**The Classical Period (1750 – 1825)**

* AKA – **The Gallant Style**…or…**The Age of Enlightenment**...or…**The Age of Reason**
* Gallant – think like a chivalrous person, someone who looks to serve others
* Reviving and adding to philosophy of Ancient Greek
* 3 ways:
  + Truth can be realized only by process of reason
    - Education
  + Argued for universal truths
  + Emotions as a guide to truth is always false. Feelings don’t matter in truth
* The project of the Enlightenment in the West is configured around the questioning of powerful institutions (such as the church and the monarchy) on natural grounds.
* Impact on music was enormous (from the social role of music to the rationale for making it), for up to this point most composers worked either for the church or of the state.
* Artists begin to serve themselves to the extent they can
* **Thomas Jefferson**
  + Personification of enlightenment person (compare him to Leonardo Da’vinci in the Renaissance)
  + Cultured man, fine violinist, good singer and dancer, accomplished architect (designed own home based on ancient Greece), founded University of Virginia, fluent in 6 languages, translated several books (including the bible), talent for math and mechanical things.
  + Today, he is best known for his work in politics in various roles.
* **American Revolution**
  + Colonists in America escaped the rule of King George 3 of England
* **French Revolution**
  + In Paris the intellectuals shattered the once unquestioned power of the French monarchy
* **Napoleonic Wars**

**Jean-Jacques Rousseau (1712 – 1778):**

* Saw man as possessing natural rights, as expressed in the American declaration of independence (“life, liberty, and the pursuit of happiness”), which flew in the face of monarchical systems built on the idea of divine privilege.
* Rousseau’s Philosophical grounds for favoring a pleasing and simple style of music boil down to two contentions:
  + Music should be natural
    - It should embrace dictates of nature and favor an easy sing ability
    - It should sound well when sung
  + Music is the product of genius, but genius only triumphs when it submits to the norms of taste (which existed as the common property of all persons of wisdom and breeding, i.e. the wealthy and educated)
* He was also a musician, and composed several opera

**Ideal Music during this time:**

* Music should be a universal language, not barred by borders
* Music should be noble as well as entertaining
* Should be expressive music, but within the bounds of good taste
* Music should be without needless technical difficulty so as to be easily understandable

**Baroque vs classical:**

* Mood
  + Baroque: doctrine of affections
  + Classical: variety of different moods and affections in a single movement, with possible conflict
* Rhythm
  + Baroque: Basso Continuo would hold the initial rhythm throughout the entire movement
  + Classical: Varied and flexible, changing constantly
* Texture
  + Baroque: overall generally polyphonic.
  + Classical: overall generally homophonic
* Melody
  + Baroque: Could start out bold and distinct, moving towards countermelody
  + Classical: very even length, very memorable, evenly spaced
* Dynamics
  + Baroque: terraced dynamics
  + Classical: might have terraced, but favor gradient dynamics
    - Piano (AKA the piano forte) and the clarinet invented for this

**Christoph Willibald Gluck (1714 – 1787): Orfeo ed Euridice [CD2 - #10]:**

* The opera Orpheus
  + Operas became very formulaic
  + Think like Romeo and Juliet
* Gluck argues on natural grounds that the Florentine Comerata got operas wrong. Argues that music should serve the drama.
* Arias shouldn’t stop action on stage, and should be in AB form, not ABA.
* Introduces Hell instead of Hades realm (Christian instead of Hades), but also has some Greek stuff too, changing the dynamic of the stage. Gluck wants diverse mixture of music and forms in each movement

**Vienna:**

* One of the music centers of Europe during the Classical Period
* Haydn, Mozart, and Beethoven were all active there
* 4th largest city in Europe
* Similar to modern day New York City
* Orchestras performed in large rooms called Salons.
* Being able to play instruments at this time was very vital to nearly everyone.
* Music was written for both inside and outside venues

**Patronage vs. Free-Lance System:**

* All composers so far have worked in patronage system.
* Patronage
  + A wealthy patron would hire musicians and composers under exclusive employment. The composers were expected to write a certain number of pieces every week
  + Didn’t have to worry about compensation, fame, or having to hire musicians and singers, because it was all take care of by the patron
  + Bad parts were that you had to write in such a way to please your employer, and if they didn’t like it you could be censured, or “demoted”, or thrown in jail
* Free-Lance System
  + You go from gig to gig, not exclusive employment
  + You have artistic license and trust in this system, so you can create what you want
  + Down side is you do not have job security at all

**Wolfgang Amadeus Mozart (1756 – 1791):**

* Born in Austria to a musician who was working for the archbishop of Salsburg.
* Mozart was a child prodigy by age 3. His father took him around Europe to show him off as a kind of “freak show”.
* He writes his first symphony at age 8, his first oratorio at age 11, and first opera at age 12
* The way he composed was different than most. He would figure out the entire work in his head, then would write the whole thing after that in one sitting.
* Mozart adds to the nature vs nurture argument. Mozart was clearly naturally a child prodigy.
* He starts his career working in the patronage system, working for the archbishop of Salsburg. He hates this work, so he leaves looking for work in famous courts. No offers though, because his music was “too artful”
* He goes to Vienna to start work in the free-lance system, where he was incredibly successful.
* His greatest opera, “Don Giovanni”, was very out there in terms of pushing the limits. It was in the genre of **jocular drama**.
* Due to his overspending and heavy drinking, he quickly declined
* Mozart died penny-less, in an unmarked grave in Vienna.
* **Piano Concerto no. 17 in G (Third Movement) [CD2 - #12]**
  + This movement is in theme and variations form with coda (tail)
  + This theme is in
    - AABB each with 8 measures
  + Very tuneful. It’s in 4.
  + The B sections have a call response.