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Haydn and Mozart

Haydn and Mozart are two of the most well-known composers of the Classical period, and are known for their unique styles which took influence from both the Galant and Sympathetic styles. Spanning the 1720s-1730s, the Galant style consisted of a regular texture and continuous, semi-satisfactory endings. It found its origins in the simple textures of the Italian Opera, making use of a distinct and memorable melody. A key characteristic of this era is a charming cadence, with intentions to entertain. This is very akin to Mozart's style of composition, given his history as a child prodigy and as a dazzling improvisational pianist and violinist. The Empfindsamer Stil, or the sympathetic style, was developed in the mid-18th century and dealt more with expression, making use of off-kilter rhythms, a sense of wit and play, surprise, and the use of chromaticism (borrowing notes from other keys). This connects well with Haydn's style given his patronage with the Esterhazy family, as well as his interest in breaking with standard conventions.

Franz J. Haydn (1732-1809) was an incredibly popular composer of his time. For much of his career, Haydn was isolated in Esterhazy Castle, serving as the distinguished court composer for the Esterhazy Family, royalty of Hungary. This caused him to be isolated from other composers, which, as he put it, "forced [me] to become original" (Griesinger). His music

became famous throughout Europe at this time by the piracy of his scores. In 1790, Haydn's employer Nikolaus I of Esterhazy died, and Haydn finally left the palace, and traveled to Vienna and then to London, where he composed his London Symphonies. This included Haydn's Symphony No. 94 in G major, which was the second of his twelve London symphonies. It is popularly known as the Surprise Symphony. Haydn wrote the symphony in 1791 in London for a concert series, the premiere of which took place "at the Hanover Square Rooms in London on March 23, 1792, with Haydn leading the orchestra seated at a fortepiano" (Adam and John Kossler).

Haydn's "Surprise" begins with a gentle and relaxing movement. The surprise is most noticeable in the second movement at just 0:35, when sudden, short, and abrasive horns interrupt the melody. The crescendo builds up gently until around 3:20 where it fades to its quietest strings. It gets louder again about a minute later, bringing back some motifs from the beginning of the song in a more intense way. This movement is playful, and aptly titled, surprising, which aligns with the Sympathetic Style's mischievous spirit. The third and fourth movements also show elements of the Sympathetic Style. Some examples include the playful introduction of a waltz at 2:02-2:15 in the third movement. This short section is bookended by the main melody, and feels like a comedic break from the narrative of the song - perhaps taking some inspiration from the use of Intermezzo (short, light-hearted plots in between acts of Opera Seria), from a few decades earlier.

It is unknown who nicknamed this symphony "Surprise", but according to Georg Griesinger - a Vienna diplomat and friend of Haydn - Haydn "was interested in surprising the public with something new, and in making a brilliant debut, so that my student Pleyel, who was

at that time engaged by an orchestra in London (in 1792) and whose concerts had opened a week before mine, should not outdo me” (Griesinger and Gotwals).

Wolfgang Amadeus Mozart completed his Symphony No. 41 in C major in 1788. It is the longest and last symphony that he composed before he died in 1791. The work is nicknamed the Jupiter Symphony, and is speculated to be named by the patron Johann Peter Salomon, a friend of Mozart and interestingly, the man who first brought Haydn to London (Heartz). Jupiter is known as the god of the sky and thunder in Roman mythology, which is fitting for Mozart’s Symphony No. 41, consisting of a very planet-scaled and grandiose symphony. This is most noticeable five minutes into the first movement, where the piece begins to transition into a looming, grand vision. Over time, the vision starts to expand, playing with motives and repetition in interesting ways. It includes a memorable melody, and charming beginnings and ends in between elements of the larger piece.

Elements of the Galant style are demonstrated in the playful call and response that begins around 1:30 in the third movement. As was fashionable with the Galant style, Mozart’s Symphonies featured a return to simplicity after the late Baroque’s complexity, which began merging into the Galante period at around 1750. This meant simpler, catchier melodies, increased use of monophony, shorter phrases, less chromaticism, and a clear distinction between soloists (who often played free-flowing, improvisational *cadenzas*) and the accompaniment. In the fourth movement, specifically at 1:28 - short, rapid strings carry the narrative of the piece into an almost abrasive fervor. The strings continue picking up, rising in intensity as well as pitch until 2:30, where they begin to transition into a calmer motif.

“Surprise” by Haydn and “Jupiter” by Mozart both demonstrate important qualities of the Classical Era’s music. Using these examples, it can be seen that Mozart’s work is more playful,

and almost boyish, connecting well with the Galant style. Haydn's work in his Surprise Symphony connects well with the Sympathetic Style, with its interesting rhythms and characteristic energetic finale. Both are light-hearted and entertaining, with formulaic compositions that showcase each composer's incredible talents.

Works Cited

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