

	HAYDN	MOZART	BEETHOVEN	MENDELSSOHN	BRAHMS	VERDI
HISTORY	<ul style="list-style-type: none"> • Joseph Haydn, b. 1732, d. 1809, Rohrau, Austria. • Considered the Father of the Symphony. • Often called “Papa” because he took care of his musicians in trouble. • Traveled to London (4X between 1791-1794), Witnessed Handel Commemoration Concerts at Westminster Abbey (Messiah and Israel in Egypt); • Haydn gave financial support to his poorer relatives. Contemporary of Mozart, Zelter (Singakademie), C.P.E. Bach. • Commissioned for the Paris Symphonies (1785-1786) • Because of his isolation in the Austrian Court he claimed he was, “forced to become original”. 	<ul style="list-style-type: none"> • Born in the Prince-Archbishopric of Salzburg 1756-1791(Vienna) • Baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart • Widely recognized as one of the greatest composers in the history of Western music • Wrote in all musical genres of his time • At three playing chords, and 4 playing pieces, and at 5 composing • At 6, his father took he and his sister to the Bavaria court to perform, then to the court in Vienna • Tour performances 1763-1766 in Bavaria, France, Switzerland, Netherlands, and England • Mastered Italian operatic style and toured Italy, 1769-1771 • Most famous: motet Exultate, Jubilate, K 165 (1773), the 	<ul style="list-style-type: none"> • Born Bonn, Germany 1770-1827 (Vienna) • Born into the music profession • First major orchestral work appeared in 1800 • Dysfunctional home life • Primarily career Pianist and Composer • 722 works over 45 years • Straddled Classical and Romantic periods • Student to Haydn • Developed patronage of the Austrian Aristocracy that lasted to his death. • Choral work was mostly dedicated work • Sketched his work out during walks or other activity’s • Continued to compose famous works after becoming totally deaf • Suffered poor health from a 	<ul style="list-style-type: none"> • (Jacob Ludwig Felix) Felix Mendelssohn, b. 3 Feb. 1809 Hamburg, Germany. d. 1847 Jewish raised Lutheran/Prussian Prodigy. • Moved to Berlin, studied piano (1st with his mother-student of Bach school), voice and violin. • His teachers influenced by Clementi, <i>Field (Classical Cantabile style)</i>, • Bach, Handel, Lotti -influenced his middle and • later (instrumental) works influenced by Mozart, Weber, Beethoven. 	<ul style="list-style-type: none"> • Born German 1833-1897(Vienna) • Pianist • Romantic period composer viewed as a protagonist of the Classical tradition • Between 14-16 years old he played piano in rough inns and at recitals for earnings • Influenced piano by F.W. Cossel, then Eduard Marxsen and violinist Joseph Joachim, then Robert Schumann • Early influence by a Jewish Hungarian violinist, Eduard Remenyi to Roma (gypsy) music • Article that created a sensation when conservative Schumann wrote high praise for Brahms • Schumann and Brahms became good friends • Never married • Conducted Choral Societies in 	<ul style="list-style-type: none"> • Northern Italian small town of Roncole born 1813-1901(Milan) · Innkeeper/Farmer Father encouraged and resourced his education · • Became paid church organist at 8 · At 10 enrolled in upper school for boys Ginnasio) in larger Busseto and walked home every Sunday to play the organ · • Continued private music lessons with F. Provesi, • Choirmaster and Director of the local music school and co-director of the Philharmonic Society · • Composed throughout ages 13-18 and graduated with honors from the Ginnasio at 14 · • training possible by merchant

	<ul style="list-style-type: none"> • Instrumental in developing chamber music • Beethoven a student • Around 1783 in Vienna Haydn met Mozart 	<ul style="list-style-type: none"> • operas The Marriage of Figaro (1786) and Don Giovanni (1787), and the Jupiter Symphony (1788) • over 600 works including: 21 stage and opera works, 15 Masses, over 50 symphonies, 25 piano concertos, 12 violin concertos, 27 concert arias, 17 piano sonatas, 26 string quartets, and many other pieces 	<p>wide variety of ailments: alcoholic cirrhosis, rheumatism, jaundice, pneumonia, deafness, dropsy (proposed; Syphilis, hepatitis, lead poisoning, sarcoidosis, Whipple's Disease)</p> <ul style="list-style-type: none"> • Won custodial relationship with his nephew that deteriorated impacting Beethoven's health • Produced works primarily in Austria and Bavaria 		<p>Demold then Hamburg</p> <ul style="list-style-type: none"> • Failed to secure the position to conduct the Hamburg Philharmonic • Established himself in Vienna 1863-1871 as Director of the choral society Singakademie • By 1872 became the principal conductor of the Society of Friends of Music • Conducted the Vienna Philharmonic Orchestra for three seasons • Seemingly intense rivalry with Richard Wagner (possibly Franz List) and Anton Bruckner as neo German school dominants • Seemed to encourage and express kindness to C. Nielsen, G. Mahler and A. Dvorak • Moved deliberately to purely orchestral composition 	<p>Patron and co-director of the Philharmonic Society, Antonio Barezzi helped him to Milan to study and gave his daughter Margherita in marriage ·</p> <ul style="list-style-type: none"> • At 16 Verdi established himself in the local Philharmonic Society having performed his own compositions · • Refused by Milan Conservatory, he study privately under an older Vincenzo Lavigna, associated with the La Scala opera house in Milan · • Encouraged to write his first opera, he struggled but finally received a 3 year position as director of the music school where he studied ·
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POSITIONS	Chorister @ Stephansdom in Vienna; teacher, performer and professional accompanist; 1758 worked for Count Morzin; 1761 Asst. then Chief Kapellmeister (1766) w/Esterhazy Family.	symphony, opera, the solo concerto, chamber music including string quartet and string quintet, and the piano sonata	Assistant Court organist (Bonn), continuo player, viola player, music teacher, Independent Composer, student (of Haydn), concert pianist.	Learned to compose at the Singakademie. Chorister from age 10-19, then assistant to Karl F. Zelter. Conducted Bach's St. Matthew Passion. 1835 Director of Gewandhaus, Leipzig; Conductor of the Lower Rhine Music Festival, Dusseldorf; Generalmusikdirector for the Court of Friedrich W. IV, Berlin; Founder of the Hochschule fur Music.; (Pianist, Organist, Conductor).	Independent Composer and Concert Pianist, Piano Instructor and Choral Society Conductor, Conductor of Women's Choir, Director of the Singakademie, Principal Conductor of the Society of Friends of Music, Director of the Vienna Philharmonic Orchestra	Composed first opera, Oberto, conte di San Bonifacio, produced at La Scala in March 1839. His second opera, Un giorno di regno (King for a Day). Composed Nabucco in 1841 and performed in 1842 to rave reviews. He continued composing and earning commissions. Temporarily served for the Chamber of Deputies.
GENRES	Symphony, string quartet, divertimenti for sm. orch., trios, sonata rondo form, fugue, double variation form, minuets 14 masses, 3 oratorios, Passion, 2 Te Deum, secular cantatas	symphony, opera, the solo concerto, chamber music including string quartet and string quintet, and the piano sonata	9 Symphonies, 2 Masses, Sacred Works include 10 cantatas and 1 oratorio, choral orchestral works, a part song, Concerto, Sonata, chamber music and a ballet.	2 Oratorio, 8 Secular cantatas, 26 sacred cantatas, large sacred works, 40 small sacred pieces and 60 part songs.	Symphony, sonata, chamber music: quintets, quartets and trios, mass, piano sonatas and pieces, concerti, motet	Opera, 2 Masses (1 Requiem), Quattro pezzi sacri (Te Deum), 2 motets, Pater Noster

MAJOR TITLES	Heiligmesse, C Major Te Deum. The Creation, Lord Nelson Mass, Kleine Orgelmesse	<ul style="list-style-type: none"> • Most famous: motet Exsultate, Jubilate, K 165 (1773); Ave Verum Corpus; • Operas: The Marriage of Figaro (1786) and Don Giovanni (1787), and the Jupiter Symphony (1788) • Requiem, K. 626 	Choral Fantasy Op. 80; Missa Solemnis Op. 123; Christus am Ölberge, Op. 85; Symphony No. 9 Op. 125	19 th Psalm composed when he was 10 was first choral compositions; Richte mich, Gott. (op. 78 No. 2), Elijah (Op. 70_); St. Paul (1834-46); Heilig; C minor Kyrie; Lauda Sion; Lobegesang; Te Deum; Magnificat;	Ein deutsches Requiem (A German Requiem), Liebeslieder (Love Songs), Lieder	Messa di Requiem, Quattro pezzi sacri, Te Deum
MELODY	Short phrases suited for the voice (opposed to the baroque use of singers to imitate instruments), chromaticism used for expression. Mannheim rocket-sudden crescendo and diminuendo.	Short phrases, some arpeggiated others more legato all well developed and utilized more chromaticism than Haydn. Melodies are passed back and forth between different instrument groups and/or dynamic levels in an, often imitative fashion. Harmonic parsing of his 8 measure melodies (2+4+2) common.	Germ motive; melodic material often set syllabically; early period shows balance; late period demonstrates expression	Melodies in upper voices (soprano), winds and strings;	Motifs augmented or altered by rhythm and chromaticism (note duration and meter), interwoven (some imitative polyphony and real polyphony) and built on triads.	Can move from the choir to the orchestra to create character development; wide leaps can be found. Scalar and arpeggiated movement accentuate melodies.
COMPOSITIONAL RULES	18 th C. Modulation meant more than changing keys, it also involved the ways the melody constructed and by way of some chromaticism “modulates” within the established key. ³ Haydn was	Followed rules of Michael Haydn, Stamitz, Gassman, Handel and later used more contrapuntal techniques.	Influenced by Haydn, Mozart and Clementi. His early music is largely within the confines of the classical traditions and forms. Using form to dictate function;	Cantabile Style, first in P.E. Bach and later in Mozart. Early works show Catholic/Italian influences but still his unique brand. Orchestral settings used to describe text in choral works.	Brahms broke away, largely, from traditional relative key relationships in his composing. Interesting in the Requiem is that where the movements begin in minor they end	Chromaticism is a part of the practice for creating modulations to new key areas.

³Lester, Joel. *Compositional Theory in the Eighteenth Century*. United Kingdom: Harvard University Press, 1994.

	<p>influenced by his traditional education in thoroughbass but also by the theories of Rameau. Rameau's harmonic theories gave rise to <i>Rococo</i> and <i>style galant</i>, and I suppose, these sensibilities provided Haydn with a greater freedom to develop his melodies with greater thought to their harmonic supports.</p>		<p>extensive use of development using modulation; contrapuntal in late period.</p>		<p>in the parallel major keys. Yet, in the order of the movements and their beginning keys we find they are not so closely related (FM, Bbm, dm, EbM, CM, cm, FM). Brahms compositional rules were steeped in tradition (a student of the works of the old traditions: Bach, Palestrina etc.) but was able to break the rules enough to exercise an aesthetic and harmonic freedom.</p>	
CONTOUR	<p>Melodies are balanced and often created from smaller, two to four measure motives, (motives are combined to a balanced, four to eight measure melody). Melodic and or rhythmic motives are often repeated to form a phrase.</p>	<p>Melodic contour is balanced or contains a symmetry and are devised from smaller units (as Haydn). Direction of melodies dependent upon the text (e.g. <i>flamis acribus addictis</i> descends as if from Hades and begins on a higher pitch each time in the sequence-like flames rising).</p>	<p>Flexibility in the rise and fall of lines; large leaps in melodic material</p>	<p>Arc-like melodic lines</p>	<p>Melodies have a very defined peak and crescendo, decrescendo contour. Frequently melodies will begin high and descend. Some melodies have a folk influenced character (German and Scottish).</p>	<p>Melodies are tonal and utilize chromaticism. Leaps greater than a third are common.</p>

RHYTHM	Rhythms vary inside each movement. Very often Haydn uses syncopation with dotted figures to begin his melodies. Rhythmic motives repeated but giving rhythmic stresses outside the written meter of the piece. Hemiola.	Homorhythmic measures that move into strong cadences. Two, four and 8 measure phrases. Steady, even meters until cadential points.	Uses rhythmic patterns to create balance in early period; late period use of variation and extension.	Repetitive, thematic material; tempi can accelerate, dotted rhythms require crisp perf.	Brahms used intricate and contrasting rhythms, hemiola; a lot of two against three; displaced accents gave a sense of change or may actually change the meter. Uses multiple rhythms at a time. Ends many phrases on a weak beat.	Character rhythmic motives (e.g., Dies irae). Rhythmic repetition.
TEXTUAL TREATMENT	Text painting in the color, texture and dynamic of the orchestra. Understandable how some of his contemporary listeners might perceive this kind of text painting to be 'in your face'. Later masses stressed certain words (such as " <i>qui tollis peccata mundi</i> " and <i>miserere nobis</i> ") with more chromaticism (dim. 7 th , m9 th , augmented-sixth chords) as in extant Masses. ⁴	In his Requiem, K. 626 Mozart uses a different psalm tone in his introit, one that is distinct of the German Lutheran chorale, "Meine Seele erhebet den Herrn" instead of the Catholic liturgical form (as did Bach in the Magnificat). Melodies were created after text so that the music fit the text for syllabic stress matching. Text painting largely created by orchestra and less by singers.	Homophonic settings and repetition for emphasis, some imitative and fugal settings of text. Beethoven struggled to write for voice and deal with text. It did not come easily for him as it did Haydn.	Traditional imitative style alternating with homophonic sections to emphasize text. Sometimes patterns of three (Elijah).	Text is emphasized by the color of the chords used. Example from Requiem: " <i>Man passeth away like a shadow</i> " where the dominant chord is stated without a raised third-which paints the hollow feeling of the words.	Declamatory statements made in unison; ornamental design in solo material and utilizes full Requiem text.

⁴ Gilbert, Nina. "Haydn's First Mass: A Practical Introduction to His Style." *The Choral Journal* 25, no. 9 (1985): 19-23. Accessed October 30, 2020. <http://www.jstor.org/stable/23546833>.

TEXTURE	Homophony using lighter bass than the baroque thorough bass; alberti bass or other regular patterns alternate with solo/unison lines (multiple instrument groupings in unison); Generally, a lighter texture than the Baroque.	Homophonic approach, some contrapuntal and canonic sections (esp. in his later works), but largely homophonic and light. Melodic lines woven as counterpoint, but heard as homophonic. Melody with accompaniment (usually light textured) often followed by short imitative lines to form polyphonic (denser) textures. Some canonic treatments.	Thick texture in the orchestra, paired lower voices with strings; large forces in chorus and orchestra; highly developed fugal writing creates a rich texture	Some loose/informal contrapuntal technique	Brahms used a rich texture with chords often doubled, octaves, tenths; doubled intervals of thirds and sixths in contrary motion; Counterpoint rich in inner voices-fugal techniques and varied rhythms in the voices.	Rich and thick, orchestral complement and character describe the text and the double chorus fugue in the Sanctus; alternating with unison moments in the soprano and mezzo-soprano duet.
FORM	Sonata form (a movement consisting of three sections, the last usually followed by a coda). Symphonic form: Three movements w/minuet. Early masses in missa brevis form; late masses considered “vocal symphonies”; Transitions to development and recapitulation sections were used to elaborate and heighten dramatic effect.	Sonata form focused on contrast within each movt. Phrase structures consisting of Antecedent and consequent phrases (typically 4 measures each): Parallel Period. Elaborated on the Sonata-Allegro form w Minuet/Rondo.	Content more important than the form. More developed use of the Sonata form with longer, more or fewer movements and a greater variety of key relations between mvts. Followed Sonata-Allegro form and expanded it with longer movements. Altered the Sonata Form to often slow, fast, slow and added or removed traditional elements	Simple forms. Extended traditional forms. Conservative forms.	Ternary, (Scherzo-Trio-Scherzo); Sonata form with some changes and many codas. Created his own forms or at least gave them new names and shortened them so pieces and songs could stand alone as performance pieces.	Requiem includes <i>ABA, fugue, ABABAB</i>

			(e.g., added scherzo to replace minuet or trios returning multiple times). Modified ternary form (Abschiedsgesang; Un lieto brindisi; Elegischer Gesang); variation form (in the choral section of Fantasy, Op. 80); Simple, strophic songs.			
PHRASE TREATMENT	Development of a group of motifs. Often divisions of 4 (2+2) structure. Strong cadences	Symmetrical phrase lengths. Phrase structures in sentences using short 2 measure structures that expand or are fragmented, imitated and/or followed by a new idea prior to a cadence. Some phrase structures, consisting of Antecedent and consequent phrases (typically 4 measures each): Parallel Period. Elaborated on the Sonata-Allegro form w Minuet/Rondo.	Text often repeated for emphasis; important weight in text is still emphasized on strong beats.	Melodic lines can be long.	Varied phrase treatments, but most even the shorter phrases would be defined by their natural rise and fall or crescendo, decrescendo motion. Many phrases ending on weak beats.	Utilizes imitation and re-statements of the Dies irae to breakup thematic ideas.

HARMONIC STRUCTURE	Speed of harmonic language can be fast but varied; chordal harmonies activated by Alberti bass.	Tonic-Dominant relationship featured in cadential points via distance a GREATER amount of modulation, key changes, from tonic before reaching the Dominant.	Closely related keys in early writing (I-IV-V); harmonic rhythm in late period moves quickly to related keys (iii, vi etc.) in a more seamless way.	Climactic moments through shifts to chordal style (like Handel). Often uses Chromatic modulations between movements to intensify text/story.	Brahms is all about harmony. Key relationships are used for color. Modulations can be distant as well as serve to provide color and contrast. Enharmonic and chromatic chords and melodies can move quickly but still provide a continuity or sense of tonality. Tonal changes by use of a tonic 6/4 chord modulation to it's related dominant used to slow down resolutions.	Modulation to varying keys within movements; uses the dim. 7 th chord as pivot uses M/m and third relationships.
PERF PRACTICE ³	Chamber music was performed without keyboard; Tempi were not specified by metronome, so steady tempo with only subtle nuance or adjustments in note lengths for slight speeding and slowing. Choices and argument in ornamentation still exist in Haydn's	Mozart, like Haydn, conducted from the keyboard and typically had much smaller choirs than we do today: (about 3 to a part) and orchestras (string section of 6.6.4.4.2 plus winds and timpani).	Some of his works can be vocally demanding (e.g., high b-flats in soprano 'sedes ad dexteram' and vitam venturi' in Missa Solemnis), the 'Imperial' Cantatas and Mass in C involve much easier tessitura for soprano. 3 Observe dynamic and tempo	Fuller orchestra as compared to choir.	Brahms included tempo changes to the orchestras he conducted that were not in the published score. (e.g. Brahms' added a fermata and the "tempo markings, "breit" and "tempo viv." in the score he	Calls for large forces in choir and orchestra; soloists must have virtuosic skills and the choral parts contain extreme registers; instructed by Verdi not to take too many tempo liberties.

³ Elliot. "Beethoven as a Choral Composer." *Proceedings of the Royal Musical Association* 97 (1970): 69-82. Accessed November 1, 2020. <http://www.jstor.org/stable/766192>.

	work more than in the work of Mozart and Beethoven ⁴ (e.g., to begin a trill on or above the pitch).		markings as written.		used to conduct Ein deutsches Requiem at the Gesellschaft der Musikfreunde in Vienna, 1870.”	Women singers required to be separated from other performers, dress in black and veil. Intermission after Dies Irae
INSTRUMENTS	Winds and brass in pairs; Late masses: increased role of orchestra. Some instruments (Flutes, Trombones) in trio instead of pairs and use of piano/harpsichord still used in recit. (English influence); instrumental doubling; His orchestra size grew from having only 6 string players to 20 and utilized flutes, trumpets and timpani regularly. Haydn had about 40 players in his London performances and 60 in some latter London performances. Haydn was critical of the larger number.	Influenced by the voice, string playing came to include more lyrical, legato and vibrato techniques. Predominant strings over winds in his Italian opera orchestras with more double basses than cellos. Mozart reworked his own symphonies to the hall/country he was to play.	Use of trombones, piccolo, contrabassoon, four horns, and varied percussion instruments in the orchestra became the standard and varied level of dynamics in his 9 th Symphony brought the orchestra into the Romantic period. Instrument groupings such as bassoon w/ clarinet instead of the bassline support and woodwinds instead of strings for color and mood of a section. Beethoven wrote for an expanded tessitura for strings and demanded more musicianship and expertise than his Viennese orchestra was capable.	Increased size of orchestras he conducted.	Brahms was fond of French horn and the sounds he learned from Mendelssohn. The symphony orchestra in Brahms’ day could have up to 100 players: included larger string section, double bassoons, trumpets, tuba and horns added, a full percussion section. The choir would have been much larger also. Especially as the choral societies were already in full swing. (Sadly, more “regular folk” were musically literate, than are today).	Requiem performed with 120 chorus members and 100 instrumentalists performed in the premiere, March 7, 1874. Cathedral of San Marco, Milan

OTHER FEATURES	<p>The Creation: First time a choral work had been published in two languages. Was set in English and German.</p> <ul style="list-style-type: none"> • Mozart's, "Requiem", performed at Haydn's memorial service 	Composed from piano and was known to sketch.	<p>Extreme dynamic contrasts. Use of non-existent, exaggerated terms-abbreviations (fff). He wrote out cadenzas which were heretofore improvised.</p> <p>Humanist idealism: Symphony 9</p>	<p>Zelter w others earlier and then Mendelssohn brought Bach's music to public attention. Criticized by Wagner. Described as a great conductor by Lampadius-and that M. used humor in his rehearsals.</p> <p>Criticized by Berlioz and Schumann for his like of fast tempi.</p>	<p>Brahms had a women's choir to perform his compositions as he wrote them.</p> <p>Total aside: My favorite is the "Vier Gesange" with harp and Fr. Horns.</p>	Influenced by Cherubini
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