

*Week 1*

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# The Classical Style Arises

1720—1760

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Handwritten musical score for a symphony, featuring multiple staves with notes, rests, and dynamic markings. The score is written in ink on aged, yellowed paper. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *f* (forte) and *p* (piano). The score is organized into measures by vertical bar lines. The text "Five Symphonies" is overlaid in red in the center of the page.

# Five Symphonies

*Caldara M<sup>ro</sup> di  
Capella di S.M.  
Imperiale Apos*

Antonio Caldara

1670–1736

Sinfonia No. 2

About 1720



*Caldara M<sup>ro</sup> di  
Capella di S.M.  
Imperiale Apos*

The texture is mostly fugal (i.e., imitative).

There is a harpsichord continuo (accompaniment).

Rhythms remain similar throughout.

There is little change from section to section.

*Caldara M<sup>ro</sup> di  
Capella di S.M.  
Imperiale Apos*

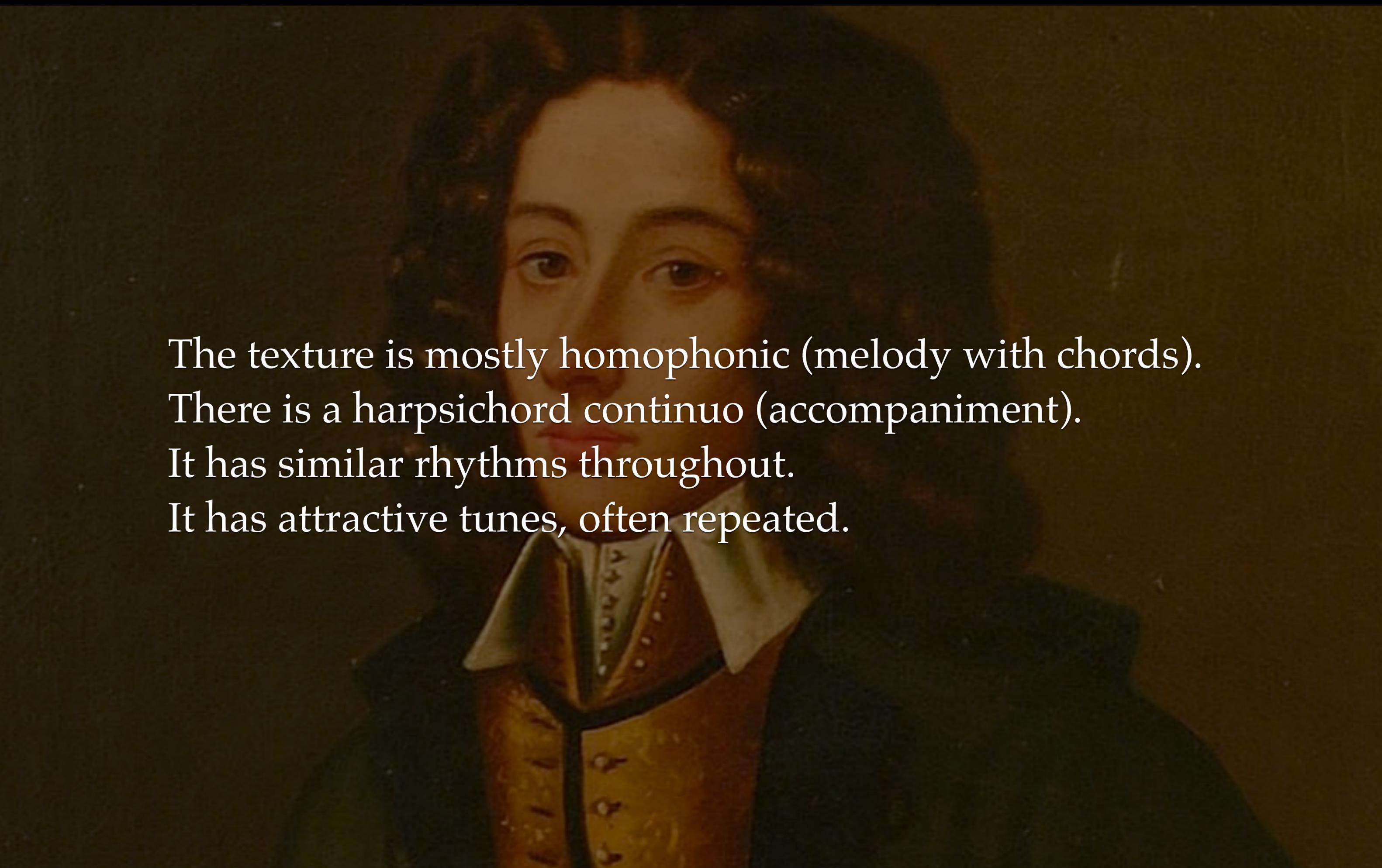
This Sinfonia is Baroque.



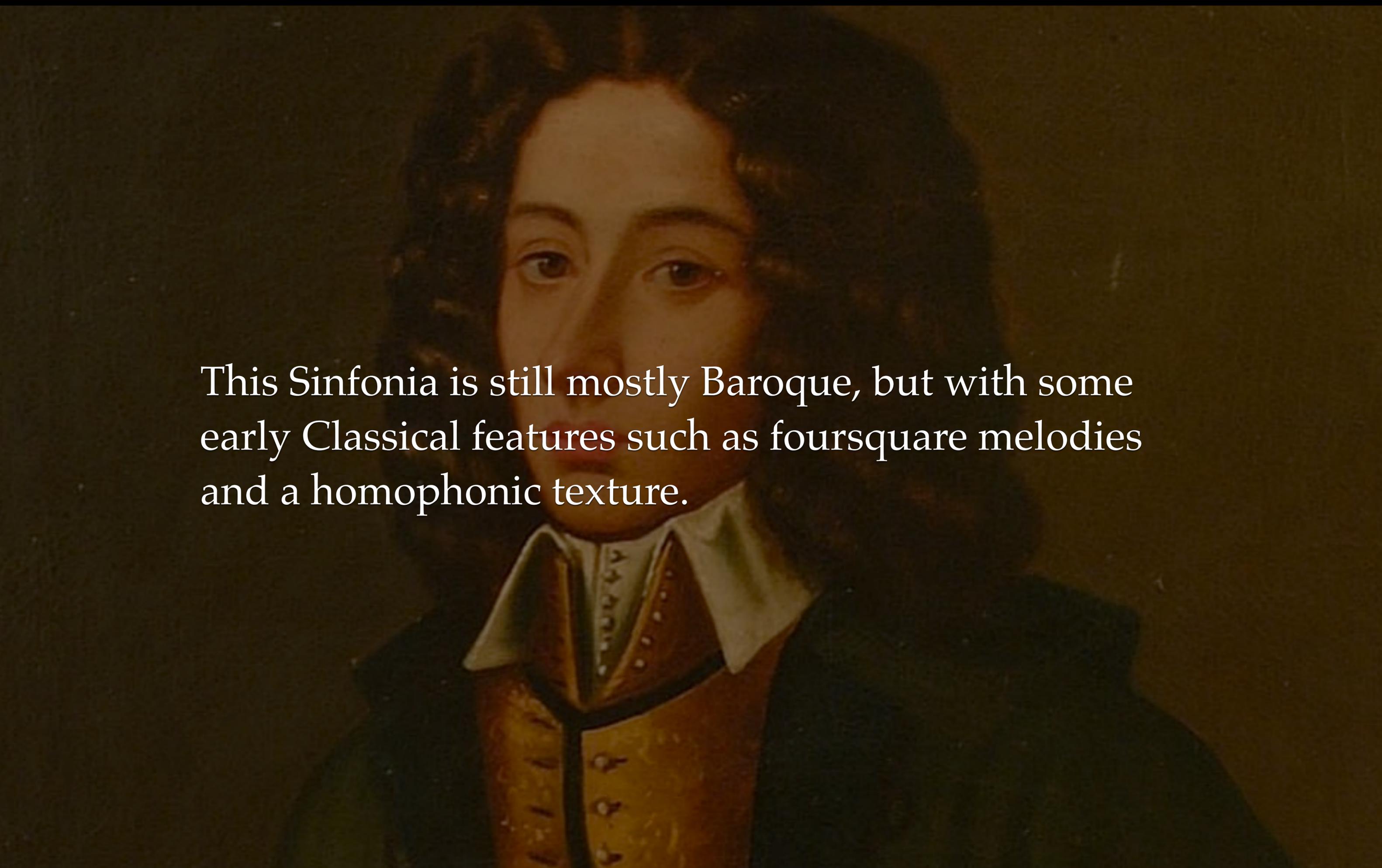
A portrait of Giovanni Battista Pergolesi, an Italian composer. He is shown from the chest up, wearing a dark blue coat over a yellow waistcoat and a white shirt with a ruffled collar. He has dark, curly hair and is looking slightly to the left of the viewer.

Giovanni Battista Pergolesi  
1710–1736

Overture to *Lo Frate 'Innamurato*  
About 1732

A portrait of a woman with dark, curly hair, wearing a dark blue or black dress with a white collar and a yellowish-brown bodice. The background is a dark, textured brown. Overlaid on the left side of the image is white text.

The texture is mostly homophonic (melody with chords).  
There is a harpsichord continuo (accompaniment).  
It has similar rhythms throughout.  
It has attractive tunes, often repeated.

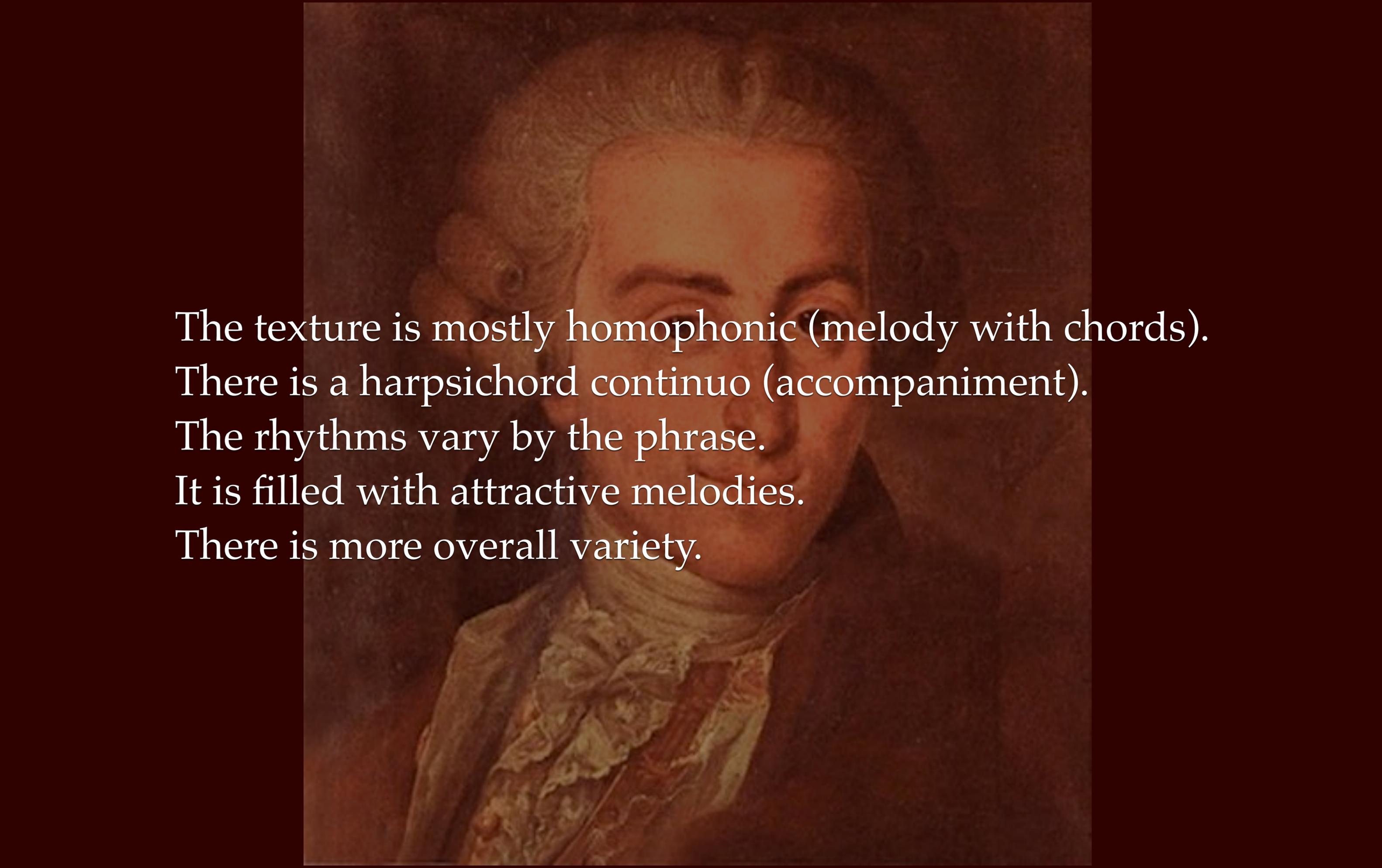
A portrait of a woman with dark, curly hair, wearing a dark blue or black dress with a white collar and a yellowish-brown bodice. The background is a plain, light-colored wall.

This Sinfonia is still mostly Baroque, but with some early Classical features such as foursquare melodies and a homophonic texture.

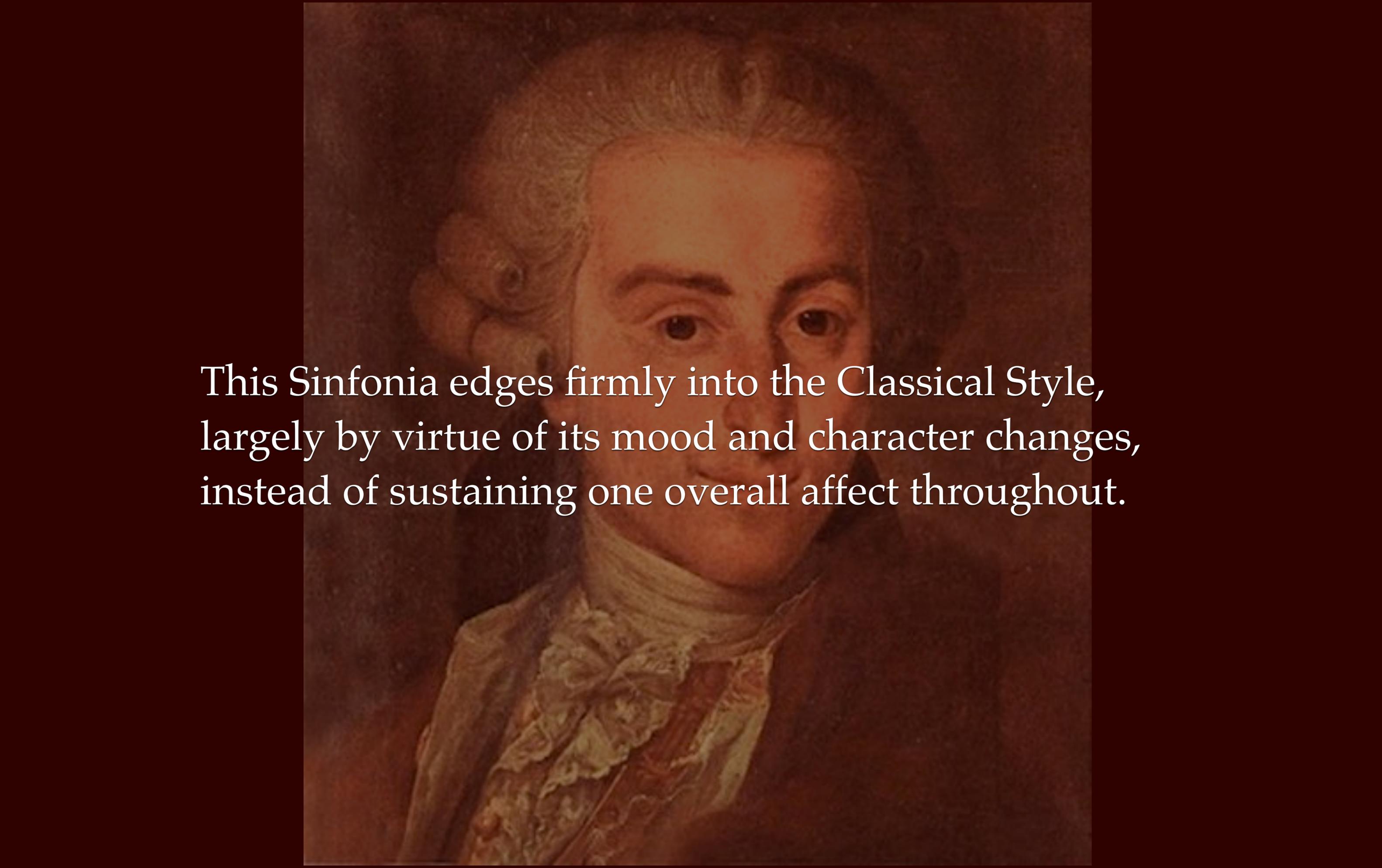
A portrait of Giovanni Battista Sammartini, an Italian composer, wearing a powdered wig and a ruffled cravat. The portrait is the background of the slide.

Giovanni Battista Sammartini  
1700–1775

Sinfonia in F Major  
About 1740

A portrait of a woman with powdered hair, wearing a light-colored, ruffled dress. The image is dimly lit and serves as a background for the text.

The texture is mostly homophonic (melody with chords).  
There is a harpsichord continuo (accompaniment).  
The rhythms vary by the phrase.  
It is filled with attractive melodies.  
There is more overall variety.

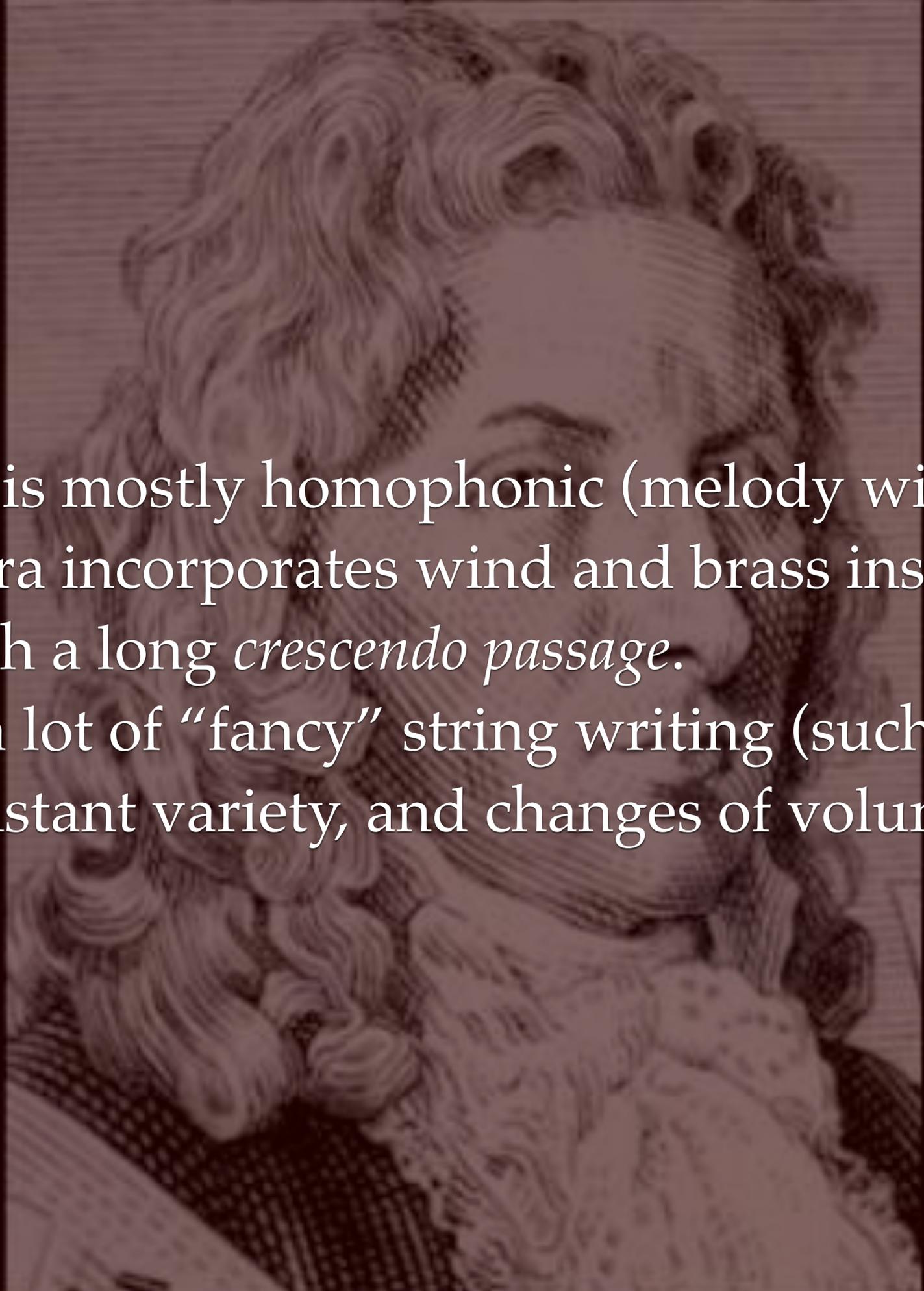
A portrait of a man in 18th-century attire, featuring a powdered wig and a ruffled cravat. The image is dimly lit and serves as a background for the text.

This Sinfonia edges firmly into the Classical Style, largely by virtue of its mood and character changes, instead of sustaining one overall affect throughout.

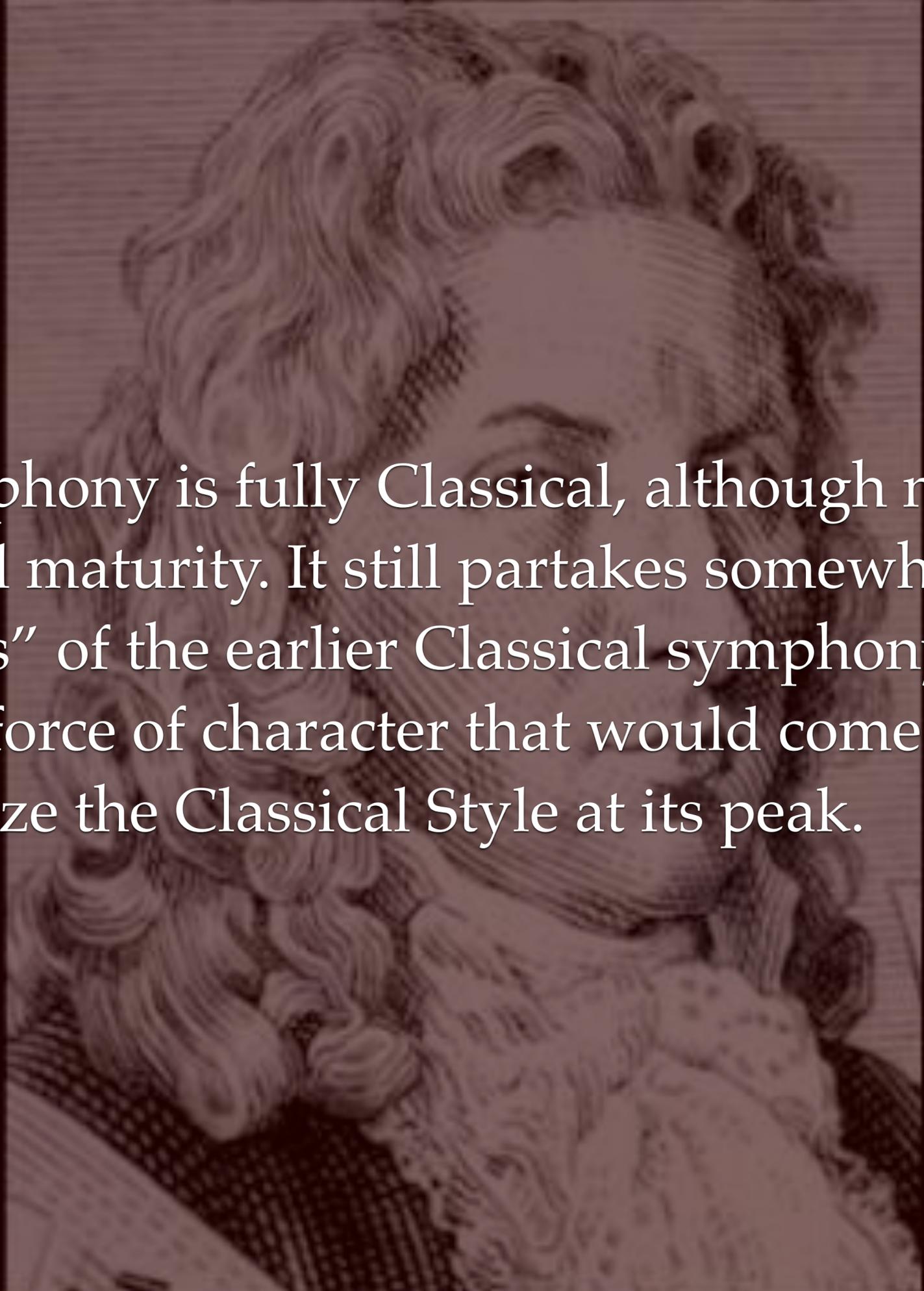
An engraving of Johann Stamitz, a Czech composer and violinist. He is depicted from the chest up, wearing a powdered wig and a dark coat with a white cravat. The engraving is rendered in a fine-line, hatched style. The text is overlaid on the image in a white serif font.

Johann Stamitz  
1717–1757

Symphony in D Major  
About 1755



The texture is mostly homophonic (melody with chords).  
The orchestra incorporates wind and brass instruments.  
It opens with a long *crescendo passage*.  
It contains a lot of “fancy” string writing (such as *tremolo*)  
There is constant variety, and changes of volume.

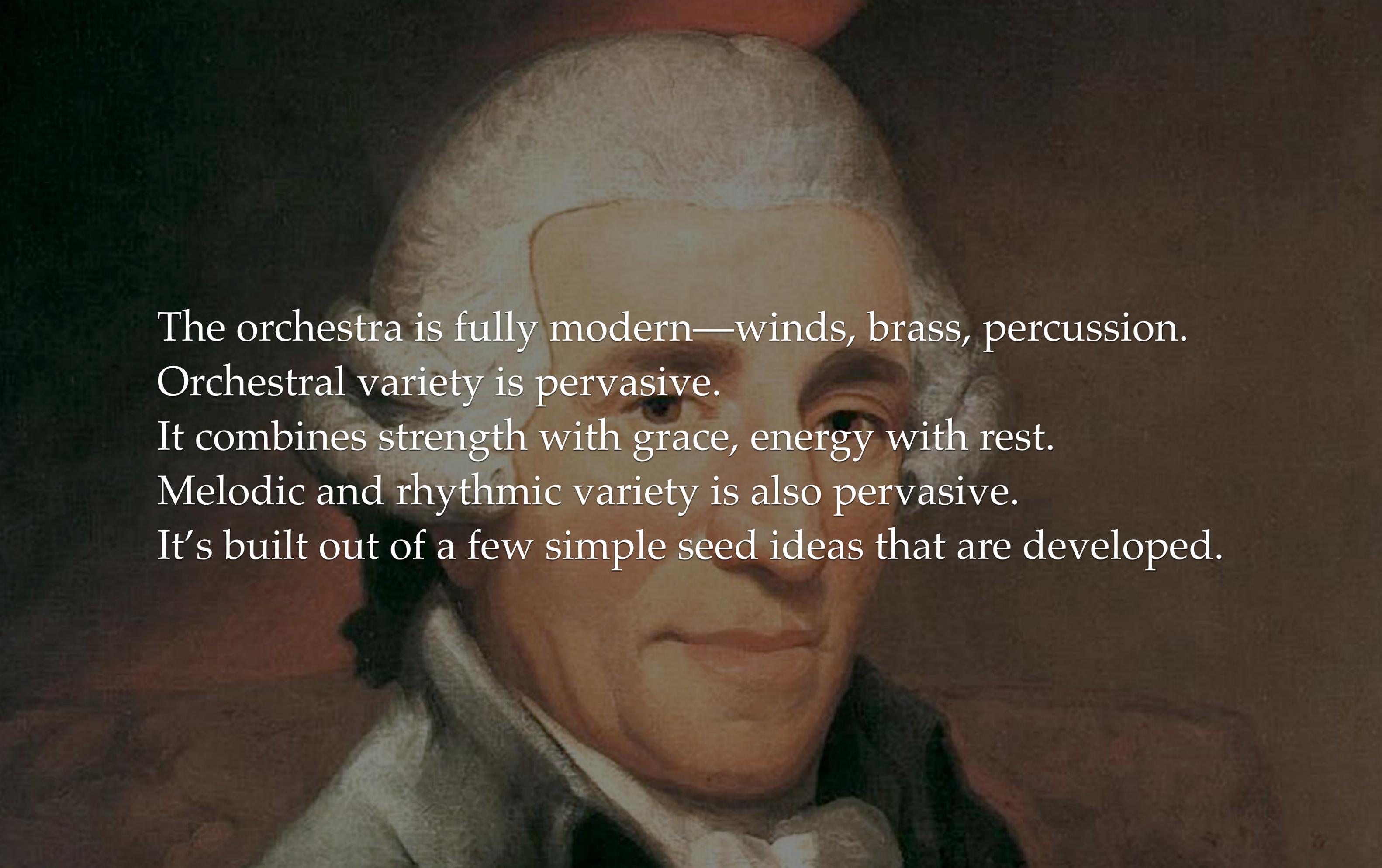


This Symphony is fully Classical, although not in the style's full maturity. It still partakes somewhat of the "busyness" of the earlier Classical symphony and lacks the force of character that would come to characterize the Classical Style at its peak.

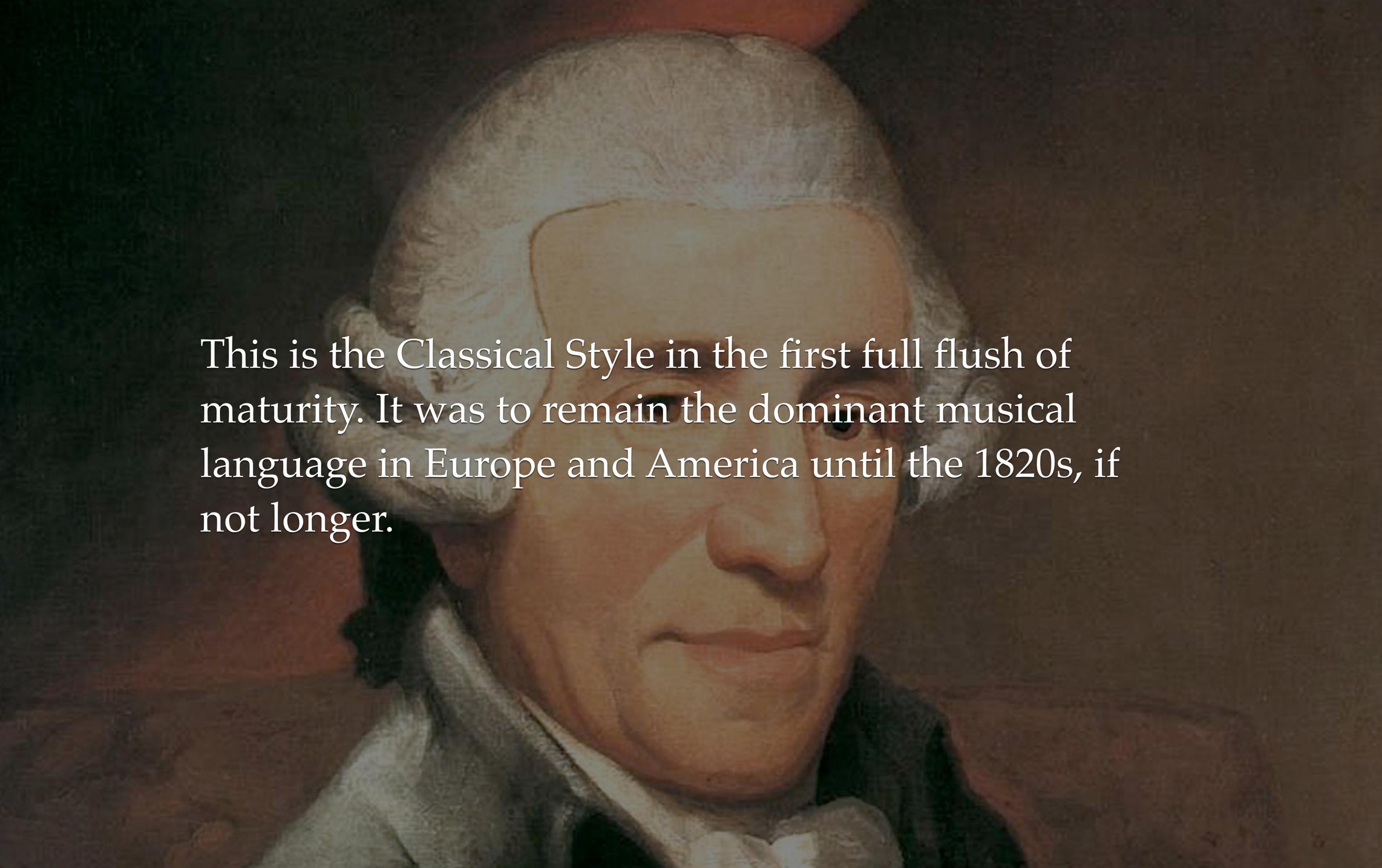
A portrait of Franz Joseph Haydn, an elderly man with white hair, wearing a white powdered wig and a dark coat with a white cravat. The background is a dark, textured wall.

Franz Joseph Haydn  
1732–1809

Symphony No. 41 in C Major  
About 1770



The orchestra is fully modern—winds, brass, percussion.  
Orchestral variety is pervasive.  
It combines strength with grace, energy with rest.  
Melodic and rhythmic variety is also pervasive.  
It's built out of a few simple seed ideas that are developed.



This is the Classical Style in the first full flush of maturity. It was to remain the dominant musical language in Europe and America until the 1820s, if not longer.



Over the span of a less than a single lifetime, European music changed almost beyond all recognition, from the polyphonic complexity of the Baroque style to the more direct and 'natural' Classical style with its pervasive variety and populist orientation.



What brought about such a dramatic and quick change?

The commonwealth seems to me to be a society of men constituted only for the procuring, preserving, and advancing their own civil interests.

Civil interests I call life, liberty, health, and indolency of body; and the possession of outward things, such as money, lands, houses, furniture, and the like.

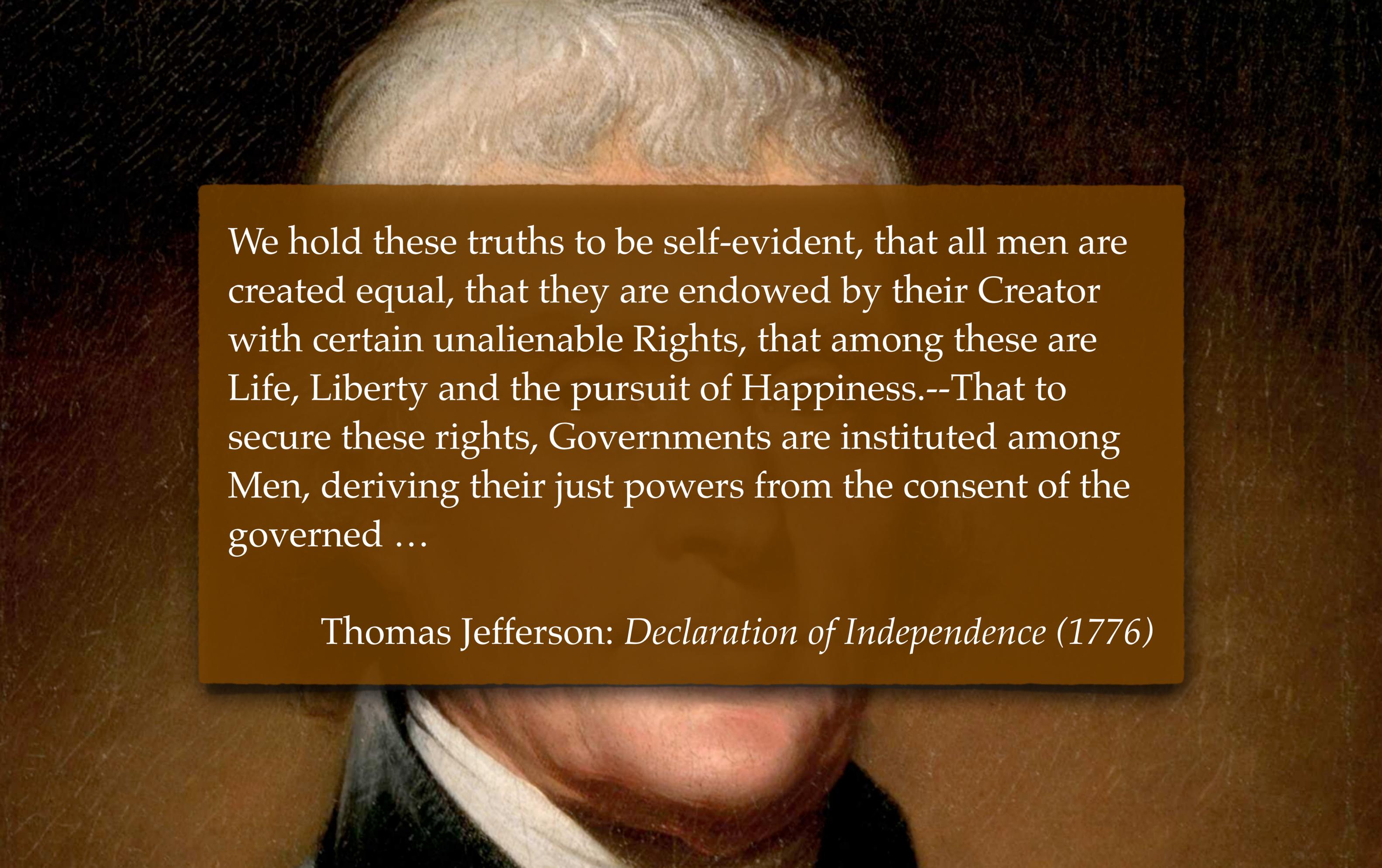
John Locke: *A Letter Concerning Toleration* (1689)

The rights that are called 'perfect' are necessary to the public good in such a way that the universal violation of them would make human life intolerable, and any individual violation of them brings misery to the person whose rights are thus violated. And on the other hand fulfilling these rights in every instance tends to the public good, either directly or by promoting the innocent advantage of a part of the public.

Perfect rights include our rights:

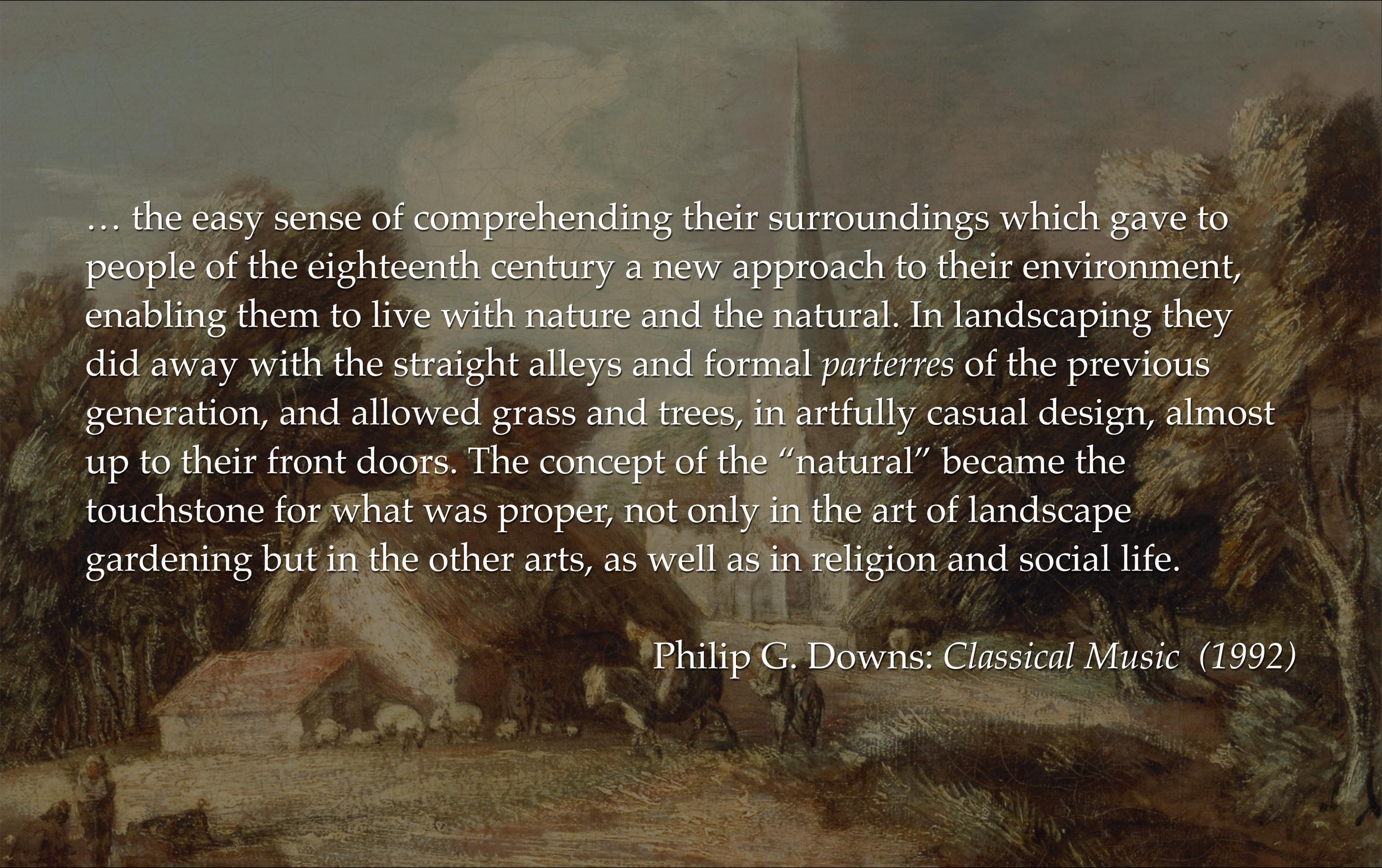
- to our lives,
- to the fruits of our labours,
- to insist on the fulfillment of contracts when the contractors are capable of fulfilling them,
- to direct our own actions—either for public good or for innocent private good—without submitting them to any kind of direction by others,
- and many others of a similar sort.

Francis Hutcheson: *A Inquiry Concerning Virtue and Morality* (1725)

A close-up portrait of Thomas Jefferson, showing his white powdered hair and a portion of his face with a red beard. The background is dark and textured.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.--That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed ...

Thomas Jefferson: *Declaration of Independence* (1776)

A classical painting of a rural landscape. In the foreground, a dirt path leads from the bottom center towards the middle ground. To the left, there is a small, simple building with a reddish-brown roof. The middle ground is dominated by a large, dark, leafy tree on the right and a smaller, lighter-colored tree on the left. In the background, a white building with a tall, thin tower or spire is visible through the trees. The overall style is soft and atmospheric, with a focus on naturalistic detail and a sense of depth.

... the easy sense of comprehending their surroundings which gave to people of the eighteenth century a new approach to their environment, enabling them to live with nature and the natural. In landscaping they did away with the straight alleys and formal *parterres* of the previous generation, and allowed grass and trees, in artfully casual design, almost up to their front doors. The concept of the “natural” became the touchstone for what was proper, not only in the art of landscape gardening but in the other arts, as well as in religion and social life.

Philip G. Downs: *Classical Music* (1992)

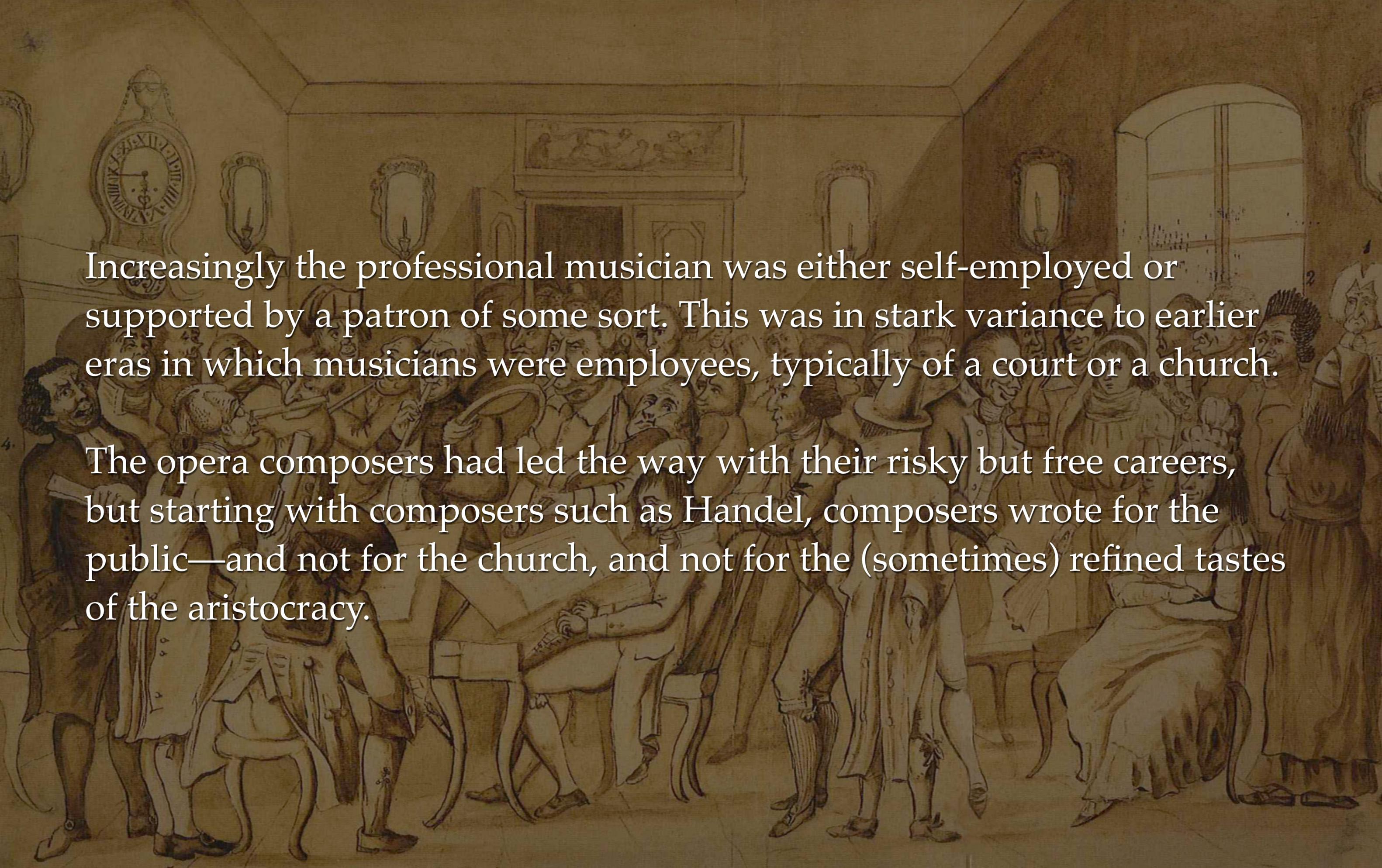
# Wigs: One Age to Another

- ❖ August the Strong, Elector of Saxony and King of Poland (on the left) was a Baroque ruler—note the elaborate and obviously artificial wig.
- ❖ King Frederick William I of Prussia, on the other hand, belonged to the modern age—his wig looks almost like natural hair.



... the mysteries of Creation seemed to be better explained by the rational thought processes of humans than by divine revelation or myth. Much of the spirit of optimism that pervades eighteenth-century thought is based upon the belief that scientific inquiry was opening doors to knowledge, wealth, and power. Implicit is the conviction that this process could, if put to the test, answer all questions.

Philip G. Downs: *Classical Music* (1992)



Increasingly the professional musician was either self-employed or supported by a patron of some sort. This was in stark variance to earlier eras in which musicians were employees, typically of a court or a church.

The opera composers had led the way with their risky but free careers, but starting with composers such as Handel, composers wrote for the public—and not for the church, and not for the (sometimes) refined tastes of the aristocracy.

The image shows the interior of the Holywell Music Room in Oxford, England. The room is a semi-circular concert hall with tiered wooden seating upholstered in red fabric. In the center, a large wooden harpsichord is positioned on the floor. At the far end of the room, a tall, ornate organ with gold-colored pipes stands on a raised platform. The walls are white, and a large chandelier hangs from the ceiling. Several people are visible in the room, some standing near the harpsichord and others seated. The overall atmosphere is that of a historical music venue.

Thus was born the public concert, and with it, the public concert hall. The first was the Holywell Music Room, opened in Oxford, England in 1749.



The image shows the interior of a concert hall, identified as the Holywell room. The room features tiered seating with red upholstered seats and dark wood frames. A large, ornate organ with gold-colored pipes is positioned at the front of the room. A harpsichord is visible in the center of the room. Several people are standing near the harpsichord. The room has white walls and a wooden floor. A chandelier hangs from the ceiling. The text overlaid on the image discusses the room's layout and seating arrangement.

Note that the Holywell room is without fancy box seats or “preferred” seating. It’s clear from the layout that the sight lines and sound are pretty much the same throughout the room.

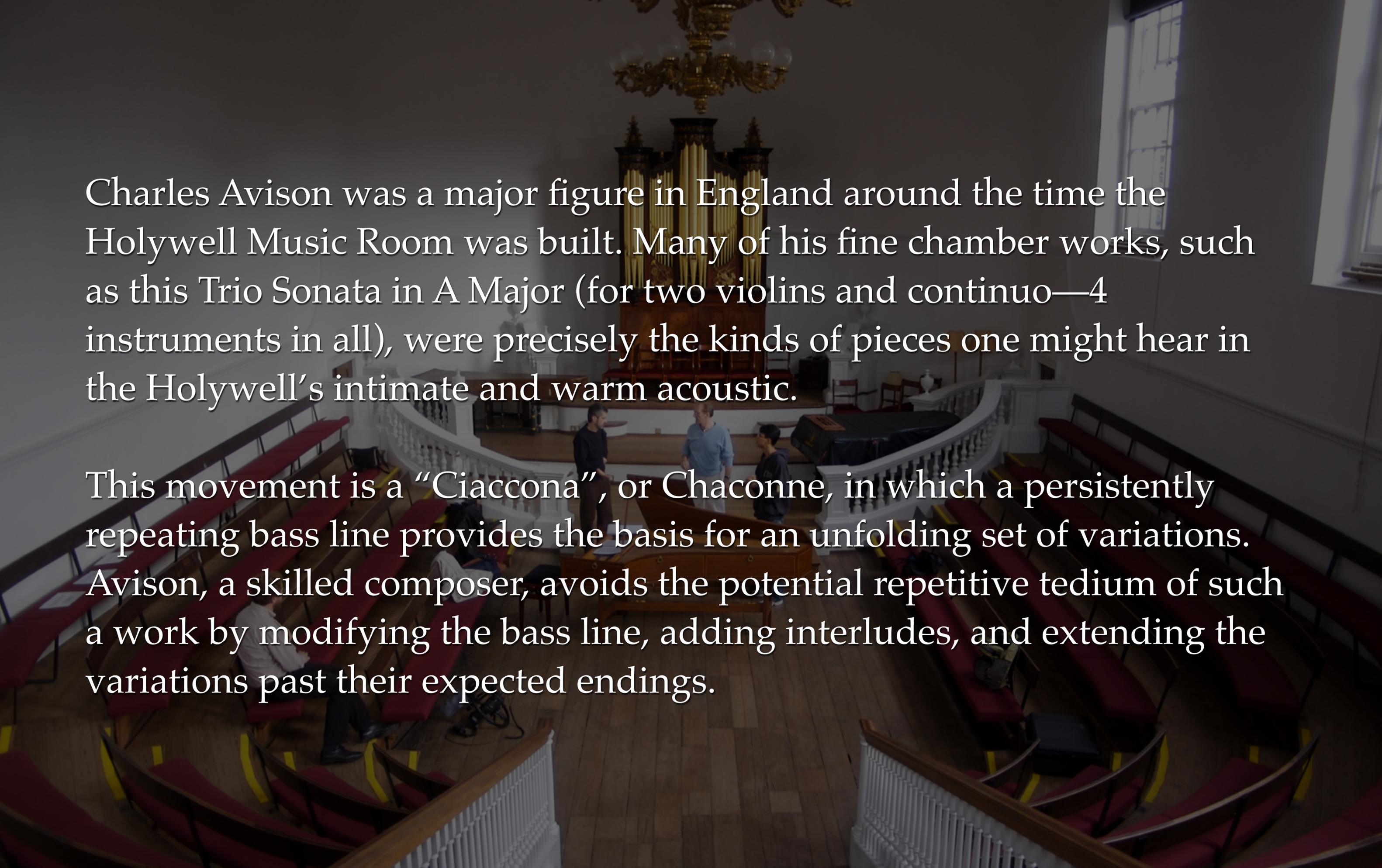
In its own way it’s a more egalitarian environment than Davies Symphony Hall.



*Charles Avison*

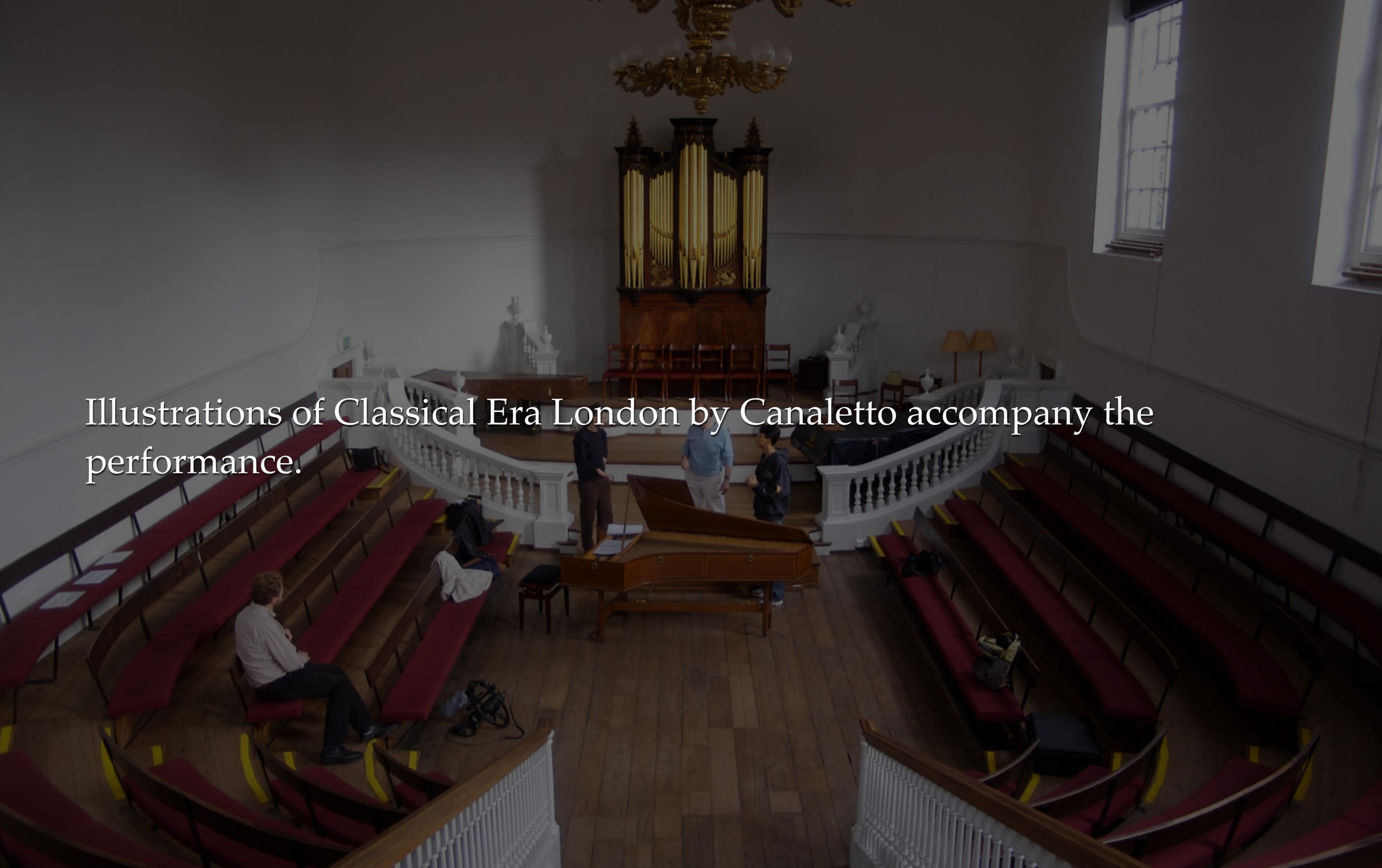
# Trio Sonata in A Major, Op. 7 No. 6: Ciaccona

Gary Cooper  
Avison Ensemble

The background image shows the interior of the Holywell Music Room. It is a large, ornate hall with a high ceiling. In the center, there is a large, dark wooden organ with gold-colored pipes. Above the organ hangs a large, ornate chandelier. The room features a balcony with red upholstered seats and white balustrades. Several people are visible in the room, some standing near the organ and others seated on the balcony. The lighting is warm and focused on the organ area.

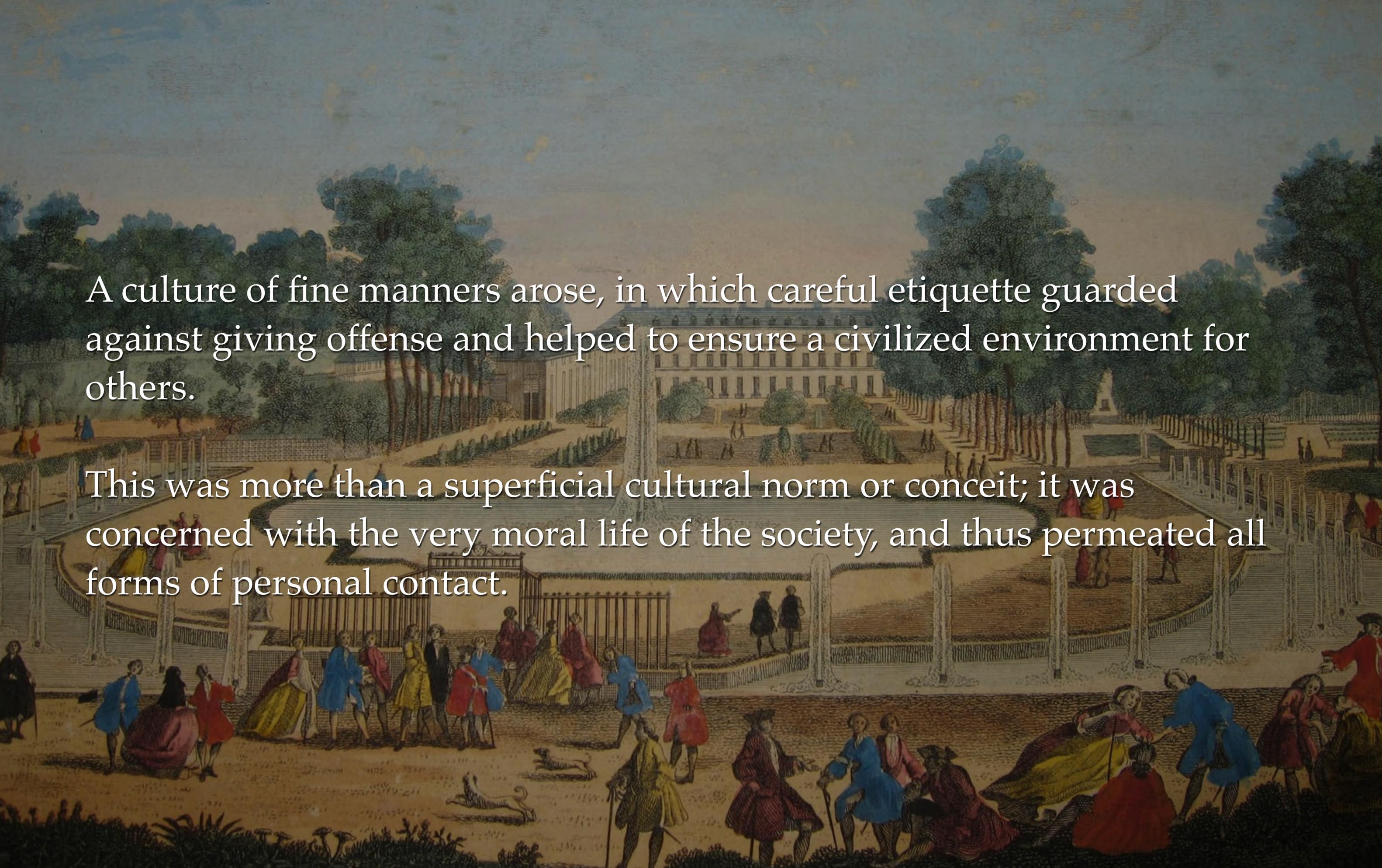
Charles Avison was a major figure in England around the time the Holywell Music Room was built. Many of his fine chamber works, such as this Trio Sonata in A Major (for two violins and continuo—4 instruments in all), were precisely the kinds of pieces one might hear in the Holywell's intimate and warm acoustic.

This movement is a “Ciaccona”, or Chaconne, in which a persistently repeating bass line provides the basis for an unfolding set of variations. Avison, a skilled composer, avoids the potential repetitive tedium of such a work by modifying the bass line, adding interludes, and extending the variations past their expected endings.

A photograph of a church interior, likely a performance space. The room features a large, ornate organ with gold pipes at the far end. In the center, a wooden harpsichord is positioned on a raised platform. The seating consists of rows of wooden pews with red cushions, arranged in a semi-circle. A few people are visible: one person is seated on the left, and three others are standing near the harpsichord. The lighting is soft, and the overall atmosphere is quiet and focused.

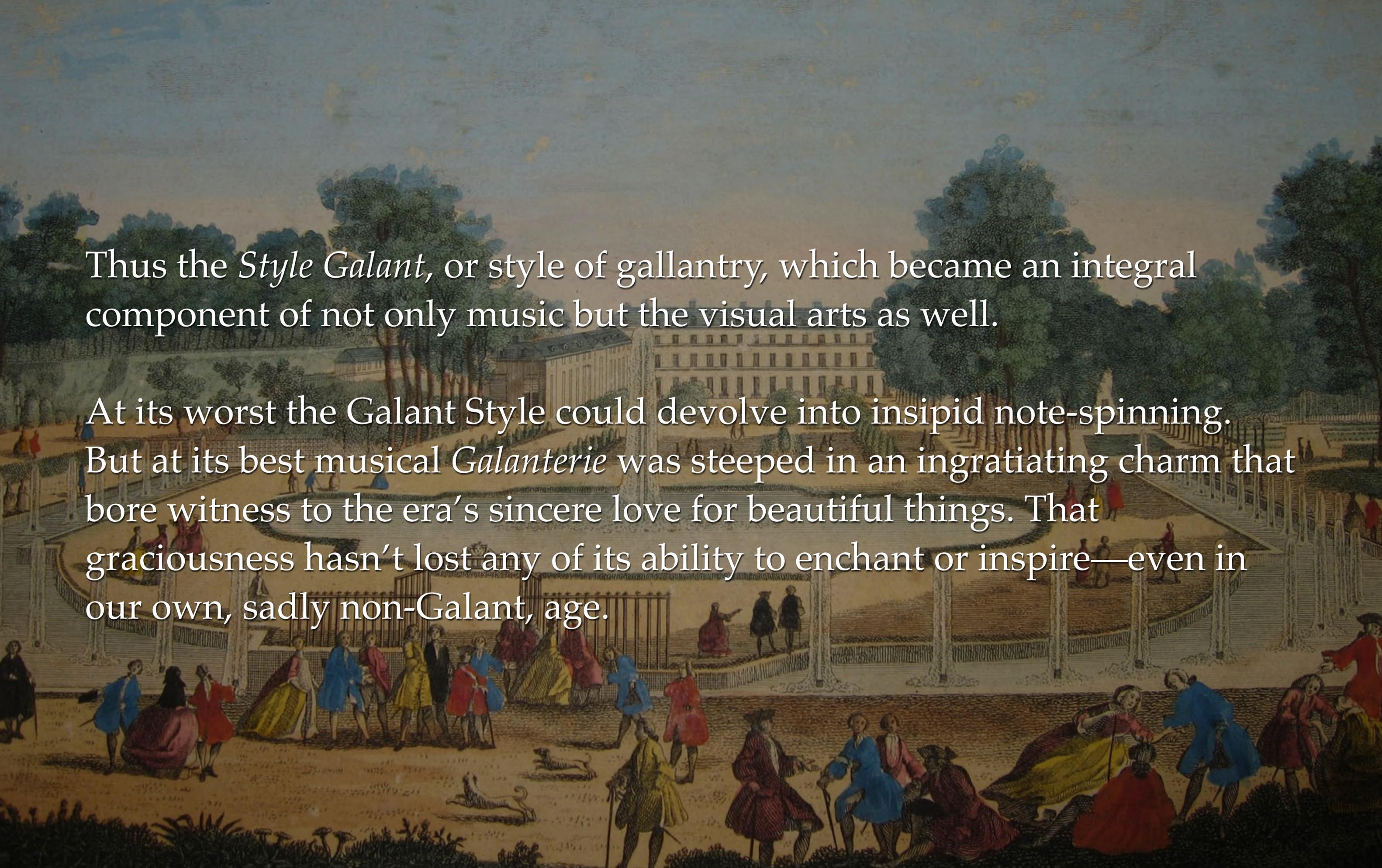
Illustrations of Classical Era London by Canaletto accompany the performance.





A culture of fine manners arose, in which careful etiquette guarded against giving offense and helped to ensure a civilized environment for others.

This was more than a superficial cultural norm or conceit; it was concerned with the very moral life of the society, and thus permeated all forms of personal contact.



Thus the *Style Galant*, or style of gallantry, which became an integral component of not only music but the visual arts as well.

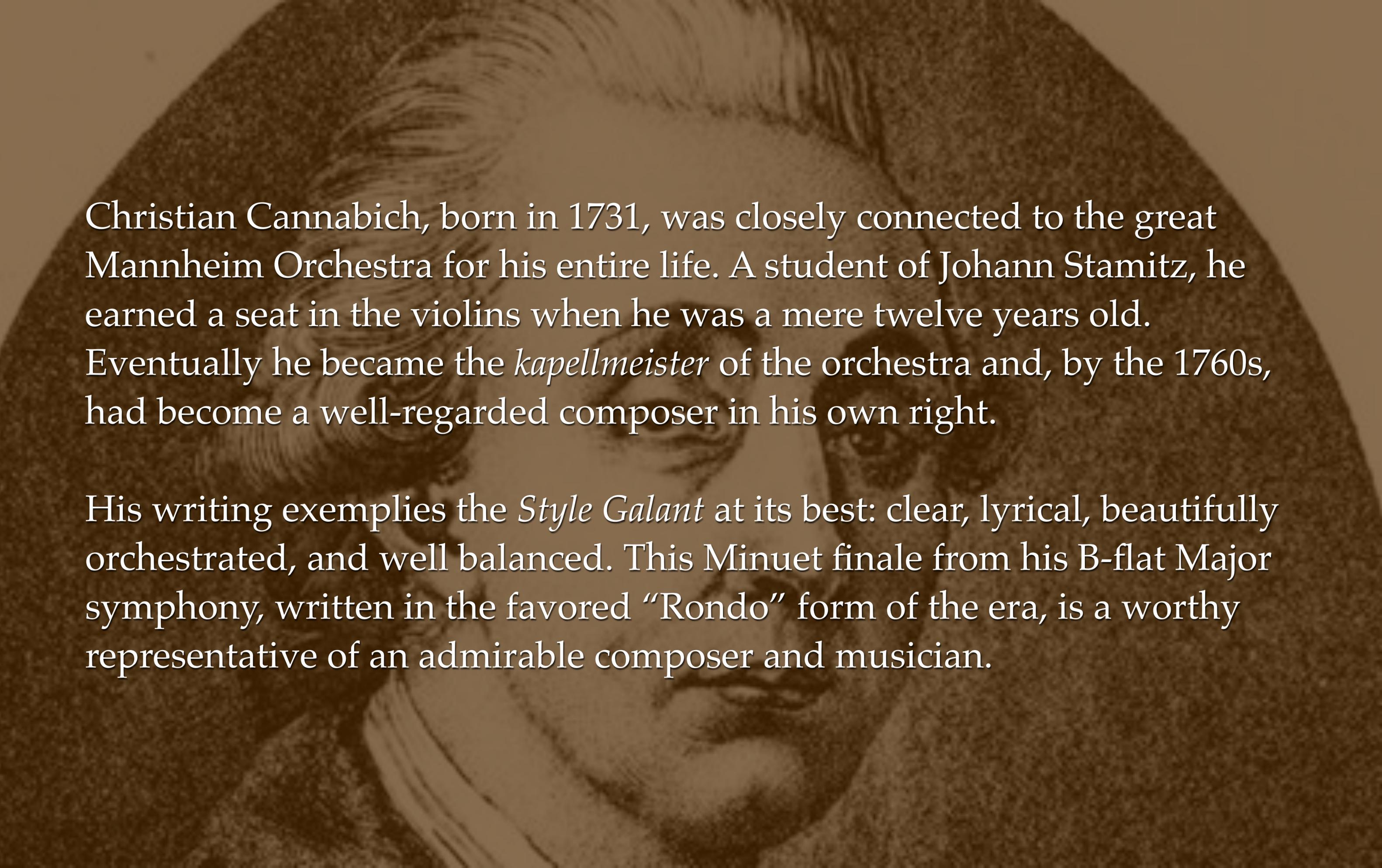
At its worst the Galant Style could devolve into insipid note-spinning. But at its best musical *Galanterie* was steeped in an ingratiating charm that bore witness to the era's sincere love for beautiful things. That graciousness hasn't lost any of its ability to enchant or inspire—even in our own, sadly non-Galant, age.



*Christian Cannabich*

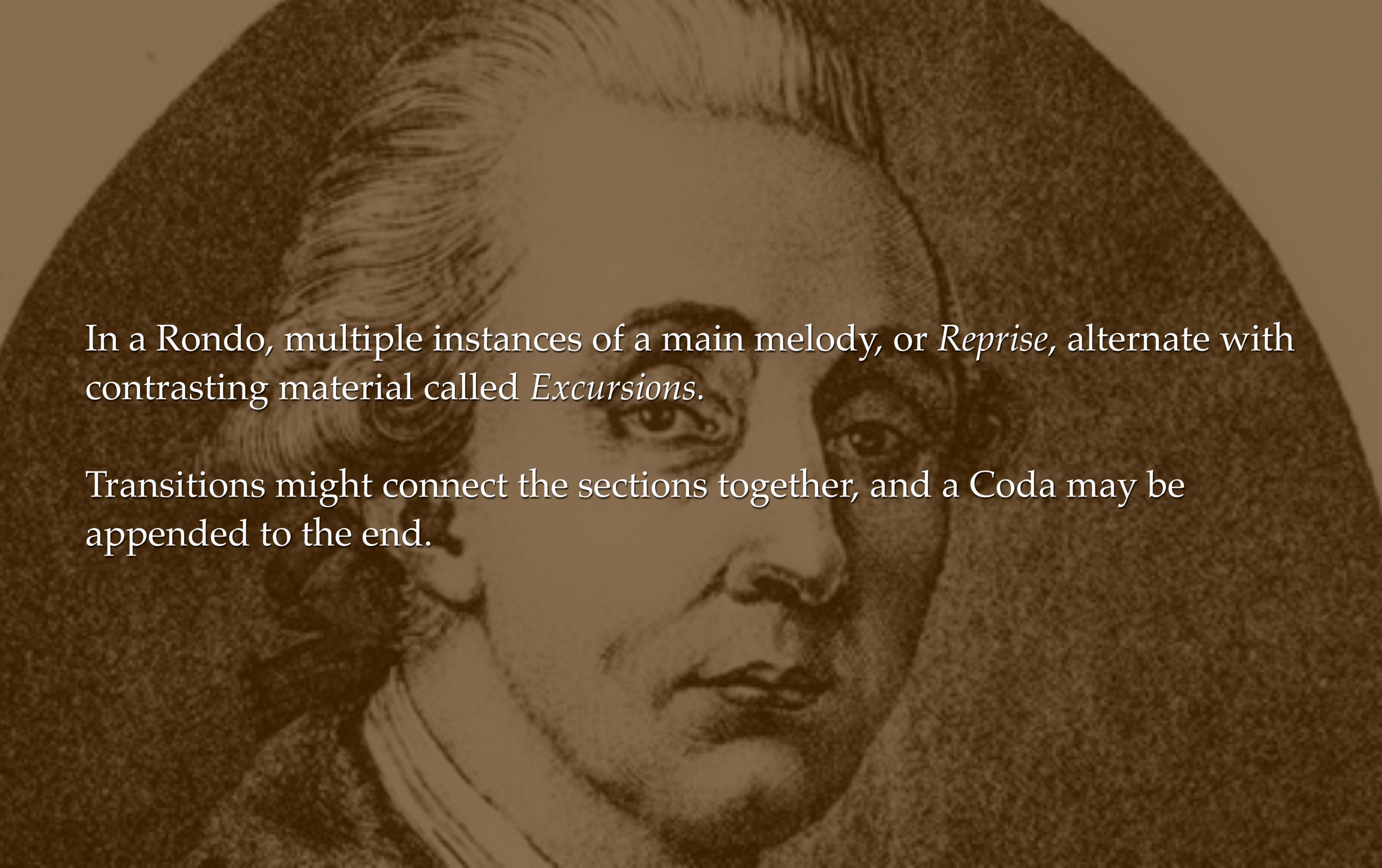
# Symphony in B-flat Major: III Menuet

Uwe Grodd  
Esterhazy Sinfonia



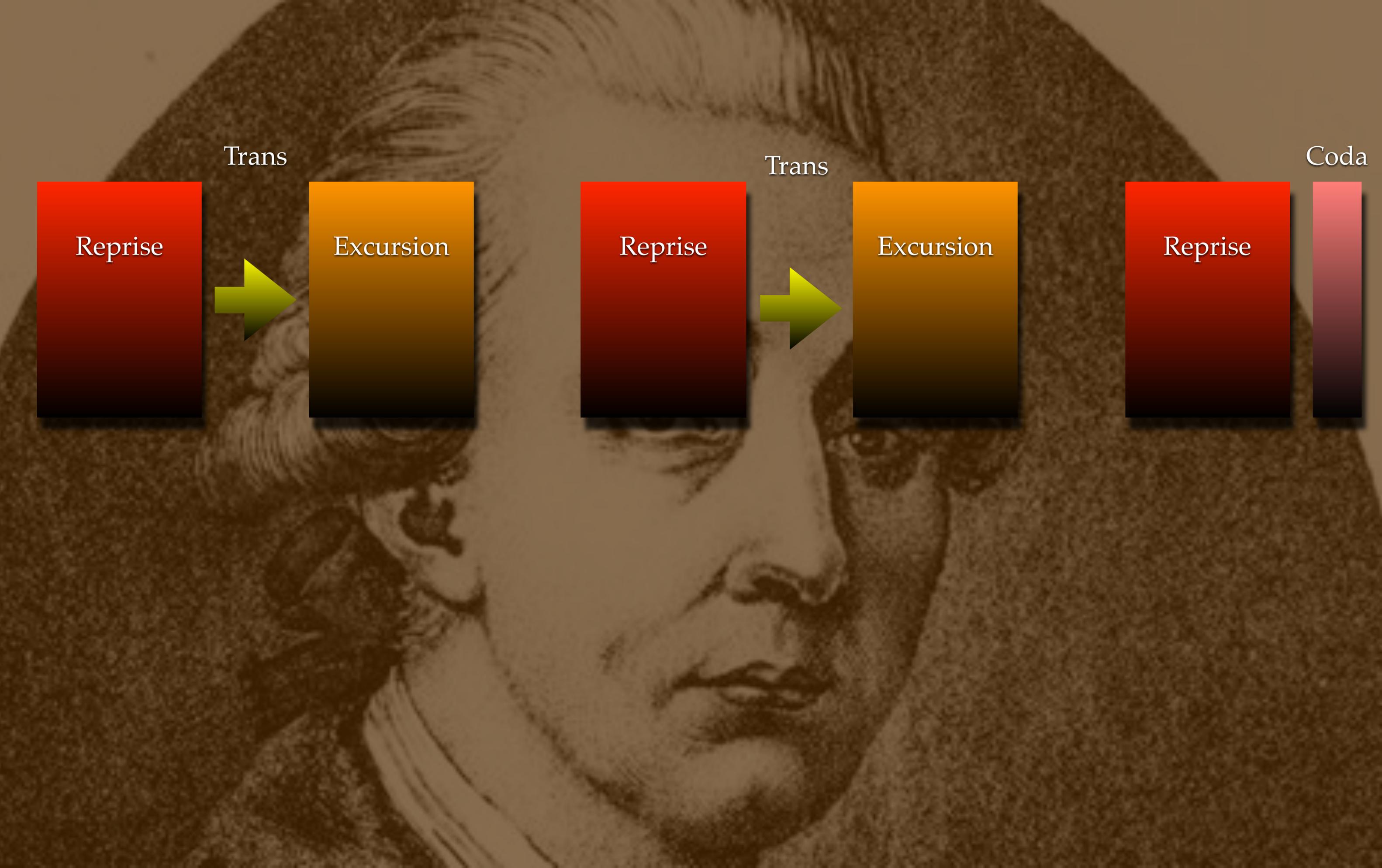
Christian Cannabich, born in 1731, was closely connected to the great Mannheim Orchestra for his entire life. A student of Johann Stamitz, he earned a seat in the violins when he was a mere twelve years old. Eventually he became the *kapellmeister* of the orchestra and, by the 1760s, had become a well-regarded composer in his own right.

His writing exemplifies the *Style Galant* at its best: clear, lyrical, beautifully orchestrated, and well balanced. This Minuet finale from his B-flat Major symphony, written in the favored “Rondo” form of the era, is a worthy representative of an admirable composer and musician.

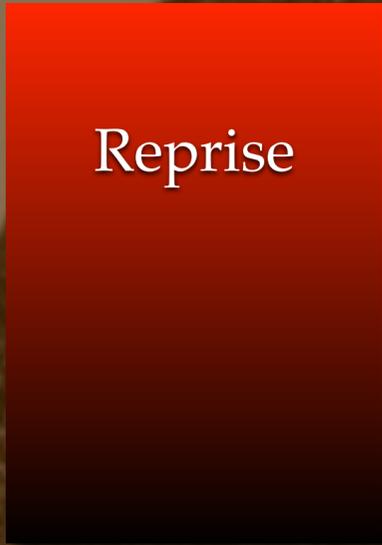


In a Rondo, multiple instances of a main melody, or *Reprise*, alternate with contrasting material called *Excursions*.

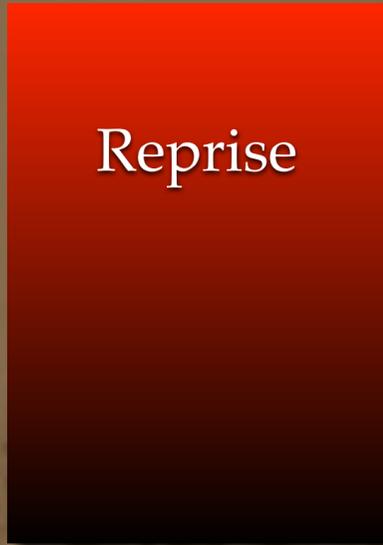
Transitions might connect the sections together, and a Coda may be appended to the end.



Trans

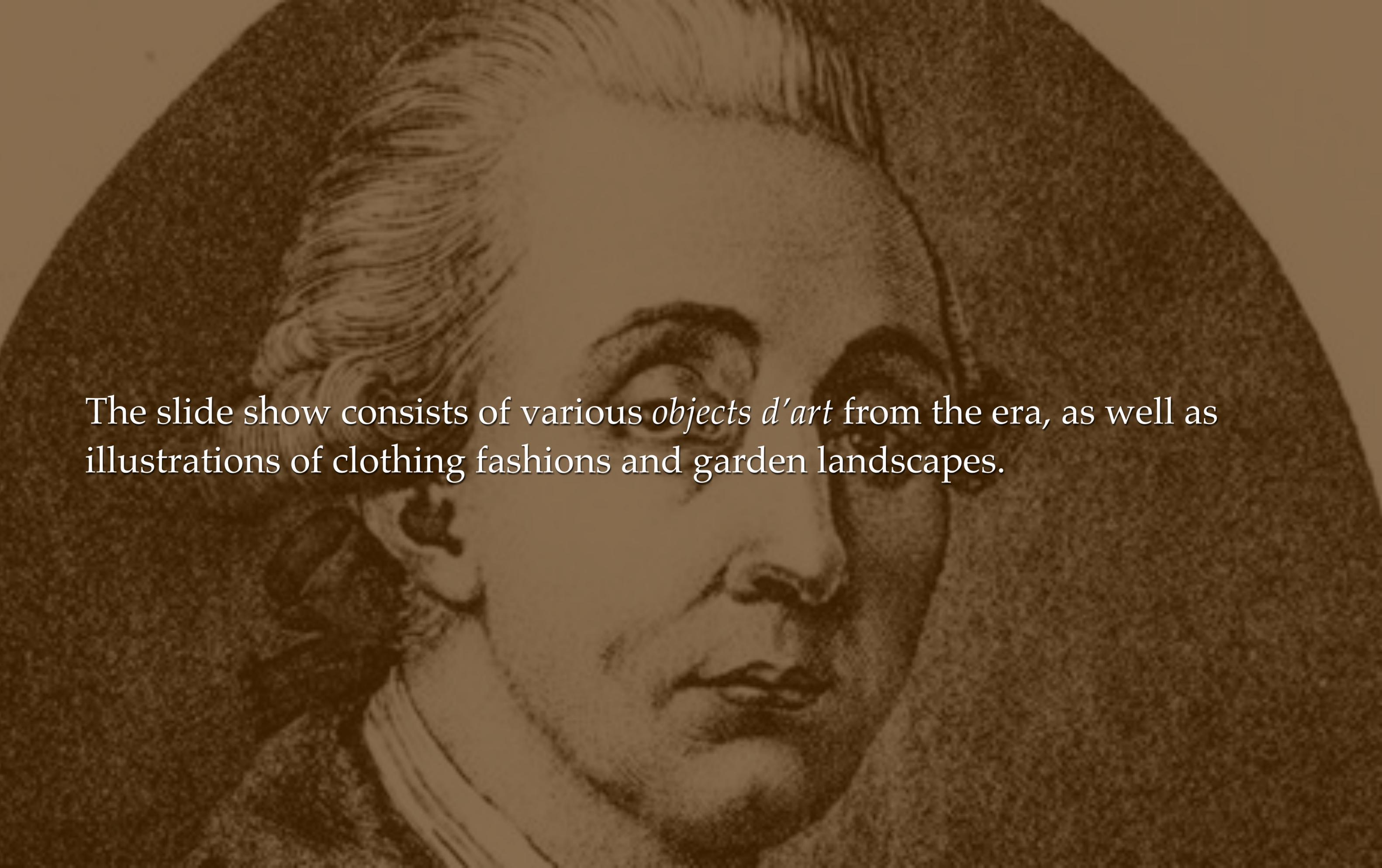


Trans



Coda



A circular engraving of a man's face, likely from the 18th or 19th century. The man has a full, dark beard and mustache, and is wearing round spectacles. His hair is styled in a large, wavy, powdered wig. The engraving is set within a circular frame. Overlaid on the lower-left portion of the engraving is a semi-transparent text box containing the following text:

The slide show consists of various *objects d'art* from the era, as well as illustrations of clothing fashions and garden landscapes.



A painting of an 18th-century interior. A large, ornate chandelier hangs from the ceiling, casting a warm glow. In the center, a man in a blue coat and red breeches stands playing a flute. To his left, a group of people, including a woman in a red dress and a man in a blue coat, are gathered. To his right, a man in a blue coat is seated in a red chair. The room features a checkered floor and a large, arched doorway in the background.

Opposed to the *Galant* style we find the *Empfindsamer Stil*, or “Style of Sensibility”.

The *Empfindsamer Stil* emphasized heightened emotions and unusual harmonic progressions; less a public style than a private one, it found its finest expression in the works of Carl Philip Emanuel Bach, J.S. Bach’s second-oldest son and one of the musical giants of the era.



*Carl Philipp Emanuel Bach*

**Keyboard Sonata in B-flat  
Wq. 50 No. 5, II: Larghetto**

Miklós Spányi, Clavichord

A detailed painting of an 18th-century music rehearsal. In the center, a man in a dark coat with red cuffs stands and plays a large, ornate German clavichord. To his right, a group of musicians, including violinists and a conductor, are seated and playing. The room is grand, with a large, multi-tiered chandelier hanging from the ceiling and a checkered floor. The lighting is warm, coming from candles and the chandelier. The overall atmosphere is one of a formal, domestic musical gathering.

Keyboard instruments capable of expressive nuance—the clavichord and the emerging fortepiano—were the domestic instruments of choice. By 1770 the harpsichord was obsolete although, of course, many people still had harpsichords in their homes.

This recording of a CPE Bach keyboard sonata is played on a large German clavichord. It illustrates the lyricism, as well as the occasionally jarring moments, of the *Empfindsamer Stil*.

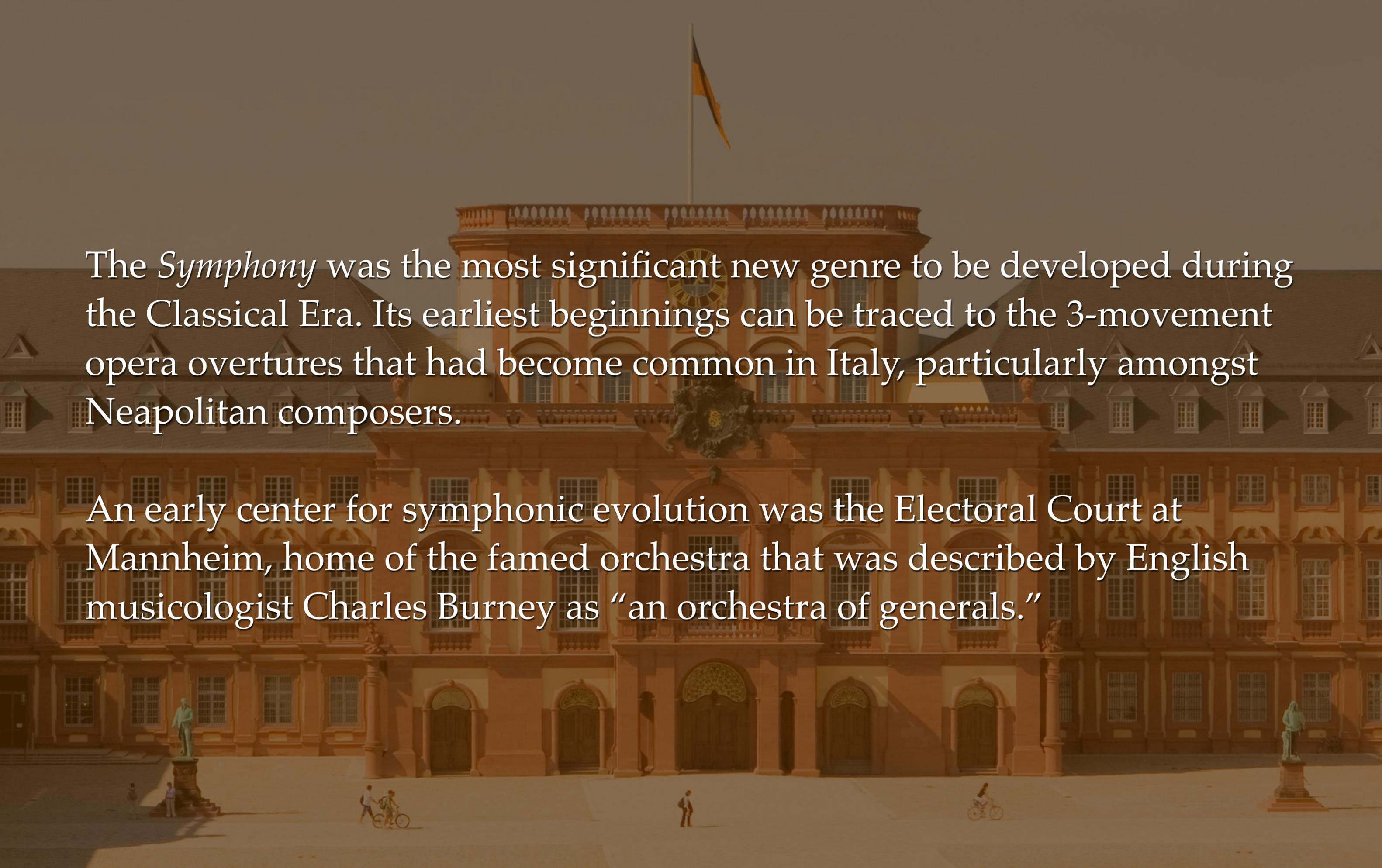




*Johann Stamitz*

# Mannheim Symphony in B-flat, I

Donald Armstrong  
New Zealand Chamber  
Orchestra



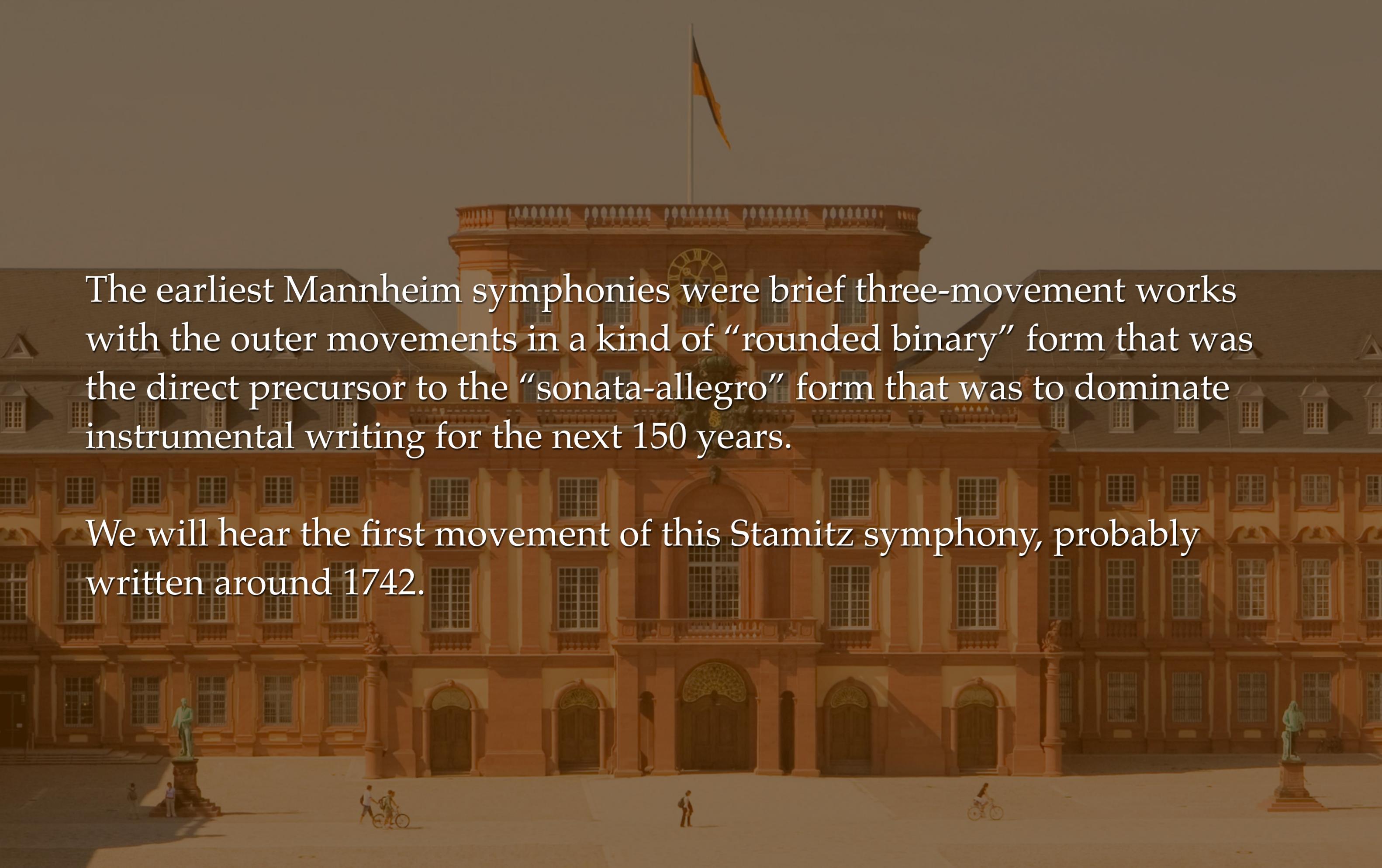
The *Symphony* was the most significant new genre to be developed during the Classical Era. Its earliest beginnings can be traced to the 3-movement opera overtures that had become common in Italy, particularly amongst Neapolitan composers.

An early center for symphonic evolution was the Electoral Court at Mannheim, home of the famed orchestra that was described by English musicologist Charles Burney as “an orchestra of generals.”



Among the significant developments at Mannheim were:

1. Playing by memory
2. Assiduous rehearsal
3. Uniform string bowing
4. Spectacular effects such as the *steamroller* (a long crescendo) and the *rocket* (loud string unisons at the beginning of a passage.)



The earliest Mannheim symphonies were brief three-movement works with the outer movements in a kind of “rounded binary” form that was the direct precursor to the “sonata-allegro” form that was to dominate instrumental writing for the next 150 years.

We will hear the first movement of this Stamitz symphony, probably written around 1742.

# Exposition

Primary  
B $\flat$  Major

Secondary I  
F Major

Secondary II  
F Major

# Development-Recapitulation

Development

New Material  
B $\flat$  Major

Secondary I  
B $\flat$  Major

# Exposition

Primary  
B-flat Major

Secondary I  
F Major

Secondary II  
F Major

Development

New Material  
B-flat Major

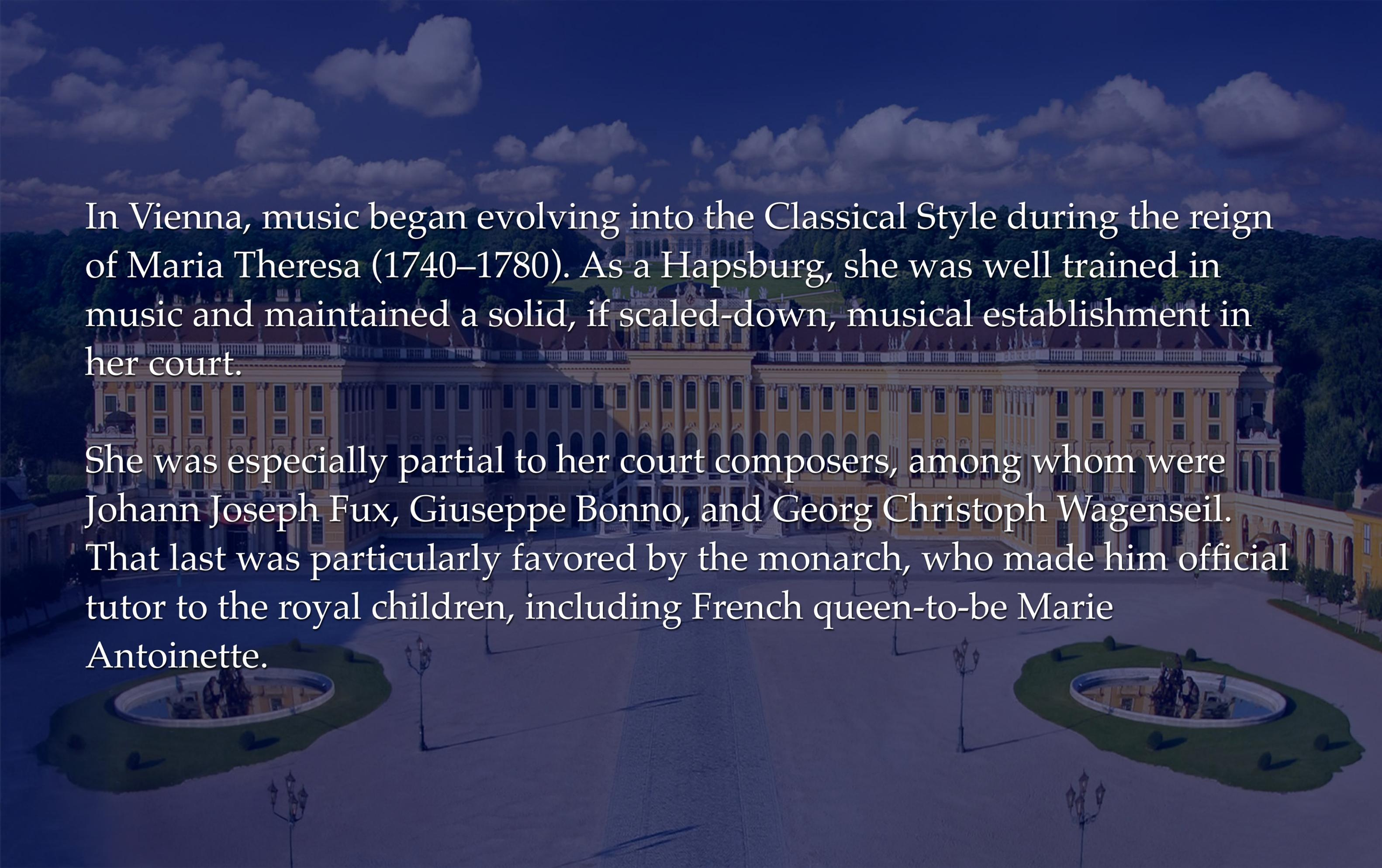
Secondary I  
B-flat Major



*Georg Christoph Wagenseil*

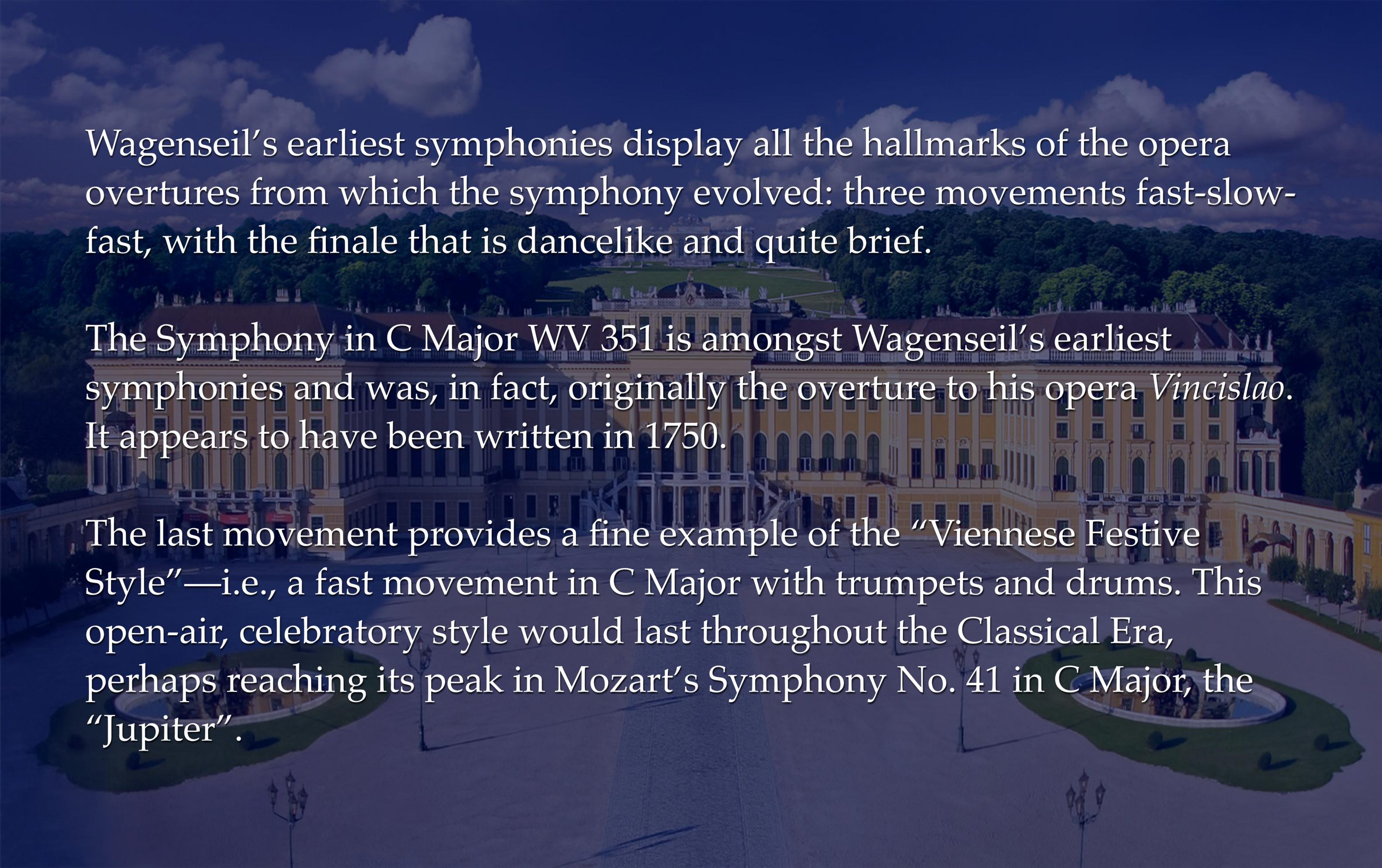
# Symphony in C Major, WV 351: III

Michi Gaigg  
L'Orfeo Barockorchester

An aerial photograph of the Hofburg Palace in Vienna, Austria. The palace is a large, yellow, classical-style building with many windows and a central courtyard. In the foreground, there are two circular fountains with water spraying upwards. The sky is blue with some white clouds. The overall scene is well-lit and clear.

In Vienna, music began evolving into the Classical Style during the reign of Maria Theresa (1740–1780). As a Hapsburg, she was well trained in music and maintained a solid, if scaled-down, musical establishment in her court.

She was especially partial to her court composers, among whom were Johann Joseph Fux, Giuseppe Bonno, and Georg Christoph Wagenseil. That last was particularly favored by the monarch, who made him official tutor to the royal children, including French queen-to-be Marie Antoinette.



Wagenseil's earliest symphonies display all the hallmarks of the opera overtures from which the symphony evolved: three movements fast-slow-fast, with the finale that is dancelike and quite brief.

The Symphony in C Major WV 351 is amongst Wagenseil's earliest symphonies and was, in fact, originally the overture to his opera *Vincislao*. It appears to have been written in 1750.

The last movement provides a fine example of the "Viennese Festive Style"—i.e., a fast movement in C Major with trumpets and drums. This open-air, celebratory style would last throughout the Classical Era, perhaps reaching its peak in Mozart's Symphony No. 41 in C Major, the "Jupiter".



The performance is accompanied by Canaletto's paintings of Classical Era Vienna.



