

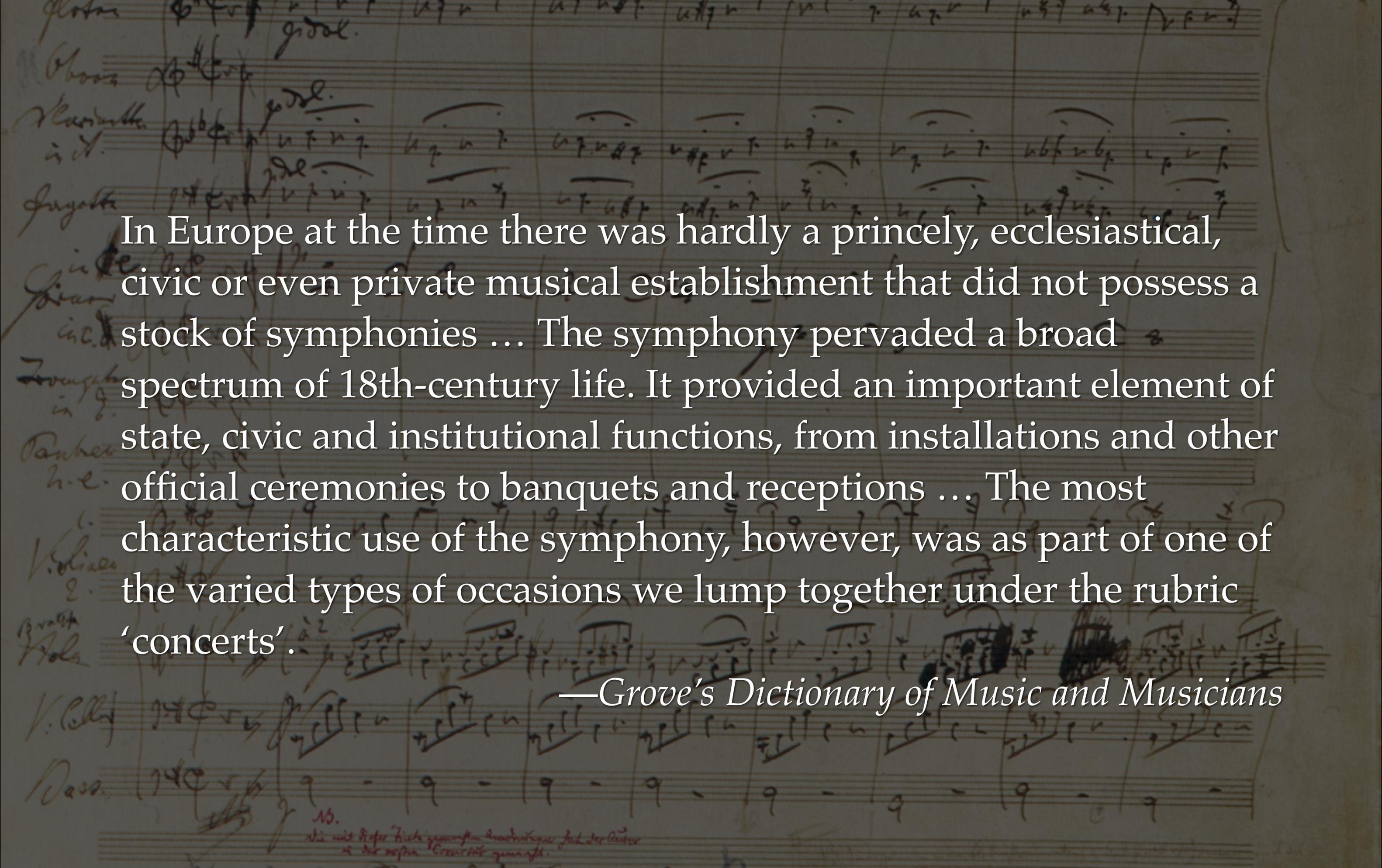
Week Five

Symphony

The Signature Genre

A term now normally taken to signify an extended work for orchestra. The symphony became the chief vehicle of orchestral music in the late 18th century, and from the time of Beethoven came to be regarded as its highest and most exalted form. The adjective 'symphonic' applied to a work implies that it is extended and thoroughly developed.

— *Grove's Dictionary of Music and Musicians*

The background of the image is a handwritten musical score on aged paper. It features multiple staves with musical notation, including notes, rests, and clefs. The handwriting is in dark ink and appears to be from the 18th or 19th century. The text of the score is mostly illegible due to the overlay and the cursive style. Labels for instruments like 'Violin', 'Viola', and 'Bass' are visible on the left side of the staves.

In Europe at the time there was hardly a princely, ecclesiastical, civic or even private musical establishment that did not possess a stock of symphonies ... The symphony pervaded a broad spectrum of 18th-century life. It provided an important element of state, civic and institutional functions, from installations and other official ceremonies to banquets and receptions ... The most characteristic use of the symphony, however, was as part of one of the varied types of occasions we lump together under the rubric 'concerts'.

—*Grove's Dictionary of Music and Musicians*



**Giovanni Battista
SAMMARTINI**

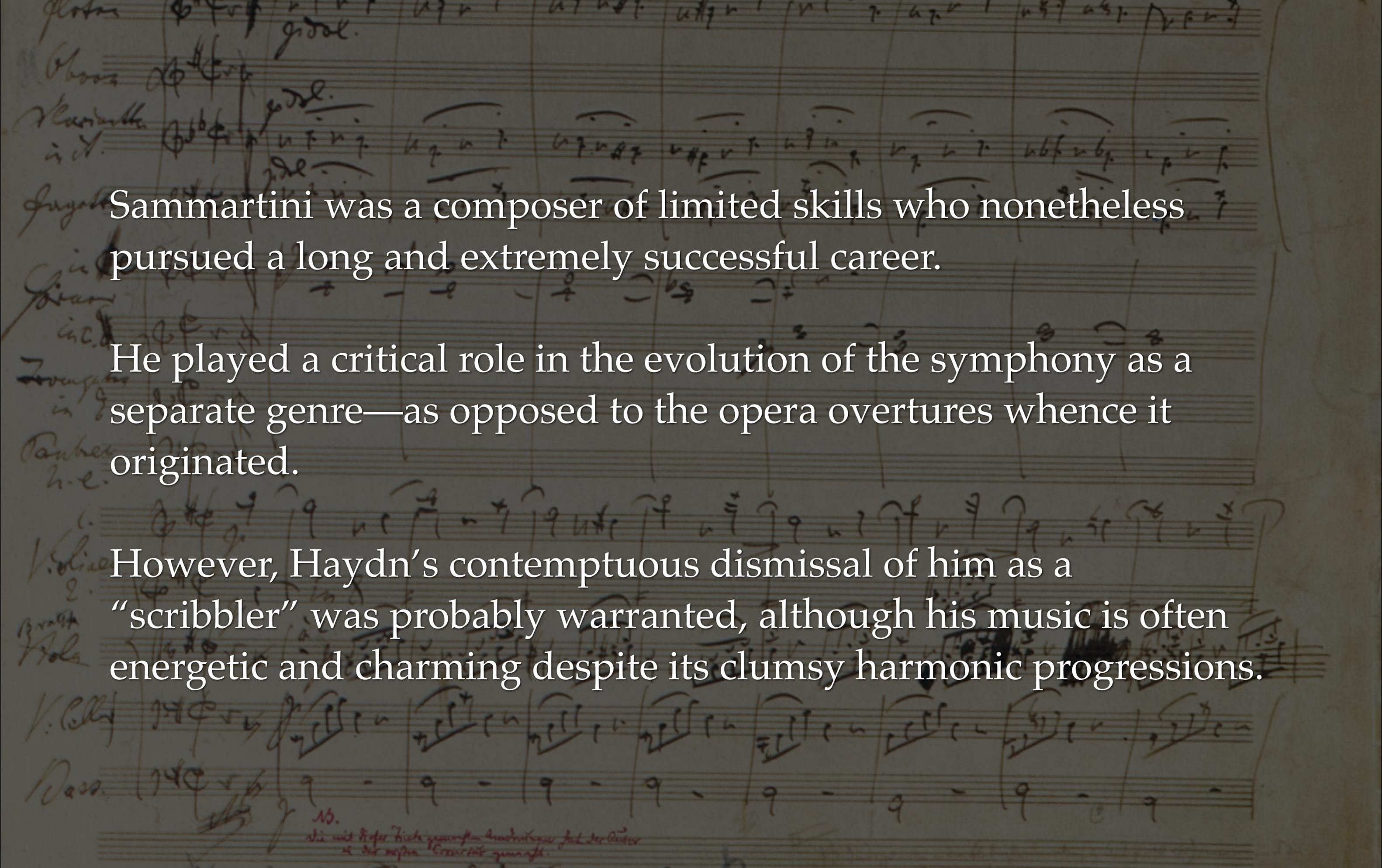
**Six Symphonies
(1730-1750)**

Aradia Ensemble • Kevin Mallon

Giovanni Battista Sammartini

**Symphony in C
Major, JC 4**

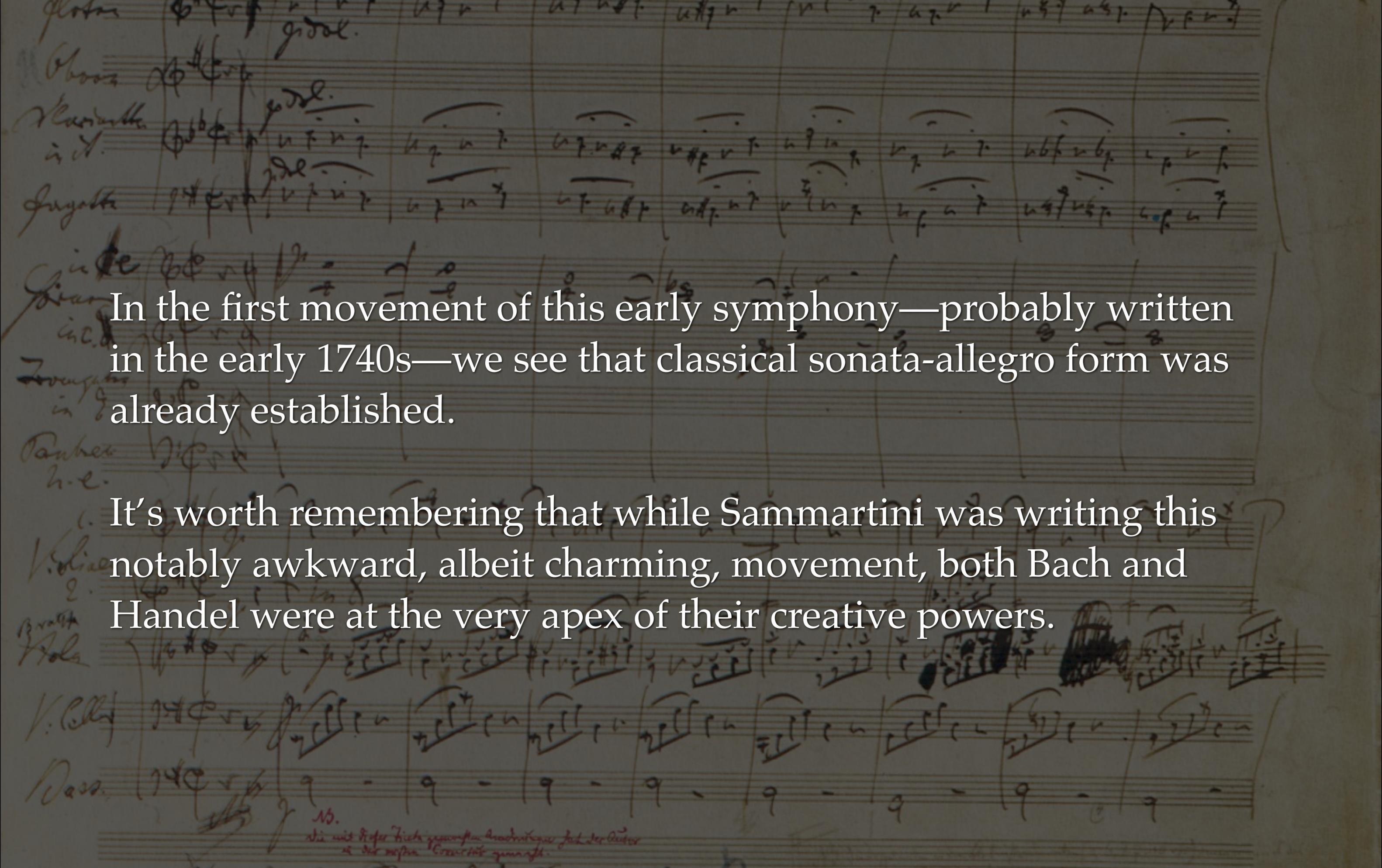
Kevin Mallon
Aradia Ensemble

The background of the image is a page of handwritten musical notation, likely a score for strings. It features multiple staves with notes, rests, and other musical symbols. The handwriting is in dark ink on aged paper. The text is overlaid on this background.

Sammartini was a composer of limited skills who nonetheless pursued a long and extremely successful career.

He played a critical role in the evolution of the symphony as a separate genre—as opposed to the opera overtures whence it originated.

However, Haydn's contemptuous dismissal of him as a "scribbler" was probably warranted, although his music is often energetic and charming despite its clumsy harmonic progressions.



In the first movement of this early symphony—probably written in the early 1740s—we see that classical sonata-allegro form was already established.

It's worth remembering that while Sammartini was writing this notably awkward, albeit charming, movement, both Bach and Handel were at the very apex of their creative powers.

Ms.
die mit dieser Fiedel gespielt werden soll der Autor
ist der ersten Erfindung gemacht.

Exposition

P
a a₁ b

T
a b

S
a b b₁ c

K

Development

N
a b c

S
a a₁

Recapitulation

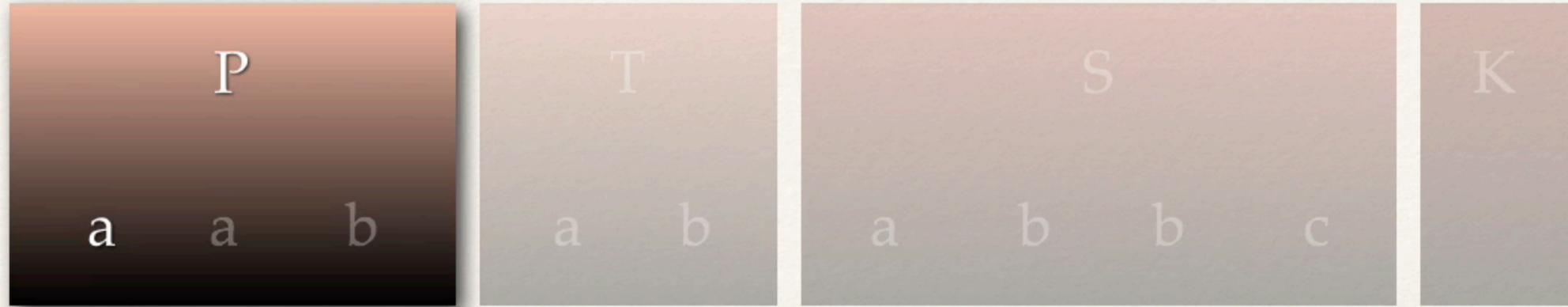
P
a a₁ b

T
a b

S
a a₁ b c b₁

K

Exposition



Development



Recapitulation

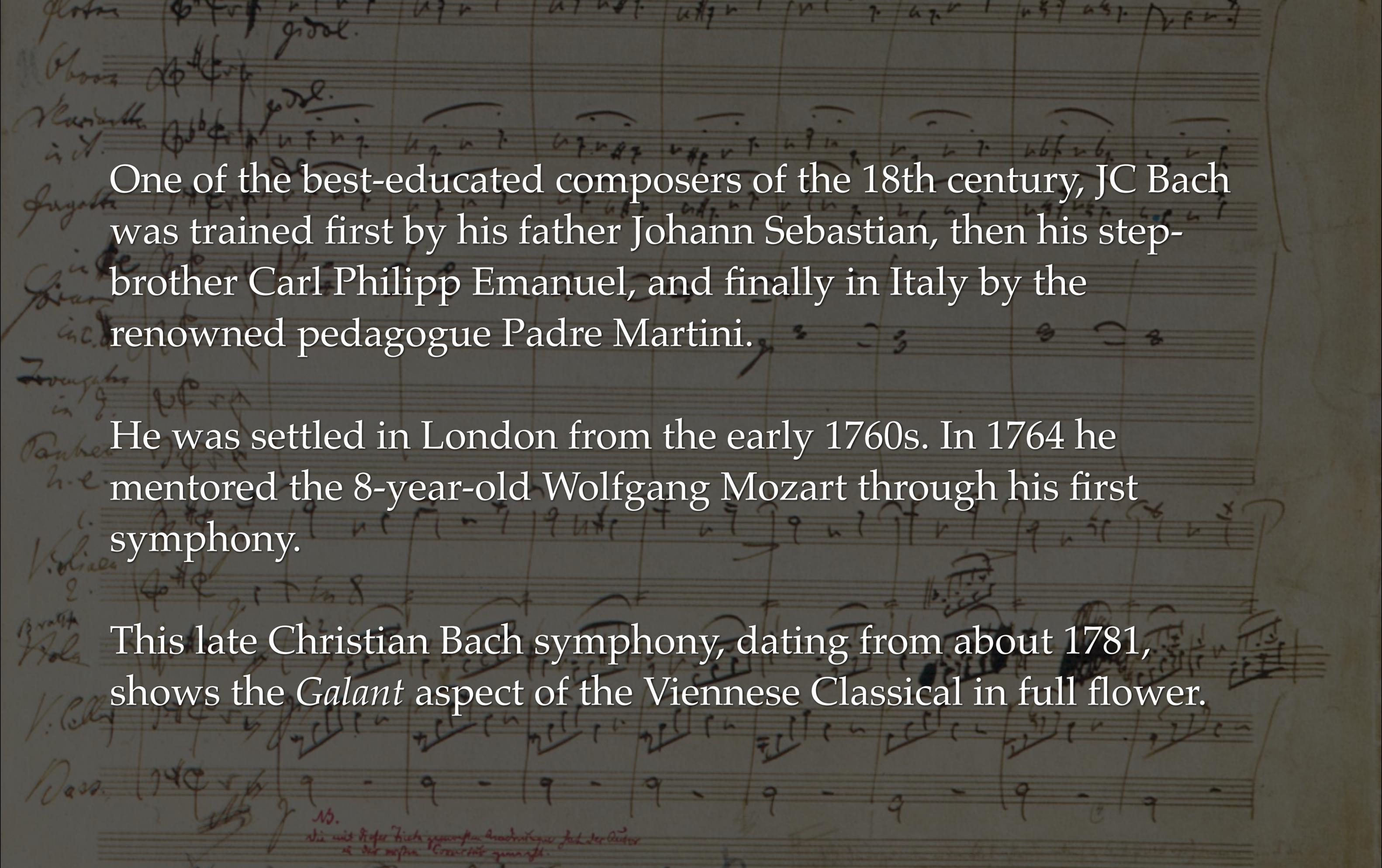




Johann Christian Bach

**Symphony in D
Major, Op. 18 No. 4**

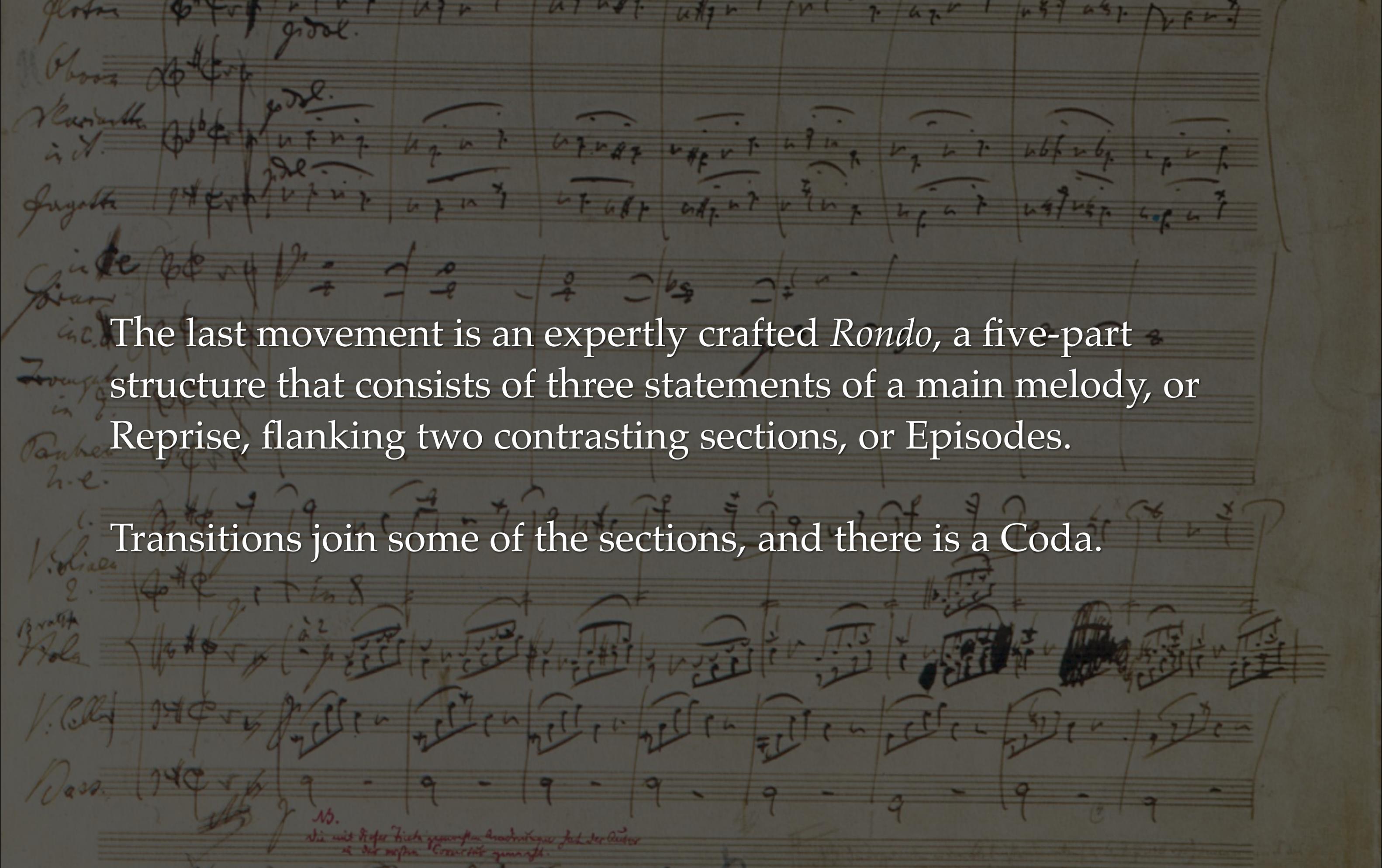
Anthony Halstead
The Hanover Band



One of the best-educated composers of the 18th century, JC Bach was trained first by his father Johann Sebastian, then his step-brother Carl Philipp Emanuel, and finally in Italy by the renowned pedagogue Padre Martini.

He was settled in London from the early 1760s. In 1764 he mentored the 8-year-old Wolfgang Mozart through his first symphony.

This late Christian Bach symphony, dating from about 1781, shows the *Galant* aspect of the Viennese Classical in full flower.

The image shows a page of handwritten musical notation. At the top, there are staves for Flute, Oboe, Clarinet in B-flat, and Bassoon, each with a 'pizz.' marking. Below these are staves for Violin I, Violin II, Viola, and Cello/Double Bass. The notation includes various notes, rests, and dynamic markings. A large white text box is overlaid on the middle of the page.

The last movement is an expertly crafted *Rondo*, a five-part structure that consists of three statements of a main melody, or Reprise, flanking two contrasting sections, or Episodes.

Transitions join some of the sections, and there is a Coda.

16.
die mit dieser Fichte geschnitten sind, sind der Autor
in der ersten Edition nicht gemacht.

Reprise

a a¹

Trans

b c

Episode

d d¹

Trans

Reprise

a a¹

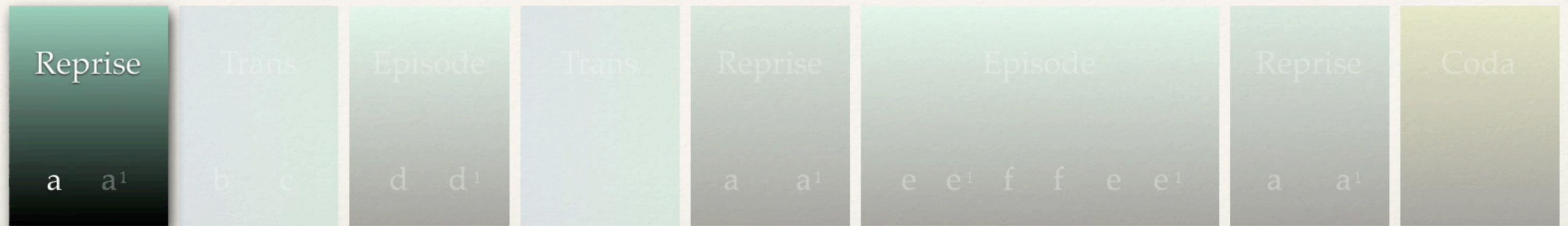
Episode

e e¹ f f e e¹

Reprise

a a¹

Coda



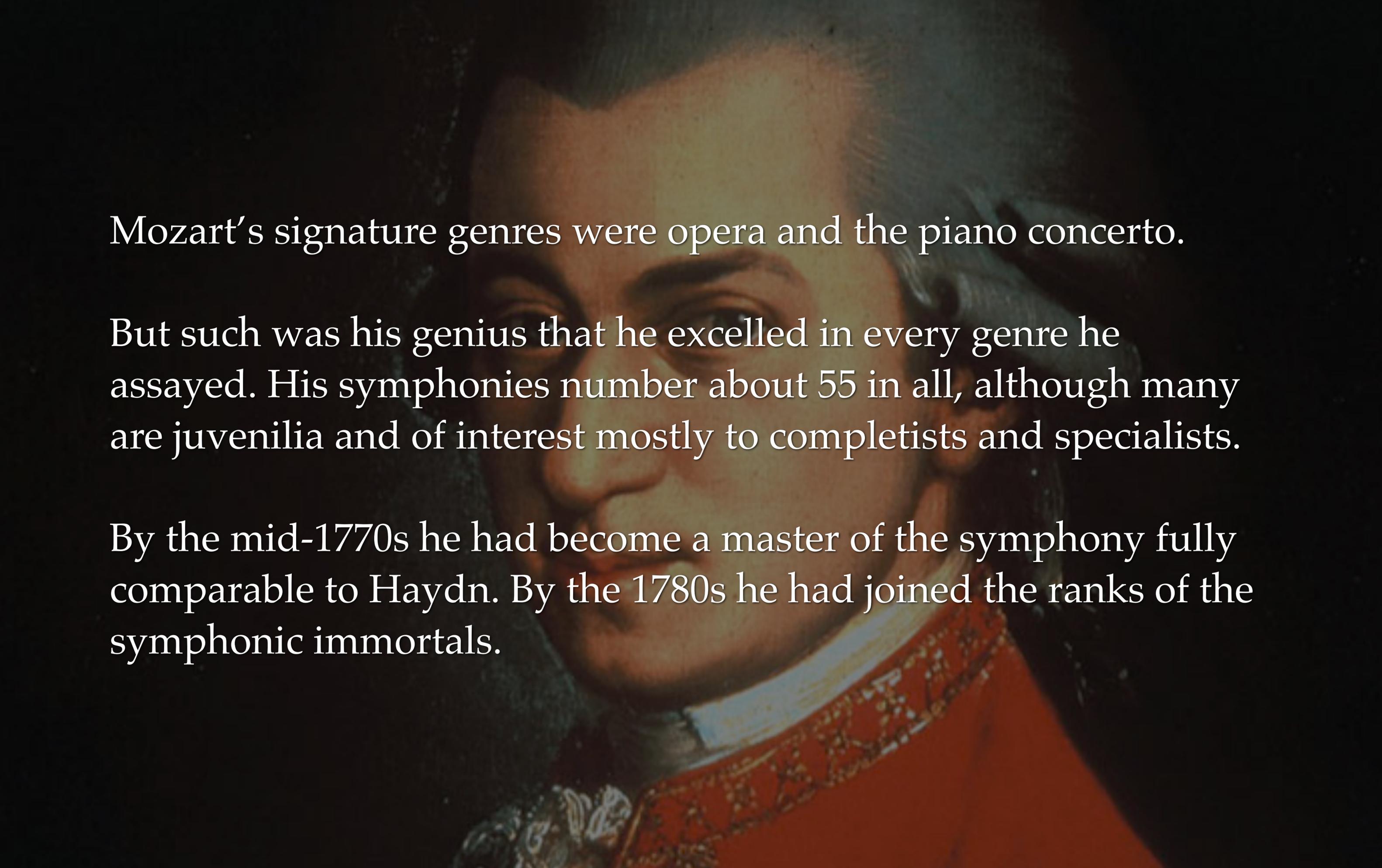
Reprise 1: parallel period



Wolfgang Amadeus Mozart

Symphony No. 40 in G Minor, K. 550

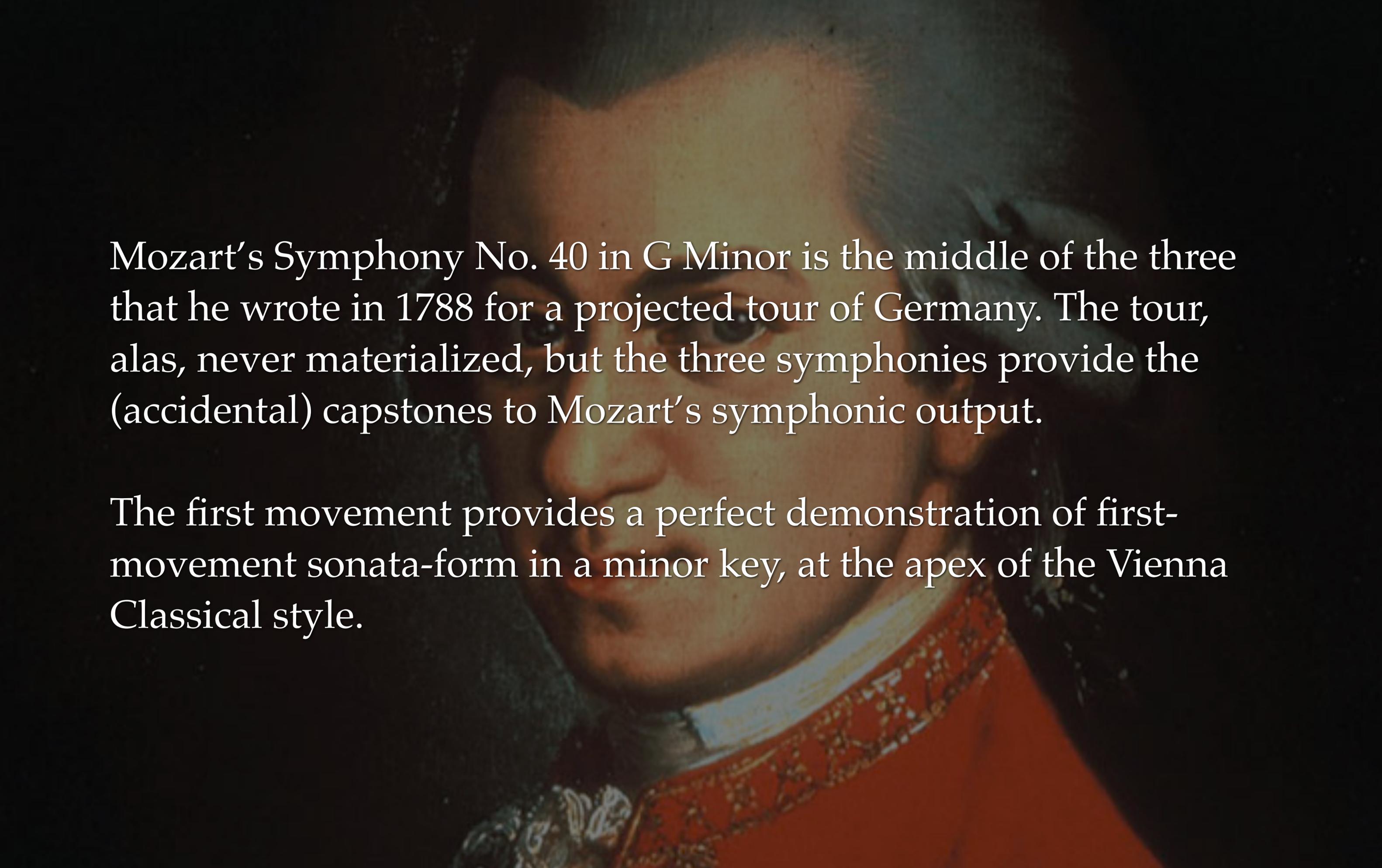
James Levine
Vienna Philharmonic

A close-up portrait of Wolfgang Amadeus Mozart, showing his face and upper torso. He is wearing a dark coat over a red garment with a white lace collar. The background is dark and out of focus.

Mozart's signature genres were opera and the piano concerto.

But such was his genius that he excelled in every genre he assayed. His symphonies number about 55 in all, although many are juvenilia and of interest mostly to completists and specialists.

By the mid-1770s he had become a master of the symphony fully comparable to Haydn. By the 1780s he had joined the ranks of the symphonic immortals.

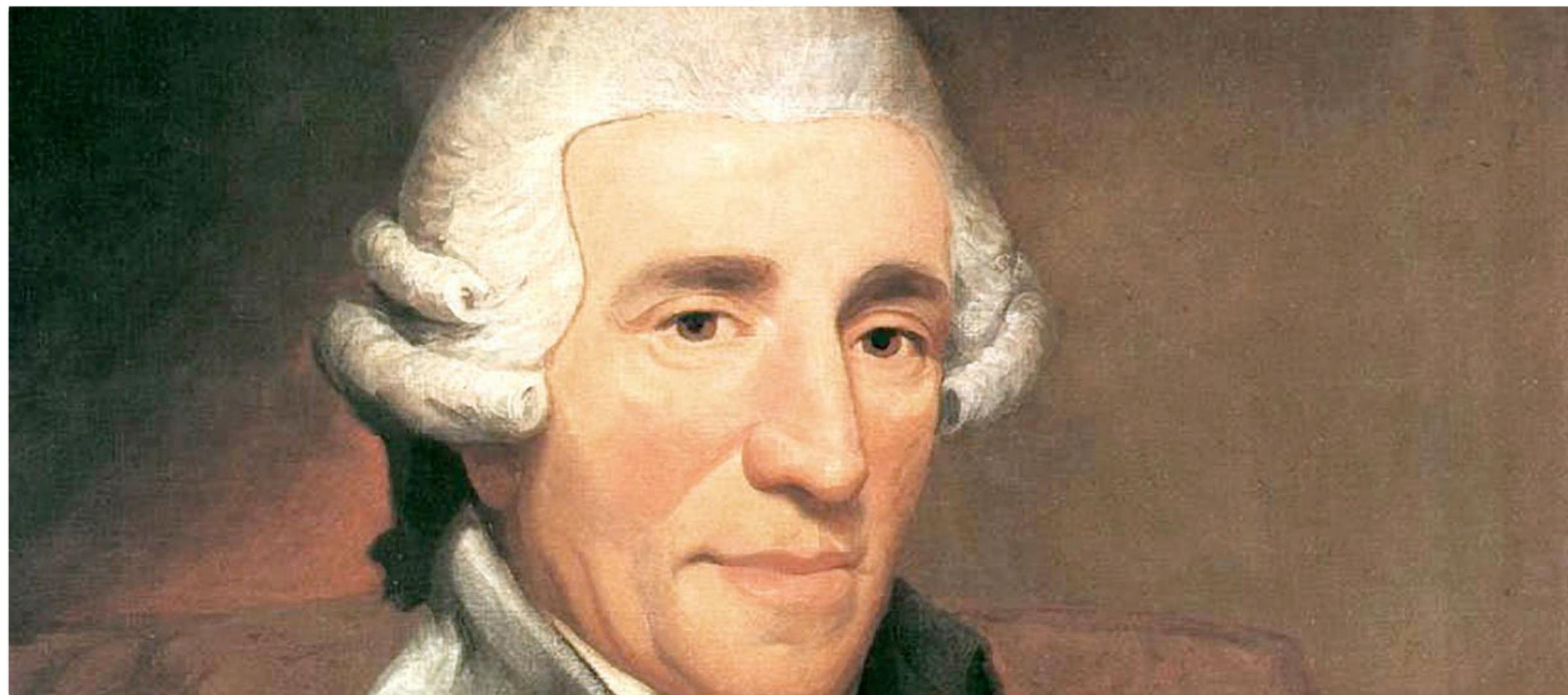
A close-up portrait of Wolfgang Amadeus Mozart, showing his face and upper torso. He is wearing a dark coat over a red garment with a white collar. The background is dark and out of focus.

Mozart's Symphony No. 40 in G Minor is the middle of the three that he wrote in 1788 for a projected tour of Germany. The tour, alas, never materialized, but the three symphonies provide the (accidental) capstones to Mozart's symphonic output.

The first movement provides a perfect demonstration of first-movement sonata-form in a minor key, at the apex of the Vienna Classical style.



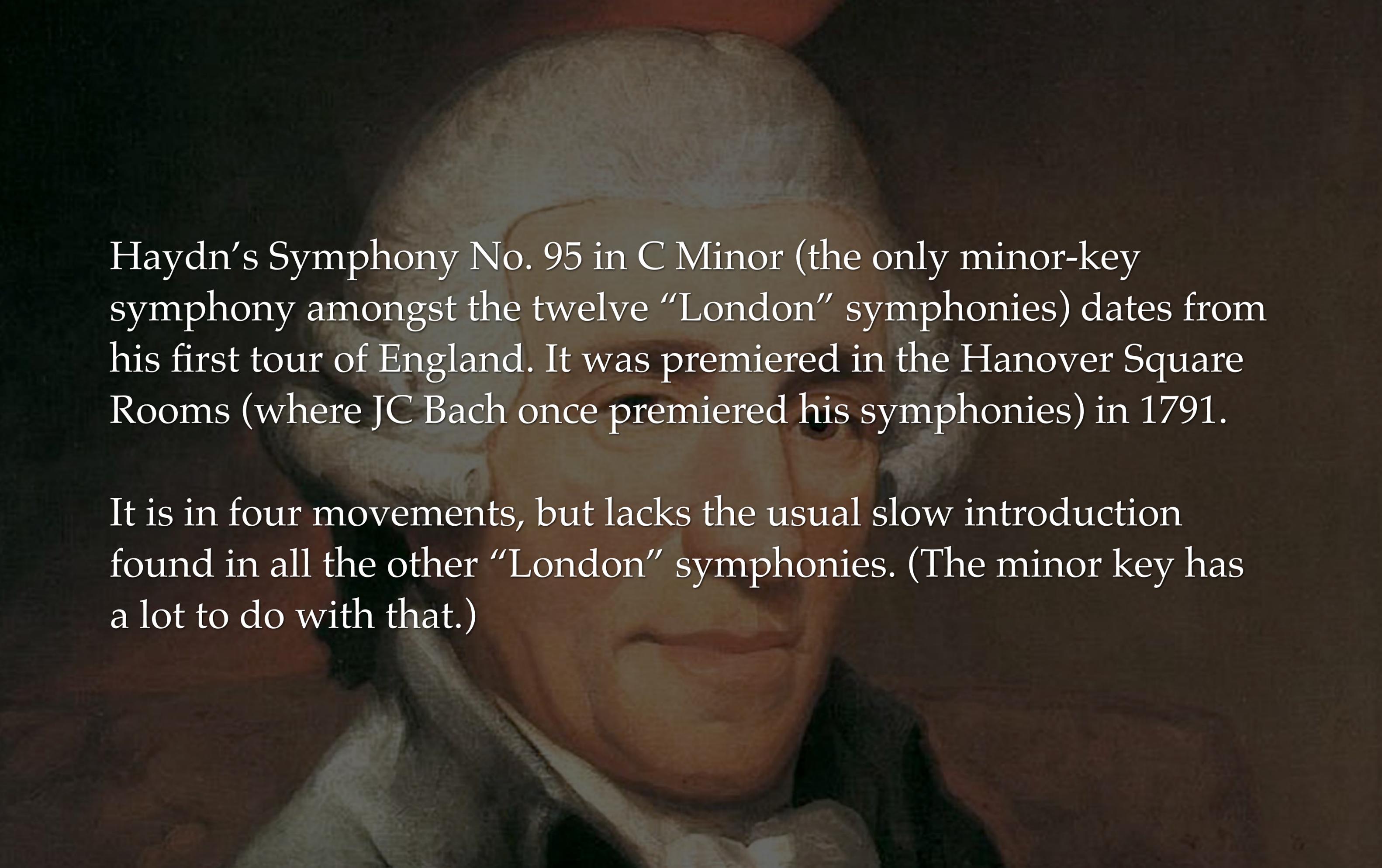
- Theme 1, *p*, minor key (G minor); repeated cadences *f*
- Theme 1 repeats and begins the modulation to a new key



Franz Joseph Haydn

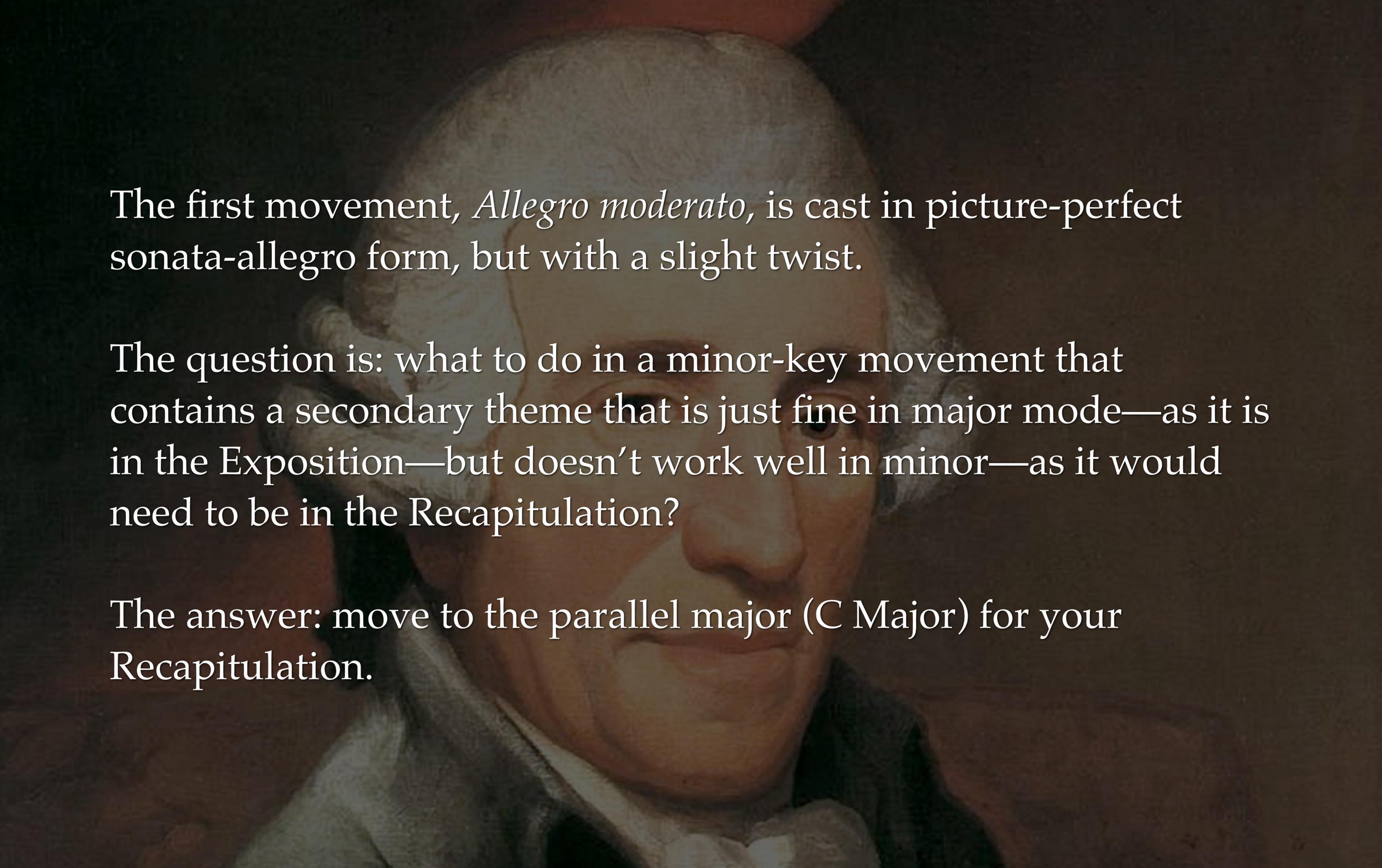
Symphony No. 95 in C Minor

Colin Davis
Royal Concertgebouw
Orchestra



Haydn's Symphony No. 95 in C Minor (the only minor-key symphony amongst the twelve "London" symphonies) dates from his first tour of England. It was premiered in the Hanover Square Rooms (where JC Bach once premiered his symphonies) in 1791.

It is in four movements, but lacks the usual slow introduction found in all the other "London" symphonies. (The minor key has a lot to do with that.)



The first movement, *Allegro moderato*, is cast in picture-perfect sonata-allegro form, but with a slight twist.

The question is: what to do in a minor-key movement that contains a secondary theme that is just fine in major mode—as it is in the Exposition—but doesn't work well in minor—as it would need to be in the Recapitulation?

The answer: move to the parallel major (C Major) for your Recapitulation.

Exposition

Primary Theme
(Minor Mode)

Secondary Theme
(Minor Mode)

Recapitulation

Primary Theme
(Minor Mode)

Secondary Theme
(Major Mode)

Primary Theme

Phrase *a*

Phrase *b*

Primary Theme

Phrase *a*

Phrase *b*

Secondary Theme

Exposition

Recapitulation

Minor

Major

Minor

Major

Minor

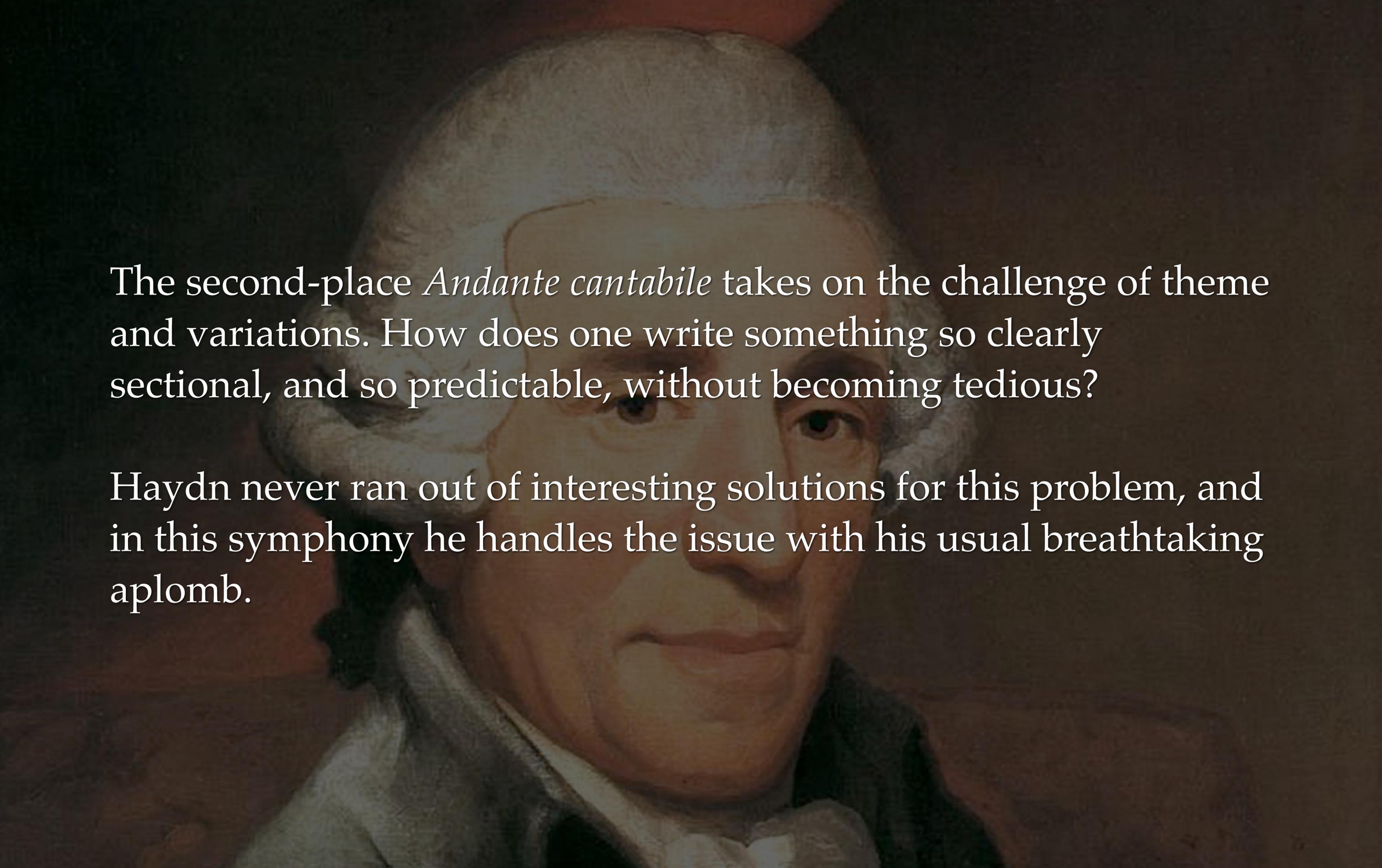
Major

Theme 1	Bridge	Theme 2	Closing
Theme 1	Theme 1	Theme 2	Retransition
Theme 1	Bridge	Theme 2	Closing

Theme 1: First phrase, *f*

Theme 1: Second phrase, *p*, dotted rhythms, strings only

Theme 1: First phrase, *f*, wind and brass

A close-up portrait of Joseph Haydn, an elderly man with white powdered hair, wearing a dark coat and a white cravat. The background is dark and out of focus.

The second-place *Andante cantabile* takes on the challenge of theme and variations. How does one write something so clearly sectional, and so predictable, without becoming tedious?

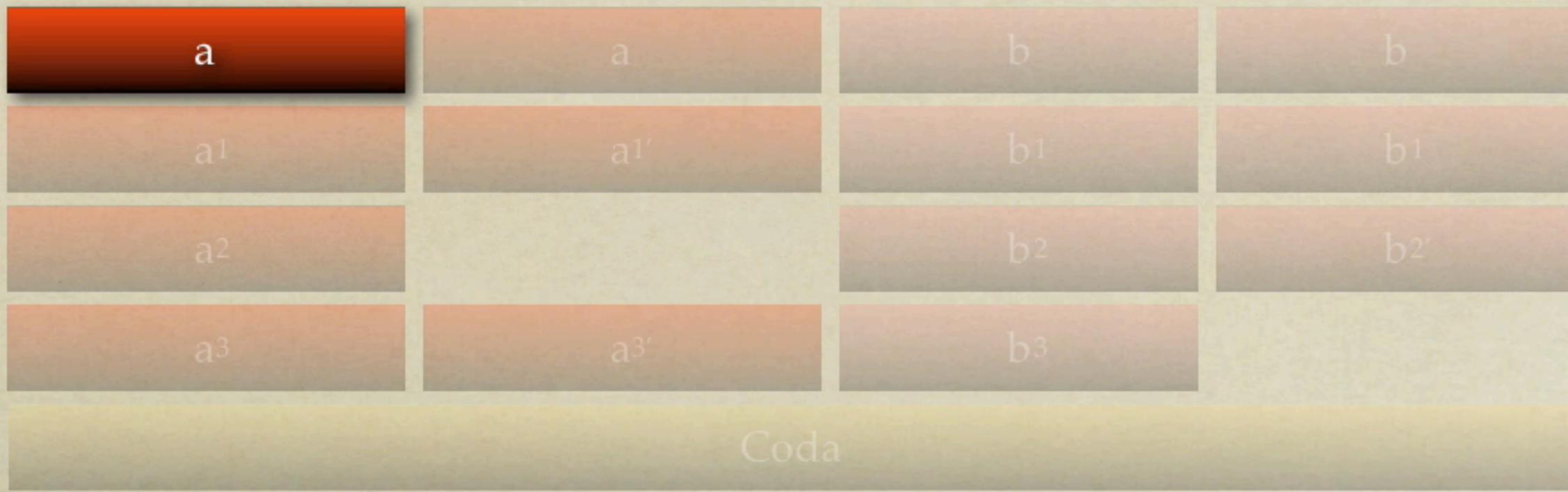
Haydn never ran out of interesting solutions for this problem, and in this symphony he handles the issue with his usual breathtaking aplomb.

Variation Form



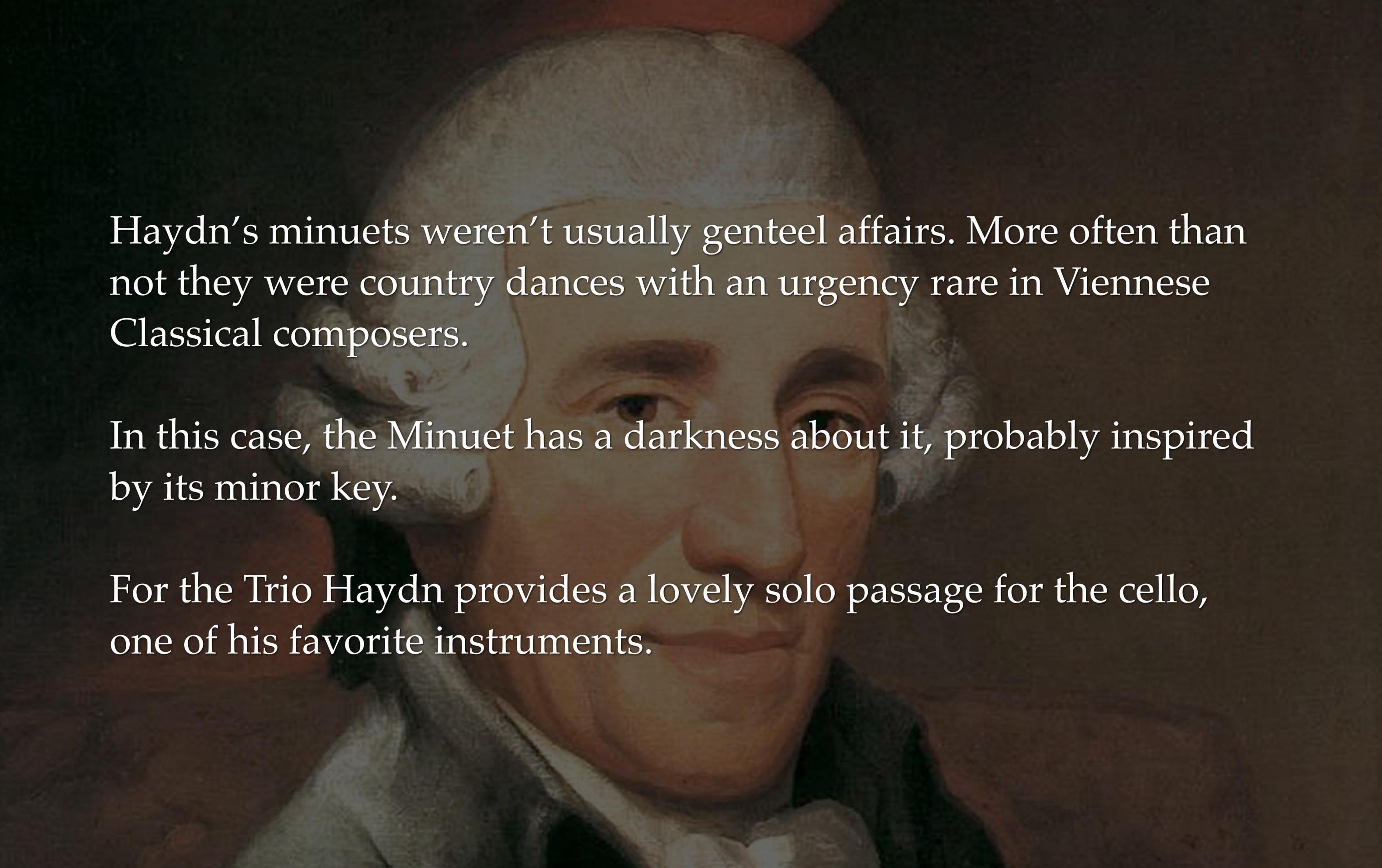
In this example, the repeat of phrase *a*, in the first variation, is a modified version—hence the notation as *a^{1'}*.

The same is true of the repeat of phrase *b*, in the second variation.



Theme

Strings only

A close-up portrait of Joseph Haydn, an elderly man with white hair and a white cravat, looking slightly to the right. The background is dark and out of focus.

Haydn's minuets weren't usually genteel affairs. More often than not they were country dances with an urgency rare in Viennese Classical composers.

In this case, the Minuet has a darkness about it, probably inspired by its minor key.

For the Trio Haydn provides a lovely solo passage for the cello, one of his favorite instruments.

Minuet



fine

Trio



da capo

Minuet *da capo*



Theme



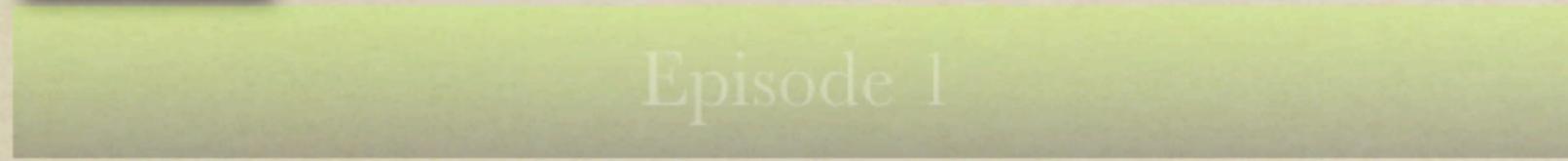
Haydn's finale is a stunning *tour de force*. Perhaps taking a cue from the "Jupiter" symphony by his young colleague Mozart, Haydn blends fugal passages with a standard 5-part Rondo form.

The result is an exhilarating joy ride, and a triumph of technical skill and imagination.

A (Tune)



B



A



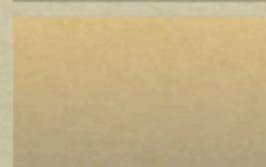
B



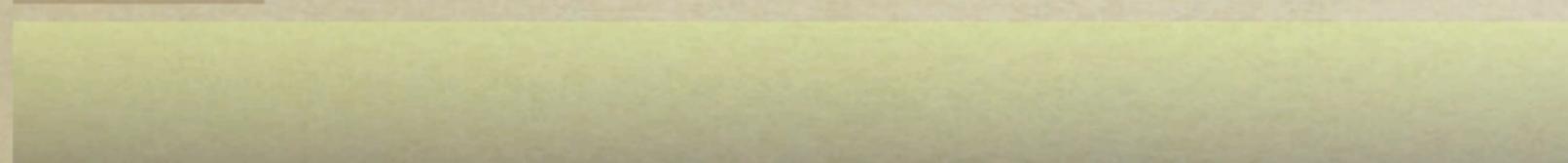
C



A



Coda



Dynamic is p

