAMA COMBINED

Music and poetry interplay like a picture

- * no more dry recitative (speech-like song with very little accompaniment)
- * both arias and recitative carry the plot
- * choruses and ballets incorporated in the plot
- * orchestra important, divas are out (almost) and are not allowed to improvise
- * music is “natural,” deeply expressive, simpler i.e., “back to nature”: beautiful simplicity

Enlightenment opera



Christoph Willibald Gluck (1714-1787)

German, born in Bavaria

Studied in Italy, wrote Italian *opere serie*

Worked for Emperor Charles VI in Vienna
and Marie Antoinette in Paris

****Aim: to reform Italian opera****

Gluck wrote:

The music should be secondary to the poetry and drama,
akin to adding color to a drawing.

Halts in the poetry and action should be avoided.

The orchestration should vary to fit the passion of the words.

Arias and recitatives should not stand out too much from one another.

The overture should prepare the audience for the drama to follow.

Forerunner of Berlioz and Wagner

Birth of modern dramatic opera

Gluck's *Orfeo and Euridice* (1762)

Mixture of

Italian melodic beauty, **German** seriousness, and **French** magnificence = international opera style

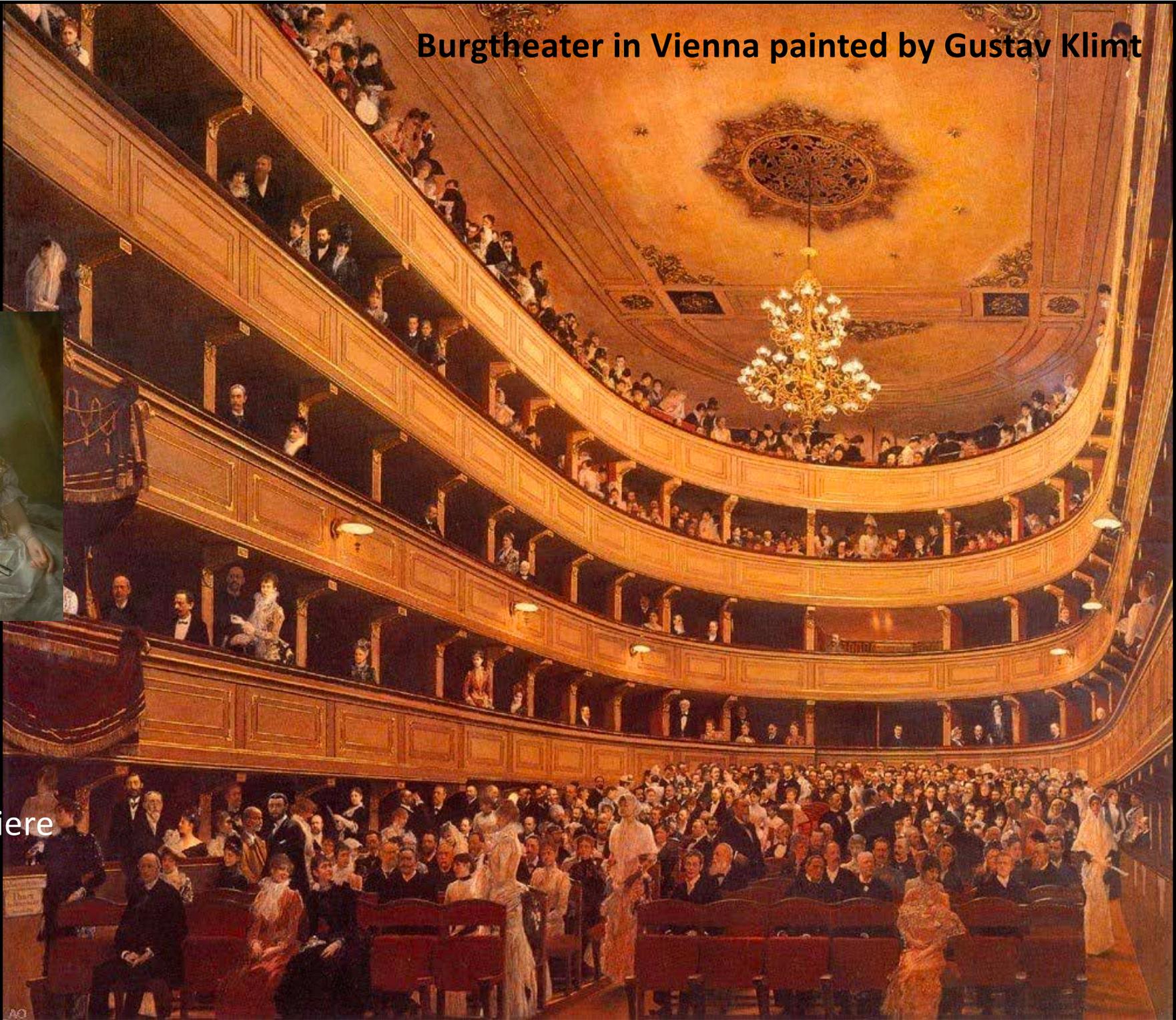
New: music is the framework of the drama with recitatives, arias, choruses, and ballets mixed in large unified scenes.

The orchestra is important throughout the opera, not only as accompaniment for the singers, but also for dramatic intensity.

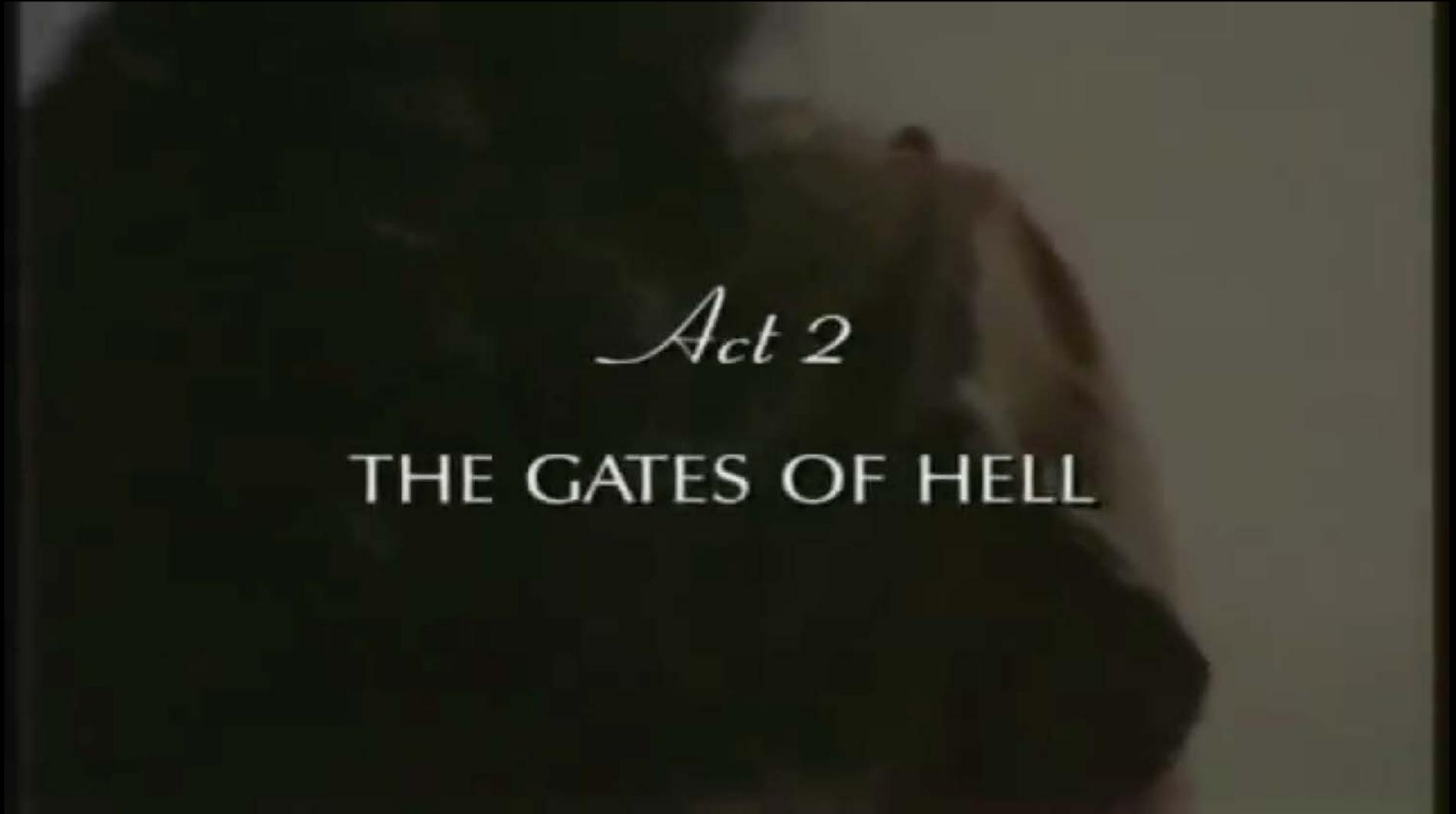
Burgtheater in Vienna painted by Gustav Klimt



Empress
Maria
Theresie
attending
the premiere
of Gluck's
*Orfeo ed
Euridice*
in 1772



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



Gluck: *Orfeo ed Euridice*, Glyndebourne Festival (1982) Janet Baker



In Gluck's version, Amor prevents Orfeo from killing himself, brings Euridice back to life, and ends with joyful dance and chorus. (The Met)

The History of the Symphony

The use of the name symphony, or *sinfonia*, began during the Baroque era. *Sinfonia* was used interchangeably with concerto, overture, suite, etc



Acted as an overture or introduction to new sections in operas and oratorios, e.g., *sinfonia for three flutes* in Peri's opera *Euridice (1600)* and the *Pastoral Sinfonia*, opening of the second part of Handel's *Messiah* – which is a *French overture* (two movements: *slow with dotted rhythm - fast fugal*)

<https://www.youtube.com/watch?v=kRp94TfNf7M>

Early opera sinfonias did not reflect the opera music proper. Called *Italian Overtures*, they had three movements: *fast-slow-fast*. The last movement was a dance, a *minuet or gigue*. Except for the slow middle movement, they were in major keys. *From 1630s performed independently in concerts.* Became model for the symphonies of Carl Philipp Emanuel (CPE) Bach

Most important in the Classical period: the SYMPHONY

Symphony: Large orchestral work => the orchestra grows

Classical orchestra: Baroque orchestra minus harpsichord
plus clarinet and French horn

