

Mu 33

Listening packet

This packet contains a listing of all listening assignments for the term. In some cases you will need to pick up a packet of text translations or other material along with the CD at the library. Please keep this packet in a notebook and refer to it as you are doing the assignments. Please – do nothing else while you are doing your listening assignment. Concentrate on the music and how what you hear relates to the material from class and the reading.

It is of critical importance that you do the listening assignment each week. Please see syllabus re: this issue.

Note that at the back of the packet is a form which you need to sign and date each week upon completion of each week's assignment.

Turn this completion form in with your final quiz at the end of the term.

Mu133 Listening Week 1 – to be completed by April 4

Scarlatti and Corelli are most properly considered products of the Baroque era (the period of music preceding the Rococo and Classic periods). Their music does, however, provide context for what follows as the Classic period excelled in instrumental music, particularly keyboard sonatas and instrumental chamber music such as trios, quartets etc. Contrast the following works by Scarlatti and Corelli with those which follow by later composers and see if you can detect a shift in musical style toward what would be described as “the Classical style.”

1. Domenico Scarlatti (1685-1757)

Two Sonatas (both in D major)

K. 491, K. 492 (K=Kirkpatrick number: a thematic catalog of Scarlatti's works compiled
Ralph Kirkpatrick, harpsichord, CBS LP

K. 492 is contained in Downs, Anthology of Classical Music, in the library

Archangelo Corelli (1653-1713)

Sonata in B minor Op. 3. Nr. 4 (1689) (a Trio Sonata in the form of a sonata da chiesa).

2. Largo, 3. Vivace/Allegro, 4. Adagio, 5. Presto

Sonata in D minor Op. 4 Nr. 8 (1694) (sonata da camera)

6. Preludio, 7. Allemanda, 8. Sarabanda

Huggett, Bury et. al. Philips

Does the Sonata by Leclair sound like Baroque music or like Classic period music? A transitional composer, features aspects of both. Can you identify elements of each periods' style?

Jean-Marie Leclair (composed in 1738)

Sonata in f# minor

9. Andante, 10. Allemanda, 11. Largo, 12. Giga

"L'Art de l'Archet": Schroeder, ADDA

With Giustini and CPE Bach we are definitely in the realm of Rococo/Classic music. How do these composers create contrast and still maintain organization, integration?

Ludovico Giustini

13. Sonata in A (1732) (performed on the fortepiano)

Sarabanda – Allegro – Rondo - Giga

CPE Bach

14. Solo in E minor for transverse flute with basso continuo (1737) (performed on harpsichord)

Adagio – Allegro - Minuet

15. Sonata in A major (Nr. 6 of the "Prussian" Sonatas) (performed on fortepiano)

"Historic Instruments in Performance": Bonn, Hart; Pleiades LP

Antonio Soler

16. Fandango for harpsichord

Andreas Staier, Teldec

An example of the decadence of late-Baroque early-Classic period keyboard music. Olé!

Mu133 Listening Week 2 – to be completed by April 11

CPE Bach

1. Rondo No. 3 in a minor (1778)

2. Sonata No. 3 in A Major (1778)

Remy, DGDigital (Sonaten & Rondos für Kenner & Liebhaber)

(played on a 1788 Johann Andreas Stein fortepiano)

How does this music display qualities of the Empfindsamer style? In this and the following examples, notice how the fortepiano compares in sound to that of the modern grand piano and harpsichord and how the sound of the transverse flute compares to that of the modern flute.

3. CPE Bach: Sonata in G Major for transverse flute & basso continuo

Adagio - Allegro - Minuet

Hart (transverse flute), Bonn (harpsichord)

Note that the usual melodic bass instrument (cello or bassoon) is absent from the basso continuo in this recording, a practice which continued from the late-Baroque and became standard in the Classic period.

CPE Bach: Concerto for Flute & Strings, H. 438 (played on modern flute)

4. Allegro (5.56) 5. Largo con sordini, mesto (6.46) 6. Allegro assai (4.48)

Rampal, Rolla, Franz Liszt Chamber Orchestra, CBS

CPE Bach: Concerto for Harpsichord & Fortepiano

7. Allegro di molto 8. Larghetto 9. Presto

Koopman, Mathot, Amsterdam Baroque, Erato

Compare the sound of the “period-instruments” and fortepiano used by Amsterdam Baroque with the modern instruments used in the Rampal recording above. What differences do you hear? Do you have a preference? What elements of Classical style are to be heard in these charming CPE Bach concertos?

Pergolesi: La serva padrona 10-12. (beginning)

See description of La serva padrona and translation in Week II packet.

Bonifaccio, Collegium Aureum, DHM

Mu133 Listening Week 3 – to be completed by April 18

This week's listening explores two early examples of the principal forms and genres - symphony (sonata form) & concerto (concerto form).

Wolfgang Amadeus Mozart

Symphony Nr. 23 in D Major, K. 181

1. Allegro spiritoso (4.51); 2. Andantino grazioso (2.04); 3. Presto assai (1.57)

Symphony Nr. 24 in B-flat Major, K. 182

4. Allegro spiritoso (4.04); 5. Andantino grazioso (2.40); 6. Allegro (2.53)

Levine, Vienna Phil., DGG

Two of Mozart's earlier symphonies, representing a transitional stage of development between the Italianate one-movement *sinfonia* and the fully developed four-movement Classical symphony. What similarities and differences can you hear between these early works of Mozart and the mature symphony of Johann Stamitz discussed in class?

Franz Joseph Haydn

Concerto in D for Organ and Orchestra, Hob. XVIII:2

7. Allegro moderato (9.42); 8. Adagio (11.53); 9. Allegro (6.30)

Koopman, Amsterdam Baroque, Philips

Karl Stamitz

Sinfonia Concertante in D Major

10. Allegro moderato (9.55); Romance (6.40) Rondeau (4.43)

Stern, Zukerman, Barenboim, English Chamber Orch., CBS

Mu 133 Listening Week 4 – to be completed by April 25

Johann Christian Bach: Grand Overture (Symphony) in E-flat major, Op. 18 No. 1

1. Allegro spiritoso
2. Andante
3. Allegro

Ma, Zukerman, St. Paul Chamber Orchestra, Sony

One of the grander creations of the “London Bach,” this Grand Overture/Symphony is typical of the transitional period from Baroque to Classic period, with its three movements (without minuet and trio), use of continuo (heard mostly as the harpsichord tinkles along) and light, airy character. Typical of the Mannheim school, you hear a relatively slow-moving harmony, quick changes of dynamics, echos and tremolos in the strings.

Franz Joseph Haydn: Symphony Nr. 8 in C (Le Soir)

4. Allegro molto
5. Andante
6. Menuetto & Trio
7. “La Tempesta”: Presto

Antal Dorati, Philharmonia Hungarica, London

An early symphony by Haydn, entitled “The Evening” (with a storm in the 4th movement). Notice the prominence of the woodwinds, which, during the course of the Classic period continue to evolve and enjoy even more prominence in chamber and concert music.

Haydn: Cello Concerto No. 1 in C

8. Moderato (9.27)
9. Adagio (7.00)
10. Allegro molto (6.55)

Coin, Hogwood, Academy of Ancient Music,

Remarkably, Haydn’s Cello Concerto in C was only discovered in a library in Czechoslovakia in 1962. It displays both virtuosity and charm, employing the three-movement format standard for concertos of the period: moderate to fast 1st movement in concerto form; slow second movement, most often in song or rondo form; quick, lively 3rd movement, again usually in rondo form. This performance is played on “period” instruments.

Luigi Boccherini: Sonata for Cello and Continuo in G major

11. Largo
12. Allegro militare
13. Tempo di minuetto

Isserlis, Cole, Virgin Classics

This sonata for cello by Italian/Spanish composer Luigi Boccherini, himself a virtuoso cellist, illustrates the variety of forms which the sonata took, particularly early in the period. Typical would be 1st mov’t fast, sonata form; 2nd mov’t slow, rondo or variations; 3rd fast rondo.

Mu 133 Listening Week 5 – to be completed by May 2

Arabic numerals refer to CD track number. Roman numerals refer to the movement of a larger work.

Music of Mozart

Mass in C major, K. 317 “Coronation”

1. II Gloria
2. IV Sanctus
3. V Benedictus

Three movements from the so-called Coronation Mass, composed in 1779 while Mozart was still a resident of Salzburg. The mass was possibly composed for the commemoration of the miraculous crowning of an image of the Virgin in a church near Salzburg. See packet for texts.

Exsultate, jubilate, K. 165

4. I Exultate, jubilate

Te Kanawa, Davis, London Symphony, Phillips

A three-movement (with recitative introducing the 2nd movement) work written by Mozart at age 16 while in Milan to direct his opera “Lucio Silla.” Very much in the Italian operatic style, this short, non-liturgical sacred piece was composed for the famed castrato Venanzio Rauzzini, star of the opera. See packet for texts.

Concerto for Piano and Orchestra Nr. 9 in E-flat Major, K 271

5. I Allegro (10.01)

Levin, Hogwood, Academy of Ancient Music, L’Oiseau Lyre

This work will be discussed in detail in class.

String Quartet in C major, K 465 (Dissonance)

6. I Adagio – Allegro
7. II Andante cantabile
8. III Menuetto (allegro)
9. IV Allegro

The title ‘dissonance’ is not Mozart’s and was attached to the piece because of the highly chromatic introduction to the first movement. It is in the form typical of the Classic period string quartet (shared by symphonies): 1. fast sonata form (often with slow introduction); 2. Slow song, rondo or variation form; 3. Menuet and trio; 4. fast rondo or sonata-rondo form. Is there a “conversational” quality about these pieces? ie. is there “dialog” between the four instruments which can be perceived and appreciated? This is one of six quartets Mozart wrote and dedicated to his friend and mentor, Haydn.

Melos String Quartet, DGG

Mu 133 Listening Week 6 – to be completed by May 9

Haydn: Symphony No. 77 in B-flat Major

1. I Vivace
2. II Andante sostenuto
3. III Menuetto. Allegro
4. IV Finale: Allegro spiritoso

Orpheus Chamber Orchestra, DGG

A middle period symphony by Haydn, composed around 1783 and offered to the Parisian music publisher Boyer after a planned trip to England (for which they were composed) was cancelled. Symphony No. 77 offers a tantalizing foretaste of the large symphonies Haydn composed for the London concert scene near the end of the century. Orpheus is one of America's finest chamber orchestras (35-40 players instead of the 105 typical of an orchestra such as the LA Philharmonic) playing on modern instruments. They are particularly noteworthy because they have no conductor - all artistic decisions are made by the group and what 'leading' that needs to be done is usually done by way of subtle gestures on the part of the concertmaster.

Mozart: "Haffner" Serenade, K 250

5. I Allegro maestoso-allegro molto-Andante 9.42
6. IV Rondo: Allegro 9.10
7. V Menuetto galante, trio

Koopman, Amsterdam Baroque Ensemble, Erato

The "Haffner" is one of Mozart's best-known serenades. It combines elements of the symphonic cycle with those of concerto (sinfonia concertante) and serenade. In a total of 8 movements, it contains 3 minuets & trios plus several slow movements along the lines of a "romance." Note the difference in 'sound' of these 'period' instruments vs. those of the modern instruments of the Orpheus Chamber Orchestra.

Mozart: Serenade in C minor for 8 Wind Instruments, K. 388

8. I Allegro

Albion Ensemble, Meridian

The instruments are 2 each: oboes, clarinets, horns and bassoons. For what purpose would this type of piece have been composed? The K. number places it around the beginning of Mozart's years in Vienna (the last works for Salzburg have K. numbers in the low 300s).

Mozart: Symphonie Concertante in E-flat Major for Violin, Viola & Orchestra, K. 364

9. I Allegro maestoso 13.49

Amoyal, Causse, Jordan, Orchestre de Chambre de Lausanne, Erato

This work is one of the finest examples of the "double concerto" – a concerto for two instruments rather than the usual one. Although music of the Baroque era frequently featured concertos for multiple instruments, the genre mostly died out in the Classic period. It is one of Mozart's most elegant creations.

Can you trace how Mozart adapts the usual solo concerto form to two solo instrument?

Mu133 Listening Week 7 – to be completed by May 16

Music of Franz Joseph Haydn's later years

Haydn's late symphonies and the late masterwork, The Creation, will be discussed in detail in class.

Symphony No. 103 in B-flat Major

1. I Largo-Vivace
2. II Adagio
3. III Menuet (Allegro) & Trio
4. IV Finale (Presto)

Rattle, City of Birmingham, EMI

The Creation

5 – 21

(beginning through No. 19 Trio & Chorus)

NOTE: Because of disc capacity, Nos. 8 & 9 have been omitted

Gardiner; Monteverdi Choir & English Baroque Soloists, DGG

see text translation handout

Mu 133 Listening Week 8 – to be completed by May 23

Music of Mozart

String Quintet in G minor, K. 516

1. Allegro 11.22
2. Menuetto: Allegretto 5.14
3. Adagio ma non troppo 9.04
4. Adagio 3.05
5. Allegro 7.31

Tokyo Quartet & Pincas Zukerman, viola, RCA

Mozart continued to write chamber music throughout his lifetime. The G minor quintet, written late in life, expands the more usual string quartet medium by the addition of a 2nd viola. Notice how this addition changes the texture and “gravitas” of the work, written in one of the darker keys (G minor) in which Mozart dabbled.

Requiem (excerpts)

6. Introit: Requiem aeternam
 7. Kyrie
- Sequence
8. Dies irae
 9. Lacrimosa

Offertory

10. Domine Jesu
11. Hostias

Hoogwood, Academy of Ancient Music, L’Oiseau Lyre

Clarinet Concerto

- I. Allegro Moderato (omitted)
12. II. Adagio
13. III. Rondo: Allegro

The above two works will be discussed extensively in class.

Mu 133 Listening Week 9 – to be completed by May 30

Music of Beethoven

Relatively youthful pieces (the 3rd symphony being the latest) by the firebrand Beethoven, whose music will be discussed extensively in Mu134, should you be interested. Notice the scale of these works compared to the examples of concerto, symphony and chamber music we saw in Classic period composers, even late Haydn and Mozart. Clearly, Beethoven had different intentions for his music than his older Viennese brethren. What might have motivated Beethoven to compose such enormous, heroic works?

Symphony No. 3 in E-flat Major, Op. 55 “Eroica”

1. I Allegro con brio
2. II Marcia Funebre: Adagio assai
3. III Scherzo: Allegro vivace
4. IV Finale: Allegro molto

Gardiner, Orchestre Révolutionnaire et Romantique, Archiv

Piano Trio No. 4 in B flat, Op. 11

5. I Allegro con brio 11.04

Chung Trio, EMI

Piano Concerto No. 3 in C minor, Op. 37

6. II Largo 10:05
7. III Rondo: Allegro 9.12

Brendel, Levine, Chicago Symphony, Philips

**Listening Assignment
Week**

Date Completed

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