Music of the Classical Era
(MUS 7754)

instructor:
Dr. Blake Howe [bhowe@lsu.edu]
M&DA 274

meetings:
Mondays, Wednesdays, Fridays, 9:30-10:20
M&DA 221

office hour:
Fridays, 8:30-9:30,
or by appointment
Assignment for DAY 1

Historical/Analytical Studies


**Assignment for DAY 2**

**Music**

Johann Adolf Hasse, *Cleofide* (1731): Overture; Act II, scenes 1-11 (Emma Kirkby, soprano, with the Cappella Coloniensis, conducted by William Christie)

**Primary Sources**


**Online Resources**

Pietro Metastasio: Drammi per musica, Università degli Studi di Padova

**Activities**

Reading and Listening Questions 01

**Assignment for DAY 3**

**Music**


**Primary Sources**


**Historical/Analytical Studies**


**Activities**

Reading and Listening Questions 02
Assignment for DAY 4

Music

Alain-René Lesage, *Arlequin roi de Sérendib* (1712-13): Act I, scenes 2-4


Johann Adam Hiller, *Die Jagd* (1770): Sinfonia [Overture]; "Du süßes Wohnplatz stiller Freuden (no. 10), "Ach nein! was kann ich hören?" (no. 15), and "Als ich auf meiner Bleiche" (no. 18)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 03
Assignment for DAY 5

Music

Leonardo Vinci, Li zite 'ngalera (1722): Act I (Maria Ercolano, soprano, with the Cappella della Pietà de' Turchini, conducted by Antonio Florio)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 04

Assignment for DAY 6

Music

Niccolò Piccinni, La buona figliuola [La Cecchina] (1760): Overture; Act I, scenes 1-2 and 12-16 (Graziella Merrino, soprano, with La Lyra di Anfione, conducted by Vito Paternoster)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 05
Assignment for DAY 7

Music

Giovanni Battista Pergolesi, *La serva padrona* (1733): Intermezzo I (Sylvia Klein, soprano, and José Carlos Leal, bass, with the Orquestra de Cámara Sesi Minas, conducted by Sérgio Magnani)

Primary Sources


Activities

Reading and Listening Questions 06

Assignment for DAY 8

Music

Jean-Jacques Rousseau, *Le devin du village* (1752): Overture and Scenes 1-2 and 8 (Janine Micheau, soprano, and Nicolaï Gedda, tenor, with the Orchestre de chambre Louis de Froment, conducted by Louis de Froment)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 07
Gluck's "Noble Simplicity"

Assignment for DAY 9

Music

Christoph Gluck, Orfeo ed Euridice (1762): Overture and Acts I-III (Stephanie Blythe, mezzo-soprano, and Danielle de Niese, soprano, with the Metropolitan Opera Orchestra, conducted by James Levine)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 08

Assignment for DAY 10

Music

Christoph Gluck, Iphigénie en Tauride (1779): Act I (Susan Graham, mezzo-soprano, and Paul Groves, tenor, and the Metropolitan Opera Orchestra, conducted by Patrick Summers)

Primary Sources

Charles Burney, The Present State of Music in Germany, the Netherlands, and United Provinces, 2nd ed. (London, 1775), 1:262-74 (meeting with Gluck; note that pp. 269-72 include a translation of the Preface to Alceste, assigned below).


Historical/Analytical Studies


Activities

Reading and Listening Questions 09

Handout

Additional Sources
Assignment for DAY 11

Music

Domenico Scarlatti, Sonata in D Major [K. 119] and Sonata in F Minor [K. 481] (Richard Lester, harpsichord)

Antonio Soler, Sonata in F-sharp Major [No. 90] (Gilbert Rowland, harpsichord)

Primary Sources


Historical/Analytical Studies

W. Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge: Cambridge University Press, 2003); at least two of the following sections: 107-22 ("Iberian Influence"), 145-66 ("Repetition and Rationality"), 236-50 ("Cluster Chords and Dirty Harmony" and "Rationales"), 276-97 ("Fingermusik and 'Mere' Virtuosity" and "Keyboard Realism"), or 320-25 ("Binary-Form Blues").

Activities

Reading and Listening Questions 10

Additional Sources
Assignment for DAY 12

Music

Domenico Scarlatti, Sonata in E Minor [K. 402] (mid-eighteenth century) (Richard Lester, harpsichord)

Jean-Joseph de Mondonville, Sonata in C Major, Pièces de clavecin en sonates avec accompagnement de violon, Op. 3, No. 4 (1734): First movement, Allegro (Luc Beauséjour, harpsichord, and Hélène Plouffe, violin)

Domenico Alberti, Sonata in G Major, Op. 1, No. 1 (ca. 1730s) (Filippo Emanuele Ravizza, harpsichord)

Baldassare Galuppi, Sonata in C Major [Illy No. 27] (ca. 1750s): First movement, Andante (Matteo Napoli, piano)

Primary Sources


Historical/Analytical Studies

Robert O. Gjerdingen, Music in the Galant Style (Oxford and New York: Oxford University Press, 2007), 25-76, 217-24, and 309-14, in consultation with the online audio files. [The introduction (pp. 3-24) and Appendix A (pp. 453-64) provide important information, but are optional.]

Activities

Reading and Listening Questions 11
Assignment for DAY 13

Music
Carl Philipp Emanuel Bach, "An Lyda" (1775) (Ursula Fiedler, soprano, and Lorenzo Ghezzi, fortepiano)
Carl Philipp Emanuel Bach, Sonata in F Major, Wq. 48/1 (1742) (Miklós Spányi, clavichord)

Primary Sources


Historical/Analytical Studies

Activities
Reading and Listening Questions 12

Assignment for DAY 14

Music
Carl Philipp Emanuel Bach, Abschied von meinem Silbermannischen Clavieren in einem Rondo, H. 272 (1781) (Jocelyn Cullier, clavichord)
Carl Philipp Emanuel Bach, Fantasia in F-sharp Minor, Wq. 67 (1787) (Jocelyn Cullier, clavichord)

Primary Sources


Historical/Analytical Studies

Activities
Reading and Listening Questions 13

Assignment for DAY 15

Music
Luigi Boccherini, Cello Sonata in C Major, G. 17 (Bruno Coceo, cello, with Los bassos réunies)

Primary Sources


Historical/Analytical Studies

Activities
Reading and Listening Questions 14
Assignment for DAY 16

Music
Giovanni Battista Sammartini, Symphony in D Major [J-C 14] (ca. 1730) (Orchestra da Camera Milano Classica, conducted by Roberto Gini)

Niccolò Jommelli, *Temistocle*: Overture (1757) (Orchestra da camera di Napoli, conducted by Enzo Amato)

Primary Sources


Historical/Analytical Studies

Activities
Reading and Listening Questions 15

Assignment for DAY 17

Music
Johann Stamitz, Symphony in E-flat Major, Op. 11, No. 3 (ca. 1750) (New Zealand Chamber Orchestra, conducted by Donald Armstrong)

Wolfgang Amadeus Mozart, Piano Sonata in C Major [K. 309] (Alicia de Larrocha, piano)

Primary Sources


Activities
Reading and Listening Questions 16
Assignment for DAY 18

Music

Johann Christian Bach, Piano Concerto in B-flat Major, Op. 13, No. 4 (1777) (Anthony Halstead, piano, with the Hanover Band, conducted by Halstead)

Johann Christian Bach, "In This Shady Blest Retreat," Favourite Songs Sung at Vauxhall, vol. 2 (ca. 1770) (Maria Zadori, soprano, and the Capella Savaria, conducted by Pal Nemeth)

Primary Sources


Historical/Analytical Studies

Simon McVeigh, Concert Life in London from Mozart to Haydn (Cambridge: Cambridge University Press, 2006), 129-48 ("Musical Style: 'Music Intended to Reach the Heart"").

Assignment for DAY 19

Music

Jean-Joseph de Mondonville, "In exitu Israel" (1753) (Les Arts Florissants, conducted by William Christie)

Johann Schobert, Sonata in D Minor, Op. 14, No. 4 (1760s) (Mario Martinoli, tangent piano)

François-Joseph Gossec, Sinfonia périodique in D Major (1761) (Orchestre de Bretagne, conducted by Stefan Sanderling)

Joseph Bologne, Chevalier de Saint-Georges, Symphonie concertante in G Major for Two Violins and Orchestra, Op. 13 (1778) (London Symphony Orchestra, conducted by Paul Freeman)

Pierre Vachon, Quatuor concertant in A Major, Op. 11, No. 1 (1782) (Loewenguth Quartet)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 17
Assignment for DAY 20

Music

Christoph Gluck, *Don Juan* (1761): Finale [nos. 30-31] (English Baroque Soloists, conducted by John Eliot Gardiner)

Johann Baptist Vanhal, Symphony in G Minor [Bryan g2] (ca. 1770): First movement, Allegro moderato (London Mozart Players, conducted by Matthias Bamert)

Leopold Mozart, *Sinfonia da caccia* ("Die Jagd") [s3.29] (1756): First movement, Allegro (Munich Chamber Orchestra, conducted by Hans Stadlmair)

Wolfgang Amadeus Mozart, Piano Sonata in F Major [K. 332]: First movement, Allegro (Malcolm Bilson, fortepiano)

Historical/Analytical Studies


Activities

Reading and Listening Questions 19
Assignment for DAY 21

Music
Joseph Haydn, Symphony No. 13 in D Major (1763) (Ensemble for 18th-Century Music, conducted by Eiji Hashimoto)

Primary Sources


Historical/Analytical Studies

Activities
Reading and Listening Questions 20

Assignment for DAY 22

Music
Joseph Haydn, Symphony No. 45 in F-sharp Minor ("Farewell") (1772) (Concentus Musicus Wien, conducted by Nikolaus Harnoncourt)

Primary Sources

Historical/Analytical Studies

Activities
Reading and Listening Questions 21
Assignment for DAY 23

Music
Joseph Haydn, String Quartet in G Major, Op. 33, No. 5 (1781) (Appónyi Quartet)

Wolfgang Amadeus Mozart, String Quartet in D Minor, Op. 10, No. 2 [K. 421] (1783): Fourth movement, Allegretto ma non troppo (Quatuor Ebene)

Primary Sources


Historical/Analytical Studies

Activities
Reading and Listening Questions 22

Assignment for DAY 24

Music
Joseph Haydn, Sonata in G Major, Hob. XVI:40 (1784) (Tom Beghin, square piano)

Joseph Haydn, String Quartet in E-flat Major, Op. 76, No. 6 (1797) (Alban Berg Quartet)

Primary Sources
Johann Nikolaus Forkel, excerpts on musical rhetoric from Musikalischer Almanach (1784) and Allgemeine Geschichte der Musik (1788), as translated in Tom Beghin, "Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob. XVI:42 (D)" (DMA diss., Cornell University, 1996), 37-38 and 99-158.

Historical/Analytical Studies


Activities
Reading and Listening Questions 23

Handout
Additional Sources
Assignment for DAY 25

Music

Wolfgang Amadeus Mozart, Symphony in D Major ("Paris") [K. 297] (1778) (Academy of St. Martin in the Fields, conducted by Neville Marriner)

Joseph Haydn, Symphony No. 85 in B-flat Major ("La Reine") (1786) (Les Agrémens, conducted by Guy van Waas)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 24

Assignment for DAY 26

Music

Joseph Haydn, Symphony No. 94 in G Major ("Surprise") (1791) (Royal Concertgebouw, conducted by Nikolaus Harnoncourt)

Joseph Haydn, Piano Trio in G Major [Hob. XV:25] (1795): Third movement, Presto (Alexander Hohenthal, violin; Margarethe Deppe, cello; and Paul Gulda, piano)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 25
Assignment for DAY 27

Music

Wolfgang Amadeus Mozart, String Quartet No. 19 in C Major ("Dissonance") [K. 465] (1785): First movement, Adagio-Allegro (Budapest Quartet)

Joseph Haydn, Symphony No. 103 in E-flat Major ("Drum Roll") (1795): First movement, Adagio-Allegro con spirito (London Classical Players, conducted by Roger Norrington)

Joseph Haydn, The Creation (1796): Prelude (Die Vorstellung des Chaos) and Nos. 1-2 and 13 (London Philharmonic Choir and Orchestra, conducted by Klaus Tennstedt)

Joseph Haydn, Harmoniemesse in B-flat Major (1802): Kyrie eleison (Collegium Musicum 90, conducted by Richard Hickox)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 26
Assignment for DAY 28

Music

Wolfgang Amadeus Mozart, *Idomeneo, re di Creta* (1780) (Luciano Pavarotti, tenor, and Federica Von Stade, mezzo soprano, with the Metropolitan Opera Orchestra, conducted by James Levine)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 27

Assignment for DAY 29

Music

Wolfgang Amadeus Mozart, *Die Entführung aus dem Serail* (1782): Overture and Act I, Nos. 3-5 (Les Arts Florissants, conducted by William Christie)

Wolfgang Amadeus Mozart, Piano Sonata in A Major [K. 331] (1783): Third movement, Alla turca - Allegretto (Alicia de Larrocha, piano)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 28

Handout

Additional Sources
Assignment for DAY 30

Music
Wolfgang Amadeus Mozart, Piano Concerto in C Minor [K. 491] (1788) (Evgeny Kissin, piano, and the London Symphony Orchestra, conducted by Colin Davis)
Alfred Schnittke, Cadenza for Mozart's Piano Concerto in C Minor (1975) (Simon Smith, piano)

Primary Sources

Historical/Analytical Studies

Activities
Reading and Listening Questions 29

Assignment for DAY 31

Music
Wolfgang Amadeus Mozart, Fantasia and Piano Sonata in C Minor [K. 475/457] (1784) (Temenuschka Vesselinova, fortepiano)

Primary Sources

Historical/Analytical Studies

Activities
Reading and Listening Questions 30
Assignment for DAY 32

Music

Wolfgang Amadeus Mozart, *Dir, Seelle des Weltalls* [K. 429] (ca. 1783): Opening chorus (Kassel Spohr Chamber Orchestra conducted by Roberto Pasternostro)

Wolfgang Amadeus Mozart, *Die Zauberflöte* (1791) (Nathan Gunn, Ying Huang, Matthew Polenzani, et al., at the Metropolitan Opera, conducted by James Levine)

**Primary Sources**


**Historical/Analytical Studies**


Activities

Reading and Listening Questions 31

Assignment for DAY 33

Music

Wolfgang Amadeus Mozart, *Don Giovanni* (1787) (Mariusz Kwiecień, Luca Pisaroni Marina Rebeka, Barbara Frittole, et al., at the Metropolitan Opera, conducted by Fabio Luisi)

**Primary Sources**


**Historical/Analytical Studies**


Activities

Reading and Listening Questions 32
Mozart's Final Symphonies: Drama, Expression, and the Sublime

Assignment for DAY 34

Music
Wolfgang Amadeus Mozart, Symphony No. 39 in E-flat Major [K. 543] (1788): Second movement, Andante con moto (English Baroque Soloists, conducted by John Eliot Gardiner)

Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor [K. 550] (1788): First movement, Molto allegro (Berlin Philharmonic, conducted by Herbert von Karajan)

Primary Sources


Historical/Analytical Studies


Activities
Reading and Listening Questions 33

Assignment for DAY 35

Music
Wolfgang Amadeus Mozart, Symphony No. 41 in C Major [K. 551] (1788) (English Baroque Soloists, conducted by John Eliot Gardiner)

Primary Sources

Historical/Analytical Studies


Activities
Reading and Listening Questions 34

Additional Sources
Meanwhile, in America...

Assignment for DAY 36

Music

William Billings, "Africa" (1770) (The Tudor Choir, conducted by Doug Fullington Choir)

William Billings, "Chester" (1770, rev. 1778) (His Majestie's Clerkes, conducted by Paul Hillier)

Francis Hopkinson, Seven [sic!] Songs with Keyboard Accompaniment (1778)

Primary Sources

William Billings, The New-England Psalm-Singer, or, American Chorister (Boston, [1770]), 19-20 ("To All Musical Practitioners"). [You should browse the entire tunebook, noting its content and format.]

Thomas Jefferson, Letter to Giovanni Fabroni (8 June 1778), available online at the Avalon Project, Yale Law School.

Benjamin Franklin, Letter to Peter Franklin (ca. 1765), reprinted in B. Franklin, Experiments and Observations on Electricity (1769), 473-78.

Historical/Analytical Studies


Activities

Reading and Listening Questions 35
Assignment for DAY 37

Music

Jan Ladislav Dussek, *The Sufferings of the Queen of France* (1793) (Andreas Staier, pianoforte)

François-Joseph Gossec, *L'Offrande à la liberté* (1792) (Chorus and Orchestra of the RTSI, conducted by Herbert Handt)

Luigi Cherubini, *Lodoiska* (1791) (Le Cercle de l'Harmonie and Les Éléments, conducted by Jérémie Rhorer): Act III, Scene 6 ("Symphonie guerrière..."Tyran, au nombre de tes crimes") (Les Éléments, conducted by Jérémie Rhorer)

Ludwig van Beethoven, *Fidelio* (1805, rev. 1814): Act II, Scene 1 ("Gott! Welch' Dunkel hier!") and Scene 2 ("Heil! Heil sei dem Tag!") (Ben Heppner, tenor, and Karita Mattila, soprano, at the Metropolitan Opera, conducted by James Levine)

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 36
Beethoven and the Labor of Composition

Assignment for DAY 38

Music

Ludwig van Beethoven, Piano Quartet in E-flat Major, WoO 36, No. 1 (ca. 1785) (New Zealand Piano Quartet)

Ludwig van Beethoven, Piano Trio in C Minor, Op. 1, No. 3 (1794-95) (Trio Zingara)

Primary Sources


Ludwig van Beethoven, Autograph Miscellany from ca. 1786 to 1799: British Museum Additional Manuscript 19801, ff. 39-162 ("The Kafka Sketchbook"), ed. Joseph Kerman (London: British Museum, 1970), on reserve in the music library. Browse the sketches, looking especially at fol. 88r (vol. 1) and p. 228 (vol. 2).


Historical/Analytical Studies


Activities

Reading and Listening Questions 37

Assignment for DAY 39

Music

Ludwig van Beethoven, String Quartet in F Major, Op. 18, No. 1 (1799) (Alban Berg Quartet). Be sure to also study Beethoven's first version of the first movement (known as the "Amenda" version), looking especially for differences with the published edition.

Primary Sources


Historical/Analytical Studies


Activities

Reading and Listening Questions 38

Additional Sources
Assignment for DAY 40

Music

Ludwig van Beethoven, Piano Sonata in D Minor, Op. 31, No. 2 ["Tempest"]: First movement, Largo-Allegro (1801-02) (Murray Perahia, piano)

Primary Sources

Friedrich Schiller, Über das Pathetische (1793), translated in Aesthetical and Philosophical Essays (Project Gutenberg), selected excerpts.

Historical/Analytical Studies


Activities

Reading and Listening Questions 39

Assignment for DAY 41

Music

Ludwig van Beethoven, Coriolan Overture, Op. 62 (1807) (Berlino Philharmonic Orchestra, conducted by Wilhelm Furtwängler)
Ludwig van Beethoven, Symphony No. 5 in C Minor (1804-08) (London Symphony Orchestra, conducted by Bernard Haitink)

Primary Sources

Friedrich Schiller, Über naive und sentimentalische Dichtung (1795), translated in William F. Wertz, Jr., trans., On Naive and Sentimental Poetry, The Schiller Institute, selected excerpts.

Historical/Analytical Studies


Activities

Reading and Listening Questions 40
Assignment for DAY 42

Music
Ludwig van Beethoven, Fantasy for Piano, Op. 77 (1809) (Ursula Oppens, piano)
Ludwig van Beethoven, Piano Sonata in E Minor, Op. 90 (1814) (Friedrich Gulda, piano)

Primary Sources

Historical/Analytical Studies
Hugh Macdonald, Beethoven's Century: Essays on Composers and Themes (Rochester: University of Rochester Press, 2008), 3-15 ("Beethoven's Game of Cat and Mouse").

Activities
Reading and Listening Questions 41