6

A Classic Life

Have you heard the *Surprise Symphony?* **Listen** as the orchestra begins the second movement with a quiet, gentle melody, but before long—WHOMP! A loud chord wakes up anyone who happens to be sleeping. That music was composed by Franz Josef Haydn [HI-dn], one of the most outstanding composers of the Classical Era (1750–1830).

Creative people in this time looked to the principles of balance and order from ancient Greece and Rome for inspiration. Since there is no written music remaining from ancient Greece and Rome, composers such as Haydn took their cues from existing ancient *visual* art that shows balance, simplicity, and moderation. Classical music can be lively or slow, but it is neat, orderly, and controlled—not too loud or soft, not too long or short. The surprise in Haydn's symphony is an exception to those rules.

The symphony became a standard kind of concert piece for orchestras in the Classical Era. Most symphonies have four movements, or shorter sections, that make up the whole work.

- Movement 1: lively, in duple meter, usually in **sonata form**
- Movement 2: slow and quiet, also duple meter
- Movement 3: usually a minuet (*menuet* in French) with a **trio** in triple meter
- Movement 4: fast and energetic, often in sonata or **rondo** form

The third movement of *Symphony No. 47,* a minuet, demonstrates one of the ways Haydn experimented with classical music forms. **Listen** to this selection and **conduct** to the triple meter of the music.

Menuet

6-13

from *Symphony No. 47 in G Major*
by Franz Josef Haydn
as performed by the Cologne Chamber Orchestra
Like most minuets, this one is in ABA form.

Andante

6-12

from *Symphony No. 94 in G Major,* ("Surprise")
by Franz Josef Haydn
as performed by the Cleveland Orchestra, George Szell, conductor
The dynamic changes in the "Surprise" symphony have made it one of Haydn's best-known compositions.

▲ **Cologne Chamber Orchestra**

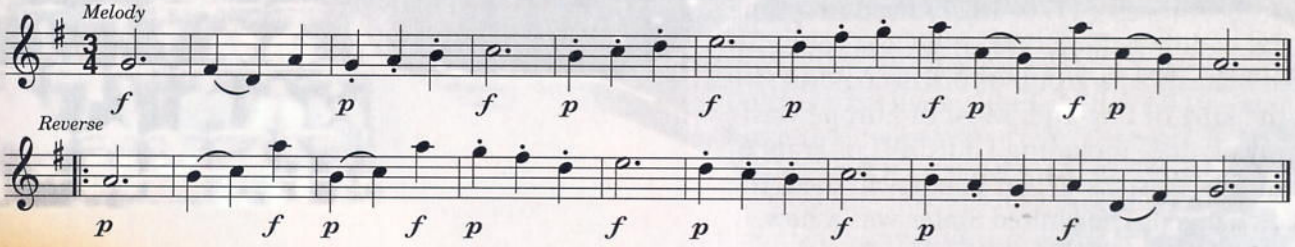
sonata form The form of the first and sometimes the last movement of a symphony or sonata in the Classical Era. The three main sections include the "exposition," the "development," and the "recapitulation." Sometimes there is an introduction before these sections, and often there is a *coda* following the recapitulation. Form: Introduction AABA *Coda.*

trio In a minuet movement of a classical work (a lively dance movement in triple meter), the trio is the second of the two sections, contrasting with the first. The trio is often in a different key—sometimes the minor version of the major key—and is often quieter and more lyrical.

rondo The A section repeats between two or more contrasting sections and also ends the form.

Backward and Forward

"*Menuet*" from *Symphony No. 47* is called "*al reverso.*" **Analyze** the two melodies below. Notice that the second melody is exactly the reverse of the first. The accents and **articulations** in odd places in the reverse melody make it even more interesting.



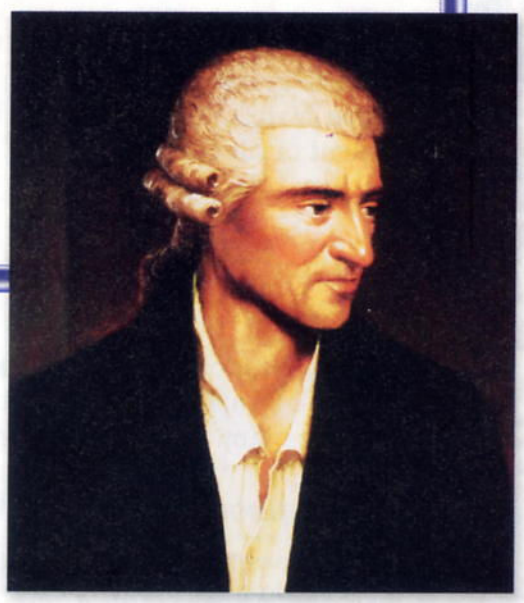
Music MAKERS

Franz Josef Haydn

Franz Josef Haydn (1732–1809) was born in a small town near Vienna, Austria. At age eight, he became a choirboy and violinist at the famous St. Stephens Cathedral in Vienna. At age 18 he left the choir and for the next ten years made his living as a music teacher and by playing in orchestras. He also began composing.

In 1761 Haydn began an almost 30-year employment with the Esterhazy family—rich and important Hungarian nobility. He was in charge of rehearsing and conducting performances, keeping up the music library and the instruments, and composing music for any occasion. This included music Prince Nikolaus himself could perform.

In this job, Haydn had many opportunities to compose and to perform, but he lived as an isolated, high-class servant. In 1790 Prince Nikolaus died and Haydn was invited to London. He went back and forth between Vienna and London before finally settling in Vienna. By the time of his death, he was famous and well respected all over Europe.



In addition to symphonies, Haydn wrote **chamber music,** including **string quartets**. **Listen** to this string quartet by Haydn and **describe** how it suits its name, "The Lark."

String Quartet, Op. 64, No. 5 ("The Lark")

6-14

Movement 1
by Franz Josef Haydn
as performed by the Kodály Quartet
This movement is in sonata form.

Take It to the Net Find out more about Franz Josef Haydn and his music at *www.sfsuccessnet.com.*

articulations How notes in a melody are connected *(legato)*, separated *(staccato)*, or accented.

chamber music Music written for a small group, often having only one voice or instrument for each part and no conductor.

string quartet A chamber group made up of two violins, one viola, and one cello.

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Music MAKERS

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756–1791) is one of the most famous musicians of all time. Born in Salzburg, Austria, his childhood and youth were busy with traveling, composing, and performing. As a young child he composed minuets and could play violin and harpsichord. His musically gifted father, Leopold, recognized that Mozart and his sister, Maria Anna (Nannerl), were very talented. Leopold encouraged their abilities. The children played concerts all over Europe. Before his teenage years were over, Mozart had composed operas, symphonies, string quartets, piano music, and more.

As an adult, Mozart settled in Vienna, Austria, where he continued composing, performing, and teaching. He wrote about 15 operas, 41 symphonies, and many other kinds of music. Although he received an income from wealthy patrons for his music, he did not manage money well and died very poor. He was buried in an unmarked grave somewhere in Vienna.

Magnificent Mozart

He began his first concert tour of Europe when he was seven years old and composed his first symphony at age nine. By age fifteen he was an internationally famous performer and composer. Who was he? Wolfgang Amadeus Mozart!

Mozart was a child prodigy. He entertained royalty in the capitals of Europe with his precocious personality and his performances on violin and harpsichord. Later he would write down music composed by others—after hearing it only once or twice. He composed just by thinking about the music, then writing it down, with few changes.

Mozart wrote beautiful melodies, as in the **concerto** you are about to hear. **Listen** to the melody in his *Concerto for Flute and Harp in C Major.* **Analyze** what you hear. Make a chart to show when you hear flute, harp, orchestra, or all three at once.

Concerto for Flute and Harp in C Major

5-9 **Movement 2**
by Wolfgang Amadeus Mozart as performed by James Galway, flute, and Marisa Robles, harp, with the London Symphony

Mozart wrote this piece in 1778. The tempo, or speed, of this movement, is *Andantino,* a leisurely walking pace.

On Your Own

Visit your local library or record store. Find the section of Mozart's recordings. Make a list of all the different kinds of recordings of his music, including multiple recordings of the same piece. Make a chart that shows your findings and post it on a classroom bulletin board.

concerto A composition written for orchestra and one or more solo instruments.

"He is . . . the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition."

—Franz Joseph Haydn, speaking to Mozart's father, Leopold

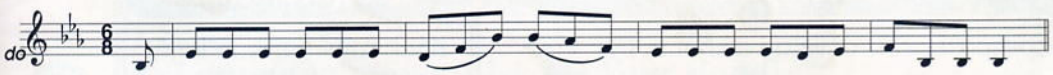
Concertos for a Friend

Mozart had many musician friends in Salzburg and Vienna. He wrote four concertos for a good friend who played the French horn. Mozart was a practical joker. To confuse his friend, he wrote the music in red, blue, green, and black ink. Mozart wrote teasing messages and even drew a picture of him in the music!

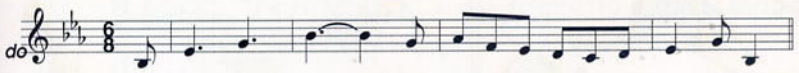
Mozart and other composers of the Classical Era in Europe often composed the last movement of a concerto in **rondo** form.

Sing or **play** these three melodies.

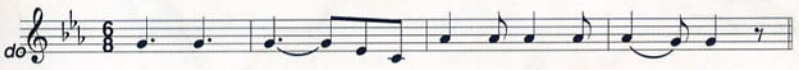
Theme A (first phrase)



Theme B (first phrase)



Theme C (first phrase)



▲ Natural horn and crooks for changing keys

Note This

In Mozart's time, horn players used "natural horns," which had no valves, because valves had not yet been invented.

Listen to this movement in rondo form from a concerto by Mozart. **Identify** each theme as you hear it, and make a chart that shows the order of the themes.

Concerto No. 4 in E-flat Major for French Horn

5-10

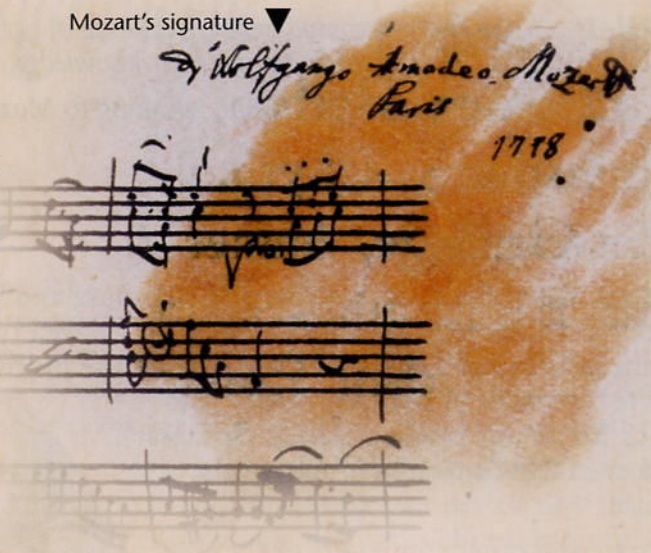
Movement 3
by Wolfgang Amadeus Mozart
as performed by Dennis Brain

Mozart wrote four horn concertos between 1783 and 1787.

rondo A musical form in which the A section repeats between two or more contrasting sections, such as ABACABA.

What's in a Form

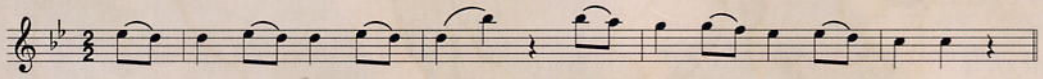
Mozart's signature ▼



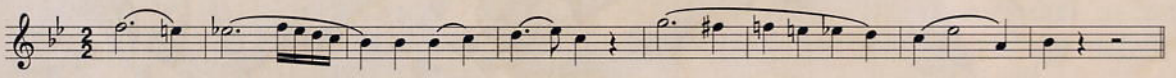
In the summer of 1788, Mozart wrote three symphonies in six weeks! They were his last three symphonies, and only one of them, *Symphony No. 40,* was performed before he died in 1791.

In the Classical Era, composers refined **sonata form.** Mozart and his fellow composers wrote symphonies, concertos, string quartets, and solo pieces in which at least one movement is in sonata form. **Sing** or **play** these themes from one of Mozart's symphonies. Then **read** the chart to learn the parts of sonata form. Follow the chart and **identify** the themes and form of Mozart's *Symphony No. 40,* Mvt 1.

Theme 1



Theme 2



Sonata Form

Exposition	Development	Recapitulation
Theme 1 Theme 2 in a different key The themes in the exposition are repeated.	A composer can develop a theme by • changing the key • using small parts of the theme as motives • writing motives or phrases in a different order • using part of the theme in **melodic sequence** • changing the dynamics	Back to the home key Theme 1 Theme 2 **coda**

Symphony No. 40 in G Minor

5-11 **Movement 1**
by Wolfgang Amadeus Mozart
as performed by The English Baroque Soloists, John Eliot Gardiner, conductor

Mozart didn't include clarinets when he first wrote Symphony No. 40. He added clarinets to his score later (for the first performance).

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sonata form A musical selection consisting of three main parts: the exposition, in which the themes are introduced; the development that contains theme parts in changing keys; and the recapitulation in which the original themes are heard again in the home key.

melodic sequence The repetition of a melodic pattern at a higher or lower pitch level.

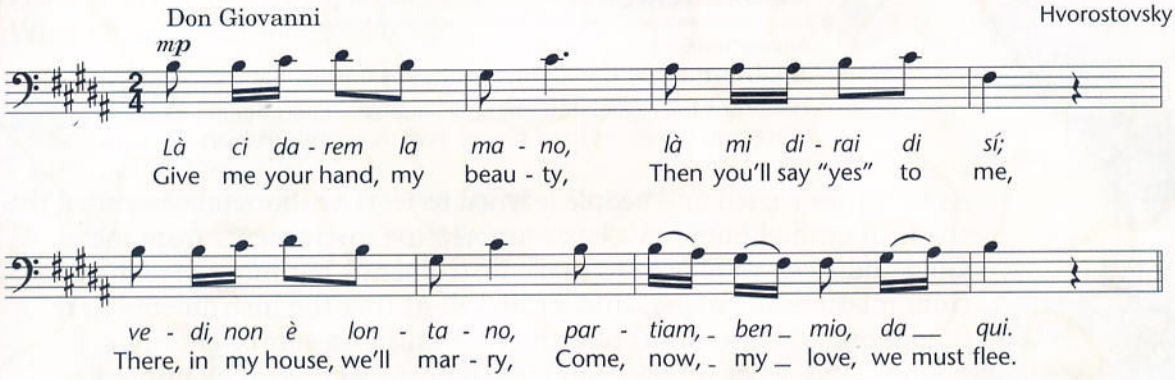
coda Italian for tail; a short section added to the end of a piece.

Dynamic Duets

Mozart wrote both serious and comic operas. Sometimes his operas mix serious moments or even horror with comedy. Mozart's *Don Giovanni* is a good example. Don Giovanni is a noble who has too many girlfriends. The comic part of the opera involves cloaks used as disguises, mistaken identities, and unusual situations. The horror involves a duel in which the Don kills the irate father of a girl he mistreated. Later in the opera, a statue on the grave of the girl's father comes to life and is invited by the Don to a dinner party where it gets revenge. For this reason, the opera is sometimes called *The Stone Guest.*

Listen to this duet from *Don Giovanni.* **Read** the first part of the music as you listen. The Don is trying to persuade Zerlina, a girl in the village, to go away with him. What clue lets you know that Zerlina might give in?

▲ Rebecca Evans as Zerlina and Dmitri Hvorostovsky as Don Giovanni



Lá ci darem la mano (Give Me Your Hand)

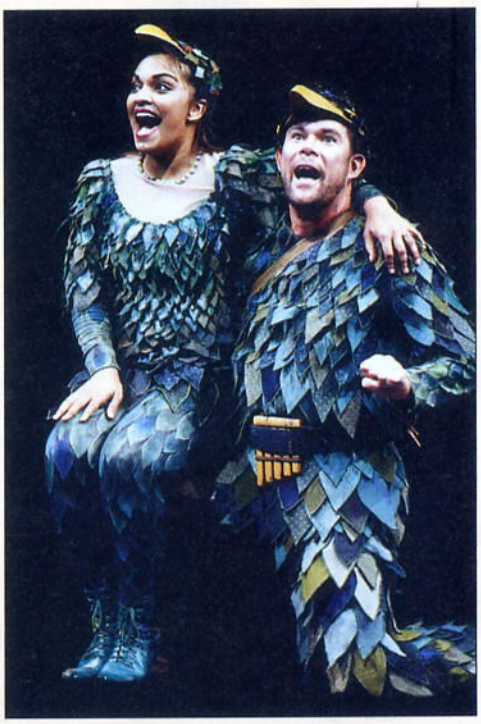
5-12

from *Don Giovanni*
by Wolfgang Amadeus Mozart
as performed by the Vienna State Opera Choir and the Vienna Philharmonic with Cesare Siepi and Elisabeth Grümmer

Mozart wrote *Don Giovanni* in 1787. It is still performed often.

In 1791, the last year of his life, Mozart wrote *Die Zauberflöte* (*The Magic Flute*). The story involves Tamino, a prince, and a magic flute that he uses to rescue Pamina, the daughter of the Queen of the Night. Tamino has the help of his friend Sarastro, a magician, and Papageno, a bird catcher. During the opera, many magical things happen. When Tamino and Pamina are finally united, Papageno the bird catcher meets his true love, Papagena. They sing this duet.

Listen to this duet performed by Papageno and Papagena. What qualities of the music make it sound humorous?



▲ Gerald Finley as Papageno and Danielle de Niese as Papagena

Pa-pa-pa-pa-pa-pa-pagena

5-13

from *Die Zauberflöte (The Magic Flute)*
by Wolfgang Amadeus Mozart
as performed by Vienna State Opera, Christian Boesch, Ileana Cotrubas

Mozart wrote the story of *Die Zauberflöte,* along with theater director Emanuel Schikaneder.