



# The CLASSICAL PERIOD

# Term „CLASSICAL“

- Conforms to the ideals of the Apollonian cult of Ancient Greece
- Objectivity, clarity of form, emotional restraint, adherence to certain structural principles
- Beg. of the 19th century: contrary to the music of the new romantic streams
- In music: the period of 3 Viennese masters:  
**Haydn, Mozart, Beethoven** →  
the term „The Viennese school“
- Timing: **1730 (1750) – 1810** (1827 = death of B.)



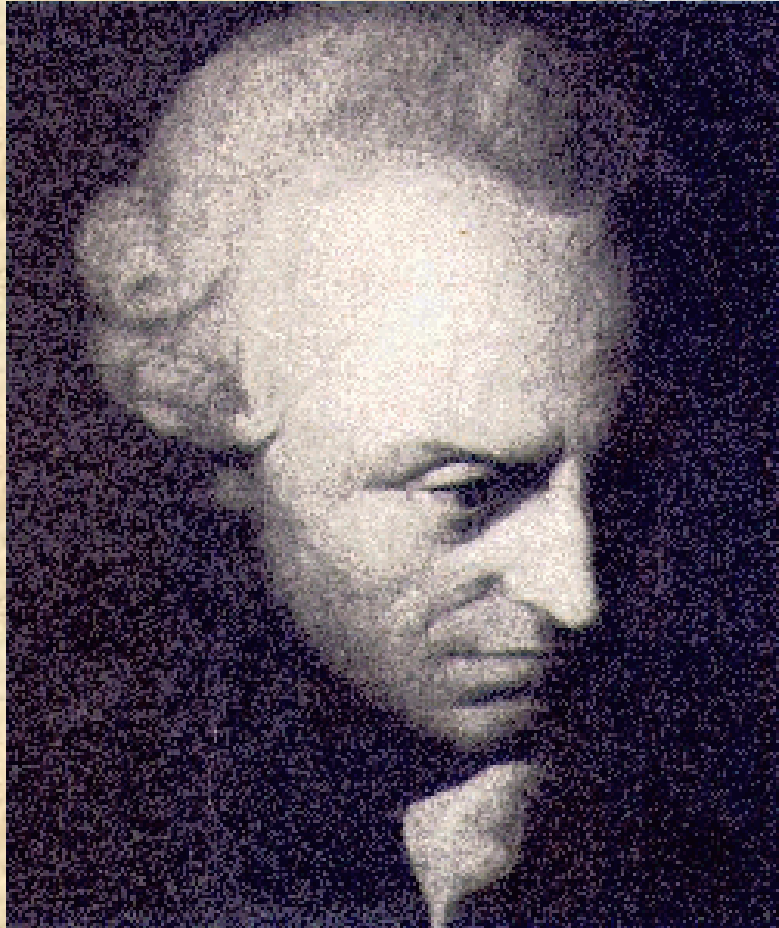
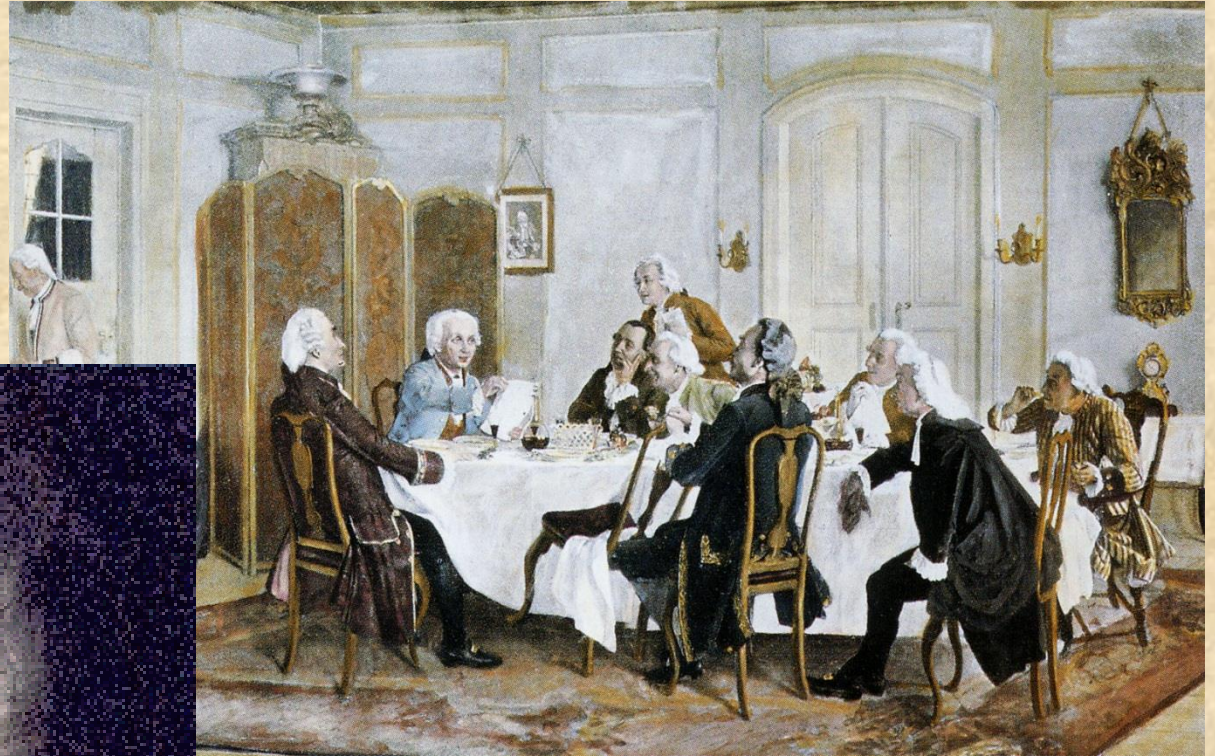
# General Historical Background

- The rise of the lower and middle classes in a democratic spirit which asserted itself in the **French Revolution (1789-99)**  
→ the **Napoleonic Wars (1803-1815)**



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The predominant  
philosophy: rationalist: Kant,  
Diderot, Voltaire, Rousseau  
Artists: Goya



**Immanuel Kant**

1724 - 1804

# General Musical Characteristics



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# General Musical Characteristics

*G. B. Pergolesi: Stabat Mater (1736)*



*J. Haydn: Symphony No. 94, 2nd movement, „Surprise“ (1791)*



# General Musical Characteristics

- In general, classical music can be described as:
  - Objective
  - Showing emotional restraint
  - Polish
  - Refinement
  - Certain amount of superficiality
- The classical spirit is more clearly manifest in **instrumental music** than it is in opera and other forms





# BAROQUE → CLASSICISM

- New streams: cca 1730
  1. *Galant style* (France)
  2. *Giusto italiano* (Italy)
- **Rococo** = the ante-classical period = a florid style of ornamentation characterized by curved lines and decoration
- After 1750: *Empfindsamkeit*  
(music: *Sturm und Drang*)
- Important role on the formation of classicism:  
*„Mannheim school“*

→ **CLASSICISM**



# General Musical Characteristics

- Clarification of FORMAL STRUCTURE
- Remarkable simplicity in harmony
- HOMOPHONY
- New type of MELODY is developed (often folk-like in its clarity and simplicity)



- More regular phrases

# STRUCTURE

- New: the term **THEME** = the structuralised idea
- **2 contrast motives!** = Distinct thematic material  
(derived from the affect theory)

Bass melody – much more calm, easier

(*baroque*: fast changing of harmony x  
*classicism*: long phrases built on the same function)

- **Metrum!**



Rondo Alla Turca  
www.abernethymusic.com  
Mozart

Allegretto

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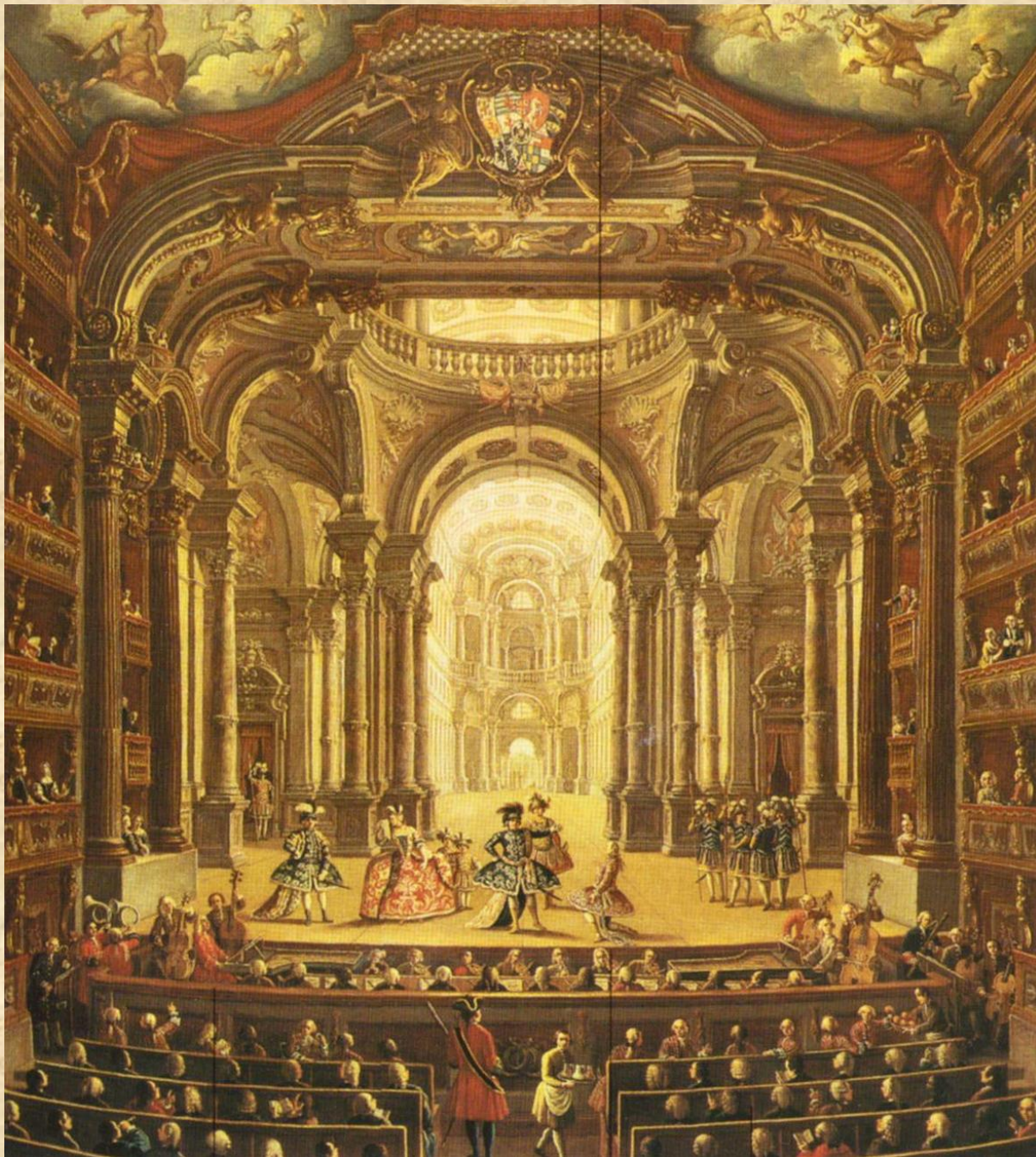
The image shows a page of musical notation for 'Rondo Alla Turca' by Wolfgang Amadeus Mozart. The score is written for piano and is in 3/4 time. It features a prominent bass line with a steady, rhythmic pattern of eighth notes, which is described in the text as being 'much more calm, easier'. The upper staves contain more complex melodic and harmonic material. The score is divided into measures, with some measures containing dynamic markings like 'p' (piano) and 'f' (forte). The title 'Rondo Alla Turca' and the composer's name 'Mozart' are clearly visible at the top of the page.



# FORMS

- Sonata form
  - Symphony
  - Rondo
  
  - Variation
  
  - 3-parted aria  
da capo
  - Recitativ
- Opera
  - Oratorium
  - Cantata
  
  - Mass
  - Song
  - Sonata
  - Brass trio
  - Piano trio
  - String quartet
  - Divertimento
  - Symphony
  - Concerto

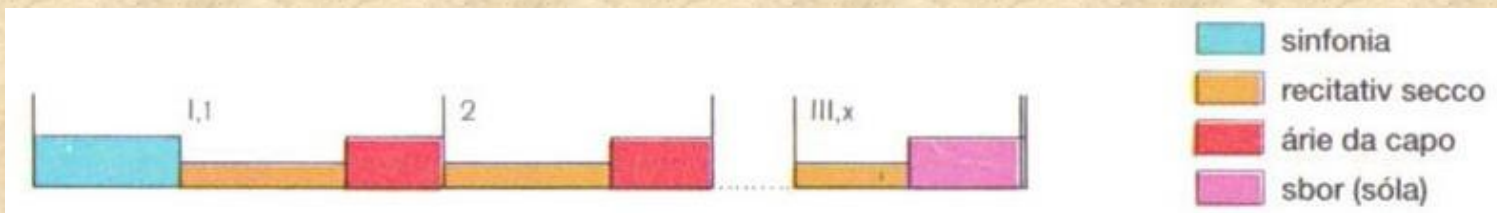
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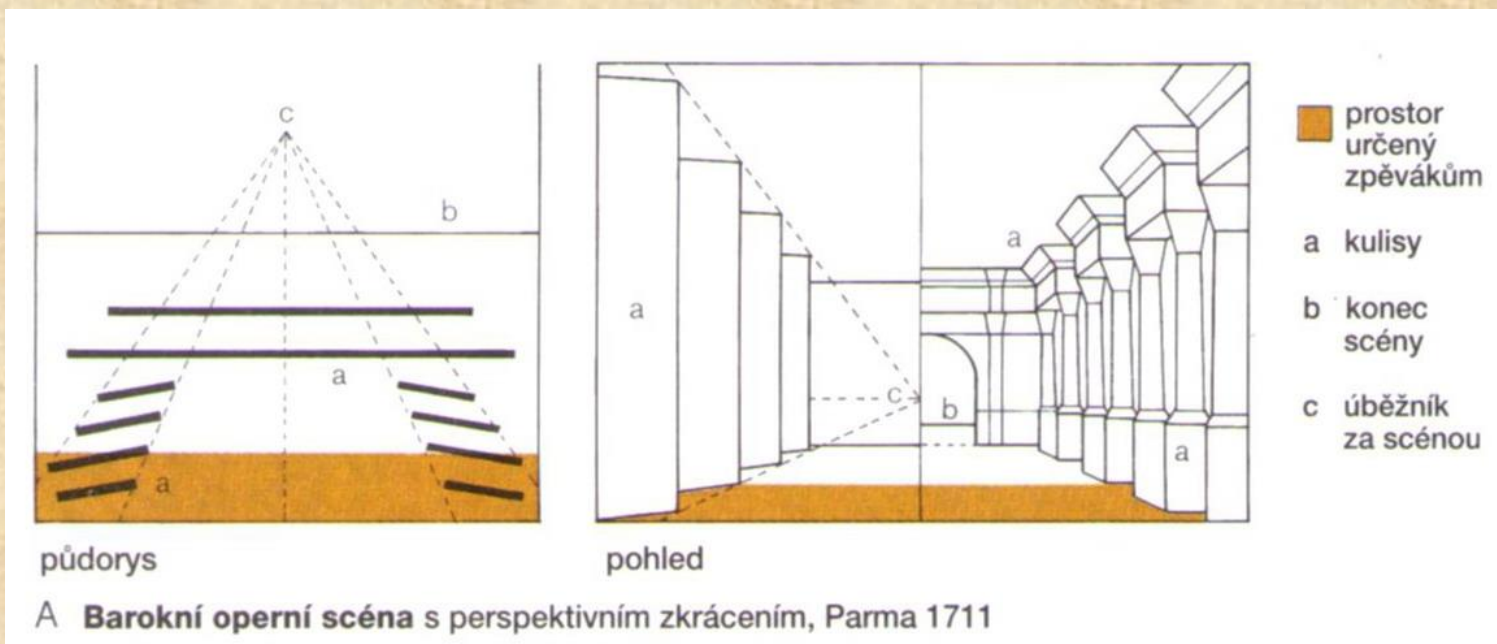
# OPERA of the 18th century

*P. D. Oliviero:  
Interno del Teatro Regio di  
Torino  
(1753)*

# OPERA SERIA



C **Bravurní belcantový přednes, Farinelliho úprava árie z Giacomelliho opery Merope, 1734**



# OPERA BUFFA

<https://www.youtube.com/watch?v=NsUeywPFegQ>

(cca 18:00)

S.

sì, sì, do-vre-te, do-vre-te, do-vre-te spo - sar me, spo - sar me.

no, no, Oh, che imbroglio, ch'imbroglio, ch'imbroglio, egli è per me, egli è per me.

D G. Pergolesi, *La serva padrona*, 1733, duet Serpiny a Umberta opakování motivů

# OPERA of the 18th century

→ *opera seria* ~ *opera buffa*

- Cca 1760:

## **Christoph Willibald GLUCK**

Reform: against schematism, the most important: general dramatic effect:

*„I have to forget being a musician before starting composing.“*

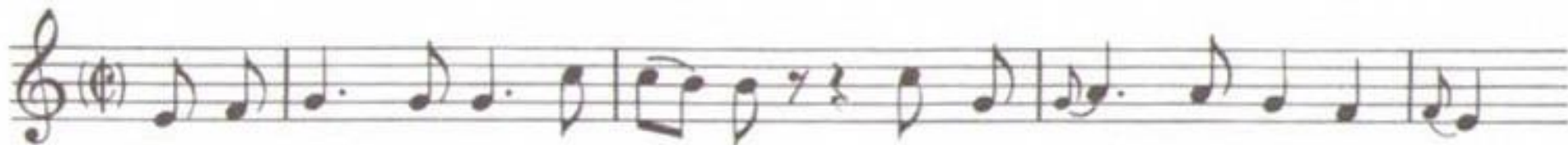
## **ORFEO ED EURIDICE** (1762)

- no coloratures → new clarity, naturality





# Gluck: Aria of Orfeo / 3rd act



Che fa - rò sen - za Eu - ri - di - ce, Do - ve an - drò sen - za il mio ben?  
 J'ai per - du mon Eu - ri - di - ce, rien n'é - ga - le mon mal - heur;  
 Tvo - ji ztrá - tu, Eu - ry - di - ko, ne - na - hra - dí ni - kdy nic!

Orfeův nářek

<p>I. pastýřská idyla hrob Eurydiky</p>	<p>II. podsvětí duchové, Orfeus, Eur.</p>	<p>III. podsvětí Orf., Eur., Amor</p>	<p>pastýřská idyla Amorův chrám</p>
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2. scéna	3. scéna	balet se 7 čísly						
rec. tercet	sbor, sóla	gracieux	gavotte	air vif	menuet	maestoso	tres lentement	chaconne

celkové rozvržení a podoba závěru jako fr. opéra-ballet

zpěv       tanec  
 orchestr



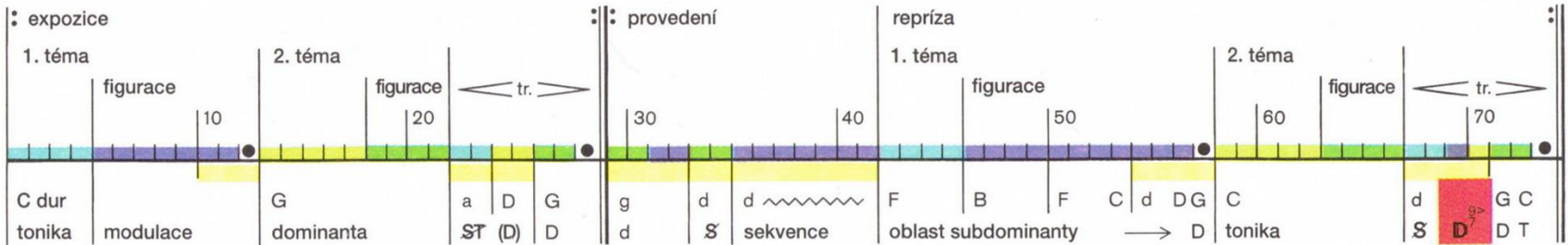
# INSTRUMENTAL WORKS

- More important than vocal music (a new quality)
- **Objectivity, clarity of form... more apparent in the instrumental music than they are in dramatic music**
- **Sonata form** (symphony, concerto, chamber music, keyboard sonata)
  - 1st movement: Exposition, Development, Recapitulation
  - 2nd movement: often in a slow tempo (Largo...)
  - 3rd movement: Minuet (optional)
  - 4th movement: Finale (a lively tempo)

# Example of a later SONATA FORM

## W. A. Mozart: Keyboard sonata C major, 1st movement

<https://www.youtube.com/watch?v=XXIu0MRuIQU>



First theme (measures 1-10) and first ending (l. r.).

Second theme (measures 11-20) and first ending (l. r.).

Measures 14 and 18.

Measures 5 and 18.

- 1. téma
- doplnění 1. tématu
- 2. téma
- doplnění 2. tématu
- harmonické napětí
- vrchol napětí
- cesura
- lehká-těžká
- těžká-lehká

W. A. Mozart, klavírní sonáta C dur, KV 545, 1788, 1. věta

# ORCHESTRAL MUSIC

**SYMPHONY** = the most important single contribution of the Classical period

- Originally an overture
- String quartet + contrabass + horns + oboes
- 3 – parted
- Number of works – very high
- after 1740: besides Italy: Wien, Berlin, London, Paris...
- Development of the symphony:  
G. B. SAMARTINI, J. Ch. BACH  
C. Ph. E. BACH, Fr. BENDA, J. K. VAŇHAL



# MANNHEIM SCHOOL

- Group of composers centered around a famous court orchestra
- The principal contribution: new dynamic effects
  - \* *The Mannheim Sigh, Roller, Rocket, Birds, Grande Pause...*)
  - \* rise of symphony
  - \* new instruments used
- The leading composers:
- **Jan Václav STAMIC**  
(1717 - 1757)



# The Mannheim Sigh

PŘ. 107 – TAKZVANÝ MANNHEIMSKÝ VZDECH – SEKUNDOVÝ PRŮTAH NEJČASTĚJI SESTUPNÝ (1. AŽ 3. Z NÁSLEDUJÍCÍCH PŘÍKLADŮ), VÝJIMEČNĚ I VZESTUPNÝ (Č. 4). JE PRO MELODIKU MANNHEIMSKÝCH SKLADATELŮ TYPICKÝ, NENÍ VŠAK ZDALEKA JEJICH VÝSADOU. VŠECHNY ČTYŘI UKÁZKY JSOU VYBRÁNY Z TVORBY JANA VÁCLAVA STAMICE:

1. *Allegro*



2. *Allegro moderato*



3. *Andante*



4. *Andante*



# The Mannheim Roller

Allegro

*p*

*crescendo*

*mf*

*cresc.*

*f*

*ff*

(atd.)

# INSTRUMENTAL CONCERTO

- Developed directly from the baroque concerto
- Dominance: concerto for a solo instrument and orchestra
- 3 movements – 1st movement: Exchange of the material between orchestra (orchestral ritornels) and the solo instrument (solo part, cadenza)
- Instruments: violin, piano (new role), violoncello, flute, organ (decline)





# CHAMBER MUSIC

- Music written for a small group of solo instruments continued to be an important in the classical period
- The chief difference = the use of basso continuo abandoned
- **STRING QUARTET** = by far the most important medium (2 violins, a viola, and a cello)
- The keyboard Sonata



# OPERA BUFFA after 1750



**W. A. MOZART**

(1756 – 1791)

*Le nozze di Figaro* (1786)

*Don Giovanni* (1787)

*Così fan tutte* (1790)

**Singspiel**

*Die Entführung aus dem Serail* (1782)

*Die Zauberflöte* (1791)



**NEXT CLASS:**

**The  
FIRST VIENNESE  
SCHOOL**

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