

Mu133

Outline Weeks 1-2

Scientific revolution of the late 17th and 18th cent.

New emphasis on reason, intellectual pursuit

Less emphasis on God, spiritual aspects

Concept of a rationale universe

therefore: rational music & arts

New emphasis on nature

Love of nature, natural world to blossom in Romanticism

Emphasis on reason, intellectual pursuits

Kant

Role of musicians and society

18th century time of transition in public perception of the artist

Composers, performers move away from craftsmen to inspirational/inspired artists

Lives of Bach, Mozart, Haydn, Beethoven

System of patronage, once strong, brought into question

Public & Private concerts. Rise of publishing, home music

Concert series, subscriptions, professional orchestras

Municipal orchestra (ie LA Phil) 19th century invention

History of Musical Style, Richard Crocker

In 1700 progressive music had been predominantly operatic and Italian. By 1800 it was symphonic and German. In 1700 a composer wishing to write a masterpiece wrote an opera; Alessandro Scarlatti wrote over fifty operas - not all masterpieces, perhaps, but reflecting stylistic ease and assurance. Beethoven, with extreme difficulty, wrote only [one opera] (*Fidelio* - in 1805), not universally acclaimed a success. On the other hand, Scarlatti's sinfonias, among the first in the new fast-slow-fast pattern [as opposed to the Baroque suite's string of stylized dance movements], are not even comparable in form or content with the Beethoven symphonies directly descended from them. **This shift from Italian opera to German symphony provides a guideline through the profusion of styles of the mid-1700s;** among many divergent tendencies, the predominant one was the effort of German-speaking composers to make instrumental music, especially the symphony, more meaningful than it had been in the past.

Italians primarily concerned with opera

dominated by **opera seria**: serious opera

style of opera most cultivated during 17th century.

Emphasis on heroic or mythological subjects and characters

(ie. Caesar, Orpheus)

By 1700 opera seria = dramatically static (often dull) sequence of predictable **da capo arias**

Da Capo aria

solo operatic songs in ternary form: A B A;

A and B contrast

Concluding A section - "da capo" (from the top)

ornamented extemporaneously by the singer.

Opera seria - few ensembles
virtually no ballet, chorus or purely instrumental music.
Dominated by the solo singer and his/her ability to communicate.

French opera more a mixture of arias, instrumental music and ballet.
Evolved from grand courtly style of Louis XIV.

With emerging national style of Germans c. 1700-50, polarity of
French vs. Italian reduced, particularly in instrumental music.

c 1700, a "lightness" and simplicity of style became popular.

Galant Style (or Style Galant).

Important elements of galant style

- represented that which was new, up to date
- simple accompaniment and harmony (Alberti bass)
- graceful and distinctive melodies
- regular and well-balanced phrases (music built in 2- or 4-measure phrases or "musical sentences" often with a well thought out and designed melodic "shape")
- motivic development and variation
 - motive=short musical thought, gesture, often no more than a few notes, ie Beethoven's 5th symphony

See Downs, 37 re: classic style melody, accompaniment

Notes on harpsichord, clavichord, fortepiano

Musical Expression & Topics

Ratner; Expression, Affekt

Ratner: Topics, Types & Styles

Types: Dances, marches other complete pieces to be discussed

Styles (some terms used for both "type" and "style")

Church, Chamber & Theater styles

Dance forms and their prominence; Ratner 9 ff

Most important for now: Minuet

Subcategories of **Galant Style**:

Hunt. Ex. Mozart, Hunt Quartet

Military. Ex Mozart, March KV 249 (Haffner Serenade)

Singing Style. Mozart, Haffner Serenade Andante

Brilliant Style. Mozart, Exultate jubilate, 3rd mov't

French Overture. Mozart E-flat symphony, introduction

Musette, Pastorale. Mozart Quintet, K 515, 1st mov't,

Turkish Music. Mozart "Alla Turca" Sonata

Storm & Stress. Haydn Farewell Symphony, 1st mov't

Sensibility. Mozart Fantasia; CPE Bach Sonata,

Domenico Scarlatti

1685-1757

500+ keyboard sonatas -

Princess Maria Barbara of Portugal (later Spain)

most important publication: *Essercizi*
(collection of 30 sonatas), London, 1738

Highly individual style
advanced technique of harpsichord playing
Primary work: Keyboard sonatas
abound with technically difficult passages.
expanded keyboard texture (the "sound" of the instrument)

Early Classic period **sonata**: single-movement work, most often,
balanced binary form (AB)
Downs: 47 re: 4 types of binary form
Note on Downs: read 52-53 analysis of Scarlatti sonata for big picture,
context, not details
two halves of nearly equal length -
music hangs together through rhythmic, melodic integrity
2nd sonata mentioned uses imitation of guitars, variety of
harmonic & textural color; strenuous keyboard
techniques.

Scarlatti's use of motivic and rhythmic repetition, variation

Empfindsamer Stil

(sensitive style) - centered around work of CPE Bach
Frederick the Great, Potsdam
Highly emotional

Ornate, moody, subjective, eccentric, personal
features "flights of fancy" - often sounds improvisational

Predominant Instrumental Genres

Something about form (binary principal)

Music in the Home

Solo Sonata (sonare, Ital. "to sound")
Sonata for solo instrument w **basso continuo** (continuous bass).
Basso continuo (b.c.) accompanimental unit usually
consisting of cello and harpsichord
figured bass - system of shorthand used by Baroque
composers to indicate chords to be played by keyboard or lute
player above given bass line

Keyboard sonata

A work for solo keyboard (harpsichord or, later, fortepiano).
Earliest examples: 1-movement piece in binary (AB) form;

Notes on binary form (balanced, rounded)
Alberti bass: Downs p. 55

String Trios & Quartets

Downs: "The composition and publishing of string
quartets...increased to such proportions in London and Paris
between 1760 and 1780 that it can be viewed as the single
most important change taking place in instrumental music.
Well over 500 new quartets were printed in Paris alone..."
Host of lesser composers contributed to the genre during early part of
the period.

Contributions of Haydn & Mozart changed the genre from light entertainment to serious concert works
Relationship between H & M to be explored later

Symphony

Genre changed radically during 18th century

Sammartini, others in Milan provided impetus for new genre w/ expanded overture-type pieces.

Small dimensions, modest scoring, limited use of winds, simple forms and approach to melodic/rhythmic material. Heavily dependent on *galant style*, frequent use of polyphonic texture.

No. Italy dominated politically by Vienna. Close ties between Milan & Vienna

Some attribute emergence of Viennese symphonic style to connections with Milanese composers.

Mannheim = center of symphonic composition 1740-60

Elector Carl Theodor, Johann Stamitz

Burney: There are more solo players and good composers in this than perhaps in any other orchestra in Europe.”

Style galant, **crescendo** (gradual increase in volume)

Strongly triadic harmony, clear-cut form

tonic, dominant

Contributions of minor Viennese contemporaries of Haydn eclipsed by H's contributions to the form

Sammartini: Symphony in F

Stamitz: Sinfonia a 8 in E-flat

Concerto

2nd in popularity to symphony among genres for public concerts

Baroque concerto grosso (concerto for 2 or more soloists + orchestra)

solo concerto (1 soloist + orch)

ritornello; solo; concertante; tutti

ritornello – “return, refrain” – section played by full orchestra (tutti) in alternation with soloist or solo group (concertante)

Overlap between Baroque & Classic well seen in concerto

Sinfonia concertante

Greatest contributions: Mozart after 1775