**Classical Period Cont.**

**Summary of Classical Period**

* More emphasize on a universal objectivity rather than on the specific or personal
* Aimed at the mastery of musical form
* Emotional restraint took place

**Franz Joseph Haydn (1732 – 1809): Symphony Number 56, in C Major [CD2 - #11]**

* Haydn wrote hundreds of symphonies and works for orchestras.
* Considered the father of the string quartet
* when under employment of the prince of \_\_\_\_\_, he encouraged the prince to hire several professional and non-professional players
* purpose of this symphony:
  + The prince was having a party full of aristocrats, and the day before there was to be a hunt. After the hunt there would be an outdoor party with entertainment by Haydn.
  + French horns represent the hunting party’s horns
  + Oboes represent the shepherd herding his sheep
  + Other instruments represent several of the other members of the time. Both for professionals and non-professionals
  + Basically this symphony was meant for outside parties
  + Sonata form
    - First theme: Like a fanfare, outlining C Major, a small line in the middle, and back to fanfare
    - Second theme: more lyrical, outlining G Major (5 steps higher than the first key).

**Sonata Form (pages 52-53)**

* *BE ABLE TO DRAW THE SCHEMATIC FORM OF SONATA FORM ON THE NEXT TEST*
* AKA:
  + Sonata-allegro Form
  + First Movement Form (always noticed in the first movement)
* Divided into three large sections
  + Exposition (Repeated)
    - Anything that needs to be introduced will do so here in an orderly fashion
    - 9/10 times there will be two main themes, first and second. Each theme is different in character, mood, and tonality
    - First theme is almost always “agitated”
    - Second is much calmer and lyrical
    - Bridge in between to facilitate movement between 1st and 2nd theme.
    - Ends with Cadence theme.
    - Repeated because if you don’t repeat the exposition, the climax comes too early, and the rest is anticlimactic. Basically, it feels more comfortable. Also repeated to give audience another reason to catch the themes
  + Development
    - Where a composer takes total artistic license. Anything that was introduced in the exposition is fair game to be manipulated.
    - Harmonic modulations are very common, thus creating climactic tension
    - At the end is a Re-Transition (basically another bridge that falls into the recapitulation.
  + Recapitulation
    - Restates all main points that have already been introduced in the exposition.
    - Should resolve the conflict, returning to stability. There is almost always a coda at the end

**Ludwig van Beethoven (1770 – 1827):**

* Periods:
  + I. Early (1794-1802): in the style of Haydn and Mozart
    - Had a very aggressive, ill-tempered father who was known to go off the handle easily. His mother was very kind and nurturing.
    - Grew up in poverty.
    - Father noticed skill in Beethoven at the age of 4 (not nearly the same level of skill as Mozart though). Father wanted Beethoven to be more like Mozart, so he beat him and demanded he practice
    - Became very well at harpsichord and piano at 12. At 16, other colleagues are noticing his skill. They convince the elector to send Beethoven to Vienna to audition for Mozart.
      * Legend says that Mozart thought that Beethoven was very talented, but did not except him as a student because Mozart was writing *Don Giovanni*  at the time
    - After his mother died, he basically had to run the household, practice, earn an income.
    - At 21, he went and auditioned for Haydn to be his student
    - He was considered extremely democratic, and was extremely against the aristocracy. He was one of the first to demand better rights for musicians
  + II. Middle (1802-1816): “Heroic”, works such as his “Eroica” symphony
    - At 27 (Middle period), he started going deaf. He considered suicide, but “was saved by art”. He wanted to show the world all he could offer musically.
    - The French revolution strongly influenced his music
  + III. Late (1816-1827): Sublime, Introspective, and Serene (“Spiritual”)
    - Completely deaf now. Drastic decline in his musical confidence
    - Beethoven adopts his nephew, but was not a very good caretaker. He eventually gives his nephew over to his brother.
    - He dies shortly after
    - His music during the time:
      * Loses some of its earlier tone of “heroism”
      * Becomes more abstract, freer, more introspective, eccentric, meditative
      * Reflects a new freedom of form
      * Highly suggests spirituality
    - Most of his music during this time was not written for the orchestra (the 9th symphony is an exception). He now preferred the string quartet and the piano sonata (he was always drawn to his instrument [piano]).
* Beethoven expanded the length and complexity of the symphony
  + More emotionally expressive
    - Greater pitch range and use of dynamics
    - Frequent tempo changes, use of syncopations and hemiolas
  + Larger orchestra: he wrote for more instruments (i.e. piccolo flute, trombone, and contrabassoon)
  + He freed existing forms:
    - Much longer symphonies (Mozart = 20 min. vs. Beethoven over an hour)
    - Sonata form
      * Themes evolve, creating new themes from the original
      * Motivic consistency in the movement
      * Lengthened the coda to function as a second development section
    - Takes his knowledge of Shakespeare to influence his music
    - Themes are restated from movement to movement = **cyclic form** = psychological progression
    - The slow (second) movement in the Eroica is a funeral march
    - The Minuet (third) movement became a “Scherzo” (joke)
    - The last (fourth) movement in the Eroica is based on a set of variations with fugally developed episodes and coda
* The difference is not in the basic technique, but in the way it is being used – the expressive intensity it is made to serve. Beethoven is using a Classical device here for non-Classical ends.
* **Symphony Number 3, in Eb Major (“Eroica”) [CD3 - #1]:**
  + Dedicated to Napoleon, who was his hero. After Napoleon erected himself as an emperor, Beethoven took back the dedication, and instead dedicated it to “an anonymous hero”
  + Example of classicalism and romanticism coexisting
  + Movements:
    - First: Opens with hammer strokes (two loud chords), paying homage to the beginnings of symphonies (which was opera). It is a call to attention. Could also be a call to arms representing the French underdogs? Builds in a motif of struggle. Introduces hemiolas – when composers write rhythms that go directly against the meter.
    - Second: Slow movement; It is a funeral march.
    - Third: A joke. Supposed to be a dance, but he wrote it way too fast
    - Fourth: Based on a set of variations with fugally developed episodes moving to a triumphant march and a coda
      * **Fugata:** like a short fugue. Just the exposition
  + Themes:
    - Movement 1:
      * First theme: heroic
        + Motif of struggle (rhythmic, melodic, and harmonic)
        + These follow across the bridge to the second theme
      * Second theme: little ray of sunshine, possibly hope. Turns minor, a little brooding
      * Cadence theme: back to the struggle
* **Piano Sonata Number 31, in Ab Major, Opus 110 [CD3 - #2]**
  + First movement:
    - Moderato cantabile (moderate tempo, songlike), molto expressivo (very expressive)
    - Sonata form: slow introduction with a coda at the end
    - Has **arpeggios** (harp-like, it means “broken” chords (each note of a chord in played in its ascending or descending order))
    - Starts with a cadenza almost, then hits a downbeat with the start of the work. Works up harmonically, like searching for something. Hits a bridge of arpeggios and back to a “free-fall” like sense. Back to bridge of arpeggios
    - Coda at the end also feels like a cadenza (like improvised)
    - Last note of the melody is the first note of the work. Gives a sense of no clear beginning or end.
    - This represents the questions Beethoven has at the end of his life. He is beginning to contemplate the themes of life itself and stuff like that