



Classical Genres and Forms

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Introduction

From the complex political and philosophical backdrop of the eighteenth century there emerged several significant genres, styles, and formal principles that have remained at the core of Western art music. The latter half of the century witnessed considerable political and social unrest across Europe, as revolutions—both political and industrial—altered the social and musical landscape. Enlightenment principles rooted in education, scientific and technological advancement, and bold philosophical ideals shaped the motivations, aesthetic principles, and very venues in which Classical music flourished. The music of this period is not the dry, dusty, skeletal remains of academic compositional exercises. Rather, it is an embodiment of the living, breathing genres and idioms that by the end of the period had become an integral part of European culture—particularly for those who congregated towards ever-expanding urban centers.

As the control and influence of courts and aristocratic patrons waned, the role of the musician (and also music's purpose) evolved.¹ In the Classical era music served several functions within society. On one hand, it took the form of public entertainment in concert halls and theaters. But, equally important was the increasing accessibility of published music, instruments, and pedagogical literature, as domestic music-making² became a significant part of the social fabric. While the Classical period has long been dominated by the achievement and innovations of Austro-Germanic composers (particularly those working in the vicinity of Vienna), it is important to remember that the history of the period does not reflect a clear linear trajectory in terms of the development of each genre and form, as these became codified after many decades of diverse approaches across stylistically distinct regions of Europe.

Part I addresses the development and emergence of the significant instrumental and vocal genres of the Classical era. These are divided into four broad categories based upon their primary function within society: (1) music for domestic consumption; (2) music for public concerts; (3) music for the theatre; and (4) music for churches. Part II looks more closely at the various formal procedures that developed in relation to these evolving musical genres.

Introduction to Classical Genres: Venue, Function, Genre

During the Classical Era, each genre in part came to be defined in relation to its intended place of performance. Whether intended for intimate, amateur performance by and for the musician(s)

¹ Philip Downs discusses the gradual dissolution of the patronage system, as well as the emerging publishing industry and the eventual establishment of public concerts. See Chapter 2 “The Musician in Society” in Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven* (New York: W.W. Norton & Co., 1992), 17–31.

² "Hausmusik," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12568>.

involved (with or without an audience), or intended as public forms of entertainment for paying audiences in newly-built concert halls, the fundamental purpose of the music shaped to a large degree the gestures, idioms, and styles. Within a rapidly evolving patronage system and alongside an emerging middle-class market, composers such as Haydn, Mozart, and Beethoven achieved their musical successes, forging new musical genres—whether private or public—founded largely on Classical ideals of balance, symmetry, and rhetorical and formal logic.³ Thus, these composers explored the various reactionary styles and idioms that had emerged earlier in the century, while cultivating instrumental genres such as the symphony, the solo (and accompanied) sonata, the string quartet, and the concerto—each of which would later dominate concert halls. And, vocal genres likewise followed suit, as operatic stages by the end of the century provided the requisite spaces for a diverse range of operatic sub-genres and national styles, while solo song (especially German *Lied*), masses, oratorios, and other choral works each contributed an important function within concert, church, and domestic life.

Domestic Music-Making—Music for Musicians

Arguably the most widespread type of music-making in the eighteenth century consisted of the performance of solo and chamber works in an amateur domestic environment, which afforded an intimacy of musical expression perfect for emerging *galant* idioms and the multitude of genres that gave it expression. Such genres included sonatas, songs, duets, trios, quartets, quintets, and so forth, many which would over the next several decades become established as central to the Western Classical canon. Such *Hausmusik*⁴ (although initially associated with aristocratic households and court patronage) gradually found its way into the realm of middle-class domestic musical life. The acquisition of instruments and the increasing accessibility of published sheet music are indicative of a new-found Enlightenment appreciation of education, in part via arts, literature, and music.

Solo Works (Sonatas, Variations, Rondos, Fantasies, etc.)

The numerous solo genres composed in the mid- to late-eighteenth century provided fertile ground for composers to explore emerging Classical idioms, most notably the *galant* style.⁵ The

³ But, symmetry was not the sole possibility in music of the Classical period. While the new *galant* style certainly emphasized periodicity and symmetry, other concurrent style movements such as *empfindsamer Stil* and *Sturm und Drang* favored disjunct and abrupt musical gestures. Charles Rosen has acknowledged that composers such as Haydn in the 1760s and 1770s (and undoubtedly Beethoven by the century's end) sought to create “disruptive and shocking effects” with surprise modulations, dramatic silences, and even asymmetrical phrases. Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*. Expanded ed. (New York: W.W. Norton & Co., 1997), 111.

⁴ “Hausmusik,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12568>. See also Christina Bashford, “The String Quartet and Society,” in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2003), 6.

⁵ Additional sub-strands of reactionary musical styles also emerged: the *empfindsamer Stil* (often translated as “sensitivity”) in the 1740s, and the *Sturm und Drang* (“storm and stress”) movement shortly thereafter in literature, visual arts, and music. For additional detail about the relationship of each movement to music, arts, and eighteenth-

keyboard (initially harpsichord or clavichord, and later the developing fortepiano) quickly became the preferred instrument for such domestic genres. While Baroque dance suites fell out of favor around mid-century, composers continued to produce a multitude of variation sets, rondos, fantasias, and most importantly, solo sonatas.⁶

The term sonata derives from the verb “sonare” or “suonare”—meaning “to sound” and thus an instrumental designation—as opposed to “cantare” (“to sing”). The Classical sonata in the mid-eighteenth century was yet to be defined, having its roots in both the Baroque *sonata da chiesa* and *sonata de camera* (church and chamber sonatas).⁷ Notably, in its infancy the Classical sonata and its pianistic demands betray its intended function as amateur music for domestic consumption.⁸ Composers such as J. C. and C. P. E. Bach both composed sonatas (and even concertos) designated for amateurs (*Liebhaber*), and at times marketed directly at female keyboardists (with designations such as ‘à l’usage des Dames’ on the title page of their sonatas).⁹ With the increasingly virtuosic concert sonatas (the “*Grande Sonate*”) of the early nineteenth century still on the distant horizon, keyboard composers were content to produce sonatas that would fulfil an important social and pedagogical function; the *galant* sonatas of mid-century were intended first and foremost for the pleasure of the player and very small private audiences.¹⁰

J. C. Bach’s Sonata in D major, Op. 5, no. 2 (ca. 1765) illustrates the mid-century desire for sparse textures, predominantly major, diatonic harmonies, and clearly delineated themes and formal parameters; the delicately ornamented treble melody of the second movement (*II. Andante di molto*) epitomizes the grace and elegance sought after by proponents of the *galant* style. Such delicate refinement is sharply contrasted by C. P. E. Bach’s intensely expressive and

century ideals, see the articles on each aesthetic movement: Daniel Hertz and Bruce Alan Brown, “Galant,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10512>; Daniel Hertz and Bruce Alan Brown, “Empfindsamkeit,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08774>; and Daniel Hertz and Bruce Alan Brown, “Sturm und Drang,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27035>.

⁶ Stewart-MacDonald, “Keyboard Music,” 467. Composers such as C. P. E. Bach produced a multitude of rondos, fantasias, and other keyboard works; and, variation sets remained popular until the early nineteenth century, with numerous examples composed by the sons of J. S. Bach, and slightly later, Haydn, Mozart, and Beethoven.

⁷ Schmidt-Beste, *The Sonata*, 15. See Newman’s thorough study of the sonata in the Classical period for descriptions of the sonata as a genre by eighteenth-century theorists (specifically Ch. 2 “The Concept of ‘Sonata’ in Classic Writings”): William S. Newman, *The Sonata in the Classic Era* (Chapel Hill, NC: University of North Carolina Press, 1963), 19–42.

⁸ Public concerts appeared first in large urban centers such as London, Paris, Hamburg, Leipzig, and so forth in the latter half of the century. That said, it would be several decades before the solo sonata would come to be viewed as public, concert music. Schmidt-Beste, *The Sonata*, 175.

⁹ Consider, for instance, the keyboard sonatas of C. P. E. Bach (Wq.53, 1766). As Downs notes, such publications clearly aimed to “subordinate technical and musical demands to the perceived need for an innocuous, milk-and-watery kind of music.” Downs, *Classical Music*, 131.

¹⁰ Schmidt-Beste, *The Sonata*, 175. See also Newman, *The Sonata in the Classic Era*, 52–57. For discussion of the pedagogical function of keyboard sonatas see John Irving, *Mozart’s Piano Sonatas* (Cambridge: Cambridge University Press, 2006), 9–11, as well as Newman, *The Sonata in the Classic Era*, 50–52.

emotionally-fluid Fantasy in F sharp minor (Wq.67, published 1787), wherein frequent shifts of mood and texture juxtapose rapid improvisatory figuration with a quite chromatic, highly ornamented, and quasi-declamatory musical rhetoric. By contrast, Haydn's foray into *Sturm und Drang* ideals is revealed effectively in his Sonata in C minor, Hob.XVI:20 (ca.1771), in which the minor tonality, chromatic inflection, driving angular themes, and abrupt dynamic contrast are indicative of the stormy, dramatic nature of the style. Such works clearly paved the way for later, increasingly large-scale sonatas such as Beethoven's so-called "Tempest" sonata, Op. 31, no. 2, in which the drama and contrast of the previous examples achieves a new level of thematic, harmonic, and textural complexity that would be realized through evolving pianistic technique by 1801-2. Although rooted in several decades of amateur pianism, with the sonatas of Beethoven the original "distinction between amateur and professional dissolved."¹¹

Music for Two: Songs and (Accompanied) Sonatas

Collaborative music-making formed an important part of private musical life. As publication of chamber music increased in the latter half of the eighteenth century, a multitude of piano duets, duets for strings,¹² and accompanied sonatas became available for purchase and home performance. Accompanied sonatas emerged much more slowly than solo sonatas, with an initial preference for treble instruments (particularly the violin).¹³ Surprisingly, many were originally designated as keyboard sonatas with (optional) violin or flute accompaniment, and only gradually did the treble instrument gain independence from the keyboard part. For instance, Mozart published several sets of such sonatas starting in the mid-1760s ("*pour le clavecin qui peuvent se jouer avec l'accompagnement de violin, ou flaute traversiere*") (e.g., K.6–9; K.10–15, and K.26–31). By 1778 and publication of Mozart's sonatas K.301–6, Thomas Schmidt-Beste acknowledges that "the dialogue principle appears fully developed. Almost all themes first appear in one of the two instruments and are then repeated in the other, often in a different range or with a different accompaniment."¹⁴

By extension, vocal music became a vital part of eighteenth-century life, particularly in Austro-German lands, where the *Lied* "was the most universal genre of vocal music in the 18th century."¹⁵ Solo song, while occupying a middle ground between private and public music, was viewed as an important means for education and the dissemination of culture. The last quarter of the century saw a dramatic increase in song publication from the likes of Zumsteeg and

¹¹ Rosen, *Classical Style*, 46. See also Schmidt-Beste, *The Sonata*, 211.

¹² Downs, *Classical Music*, 147. Duets for two violins or two cellos were popular sub-genres of chamber music.

¹³ Schmidt-Beste, *The Sonata*, 220–25. Accompanied sonatas for cello, horn, or other woodwind instruments emerged much later, likely since such instruments were considered less appropriate for female musicians.

¹⁴ *Ibid.*, 224. Surprisingly, even Beethoven's Sonatas Op. 30 (1803) were similarly published as *Sonates pour le pianoforte avec l'accompagnement d'un violin*.

¹⁵ Ratner quotes Koch's *Lexicon*, which describes the *Lied* as "the one product of music and poetry whose content today appeal to every class of people and every individual." Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 157.

Reichardt, who produced songs firmly rooted in the eighteenth-century *volkstümlich* ideal for simple strophic songs intended to be sung at intimate gatherings of friends.¹⁶

To facilitate amateur performance of such songs, it was vital that they embraced the new *galant* idioms, with the texts set in the most direct and unobtrusive manner possible, allowing the structure and imagery to remain at the fore. Exceedingly sparse accompaniment textures typically doubled the vocal line, and many songs were printed on two (rather than three) staves to ensure “ease of performance, above all when singer and keyboardist are one and the same person, a concession that would have been much appreciated by the audience for whom this music was written.”¹⁷ Reichardt’s compact strophic setting of Goethe’s “Kennst du das Land” (ca. 1795) reflects an approach to song composition far removed from that already being explored by Beethoven in the early 1790s (as well as that of Schubert in the early 1810s shortly thereafter): a predominantly conjunct vocal line doubled by the right hand of the accompaniment contains only minimal chromaticism, extends just beyond a one-octave range, and declaims the text almost exclusively in syllabic fashion, while sparse two- and three-note chords provide functional tonal support.¹⁸

Chamber Music for Three (or More) Players

The term “chamber music” typically “denotes music written for small instrumental ensemble, with one player to a part, and intended for performance either in private, [or] in a domestic environment with or without listeners. . . . [chamber music is] played for its own sake; and one of the most important elements in chamber music is the social and musical pleasure for musicians of playing together.”¹⁹ A multitude of figures composed chamber music in the mid- and late-eighteenth century, primarily intended for amateur performance; chamber music was increasingly disseminated as well, with a surge in publishing after ca. 1760.²⁰ But, many of these composers have since fallen into near obscurity as their works were overshadowed by the efforts

¹⁶ John Rice, *Music in the Eighteenth Century: Western Music in Context*. A Norton History (New York: W.W. Norton & Co., 2013), 376. See also Ch. 3 “Music for Private Performance” and Ch. 8 “Music in the Home” in Downs, *Classical Music*.

¹⁷ James Parsons, “The Eighteenth-Century Lied,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 48.

¹⁸ Examination of the numerous settings of Goethe’s text in the early nineteenth century—including for instance, Beethoven’s 1809 setting (Op. 75, no. 1)—reveals a comparatively far more sophisticated approach to melody, harmony, and pianistic textures. For further discussion of song composition in the final decades of the eighteenth century, see Amanda Glauert, “The Lieder of Carl Philipp Emanuel Bach, Haydn, Mozart, and Beethoven,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 63–82. Beethoven’s approach to song composition in both the eighteenth and nineteenth centuries is explored in detail in Paul Reid, *The Beethoven Song Companion* (Manchester: Manchester University Press, 2007), and Matthew Pilcher, *Structure, Rhetoric, Imagery: Intersections of Literary Expression and Musical Narrative in the Vocal Works of Beethoven* (PhD diss., University of Manchester, 2013).

¹⁹ Christina Bashford, “Chamber music,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05379>.

²⁰ Downs, *Classical Music*, 147–49. For example, more than 500 new quartets were published in Paris alone between the years 1760–1780.

of Haydn, Mozart, and Beethoven.²¹ As with other domestic genres, this was music conceived for performers' enjoyment (e.g., quartets), or light entertainment (as in other chamber works, divertimentos, serenades, *Harmoniemusik*, etc.²²). The early Classical period saw the emergence of numerous genres involving different combinations of players—trios, quartets, quintets, and so forth—though keyboard and strings remained the preferred instruments for most of the eighteenth century.

Significantly, the Viennese string quartet emerged as the “quintessential genre of late 18th-century chamber music,” particularly as developed by Haydn and Mozart in the 1770s and 1780s: although still performed in private (or semi-private) domestic settings, the string quartet differed from other chamber genres in that it was more deliberately intended “for skilled players and connoisseur listeners... characterized by its balanced part-writing, imaginative textures, conversational idiom and tightly wrought musical argument.”²³ Curiously, there was no immediate precursor to the string quartet, though four-part string writing had been common to orchestral works since the 1730s.²⁴ Terminology is equally problematic, as during the eighteenth century many chamber works were simply designated as “divertimento” with no specific indication of scoring, style or character; it was not until ca.1780 that terms such as “quartet” and “quintet” became more commonly used.²⁵

Haydn must be identified as the ‘Father of the String Quartet’: he completed sixty-eight quartets, often published in groups of six. The conventional four-movement scheme was standard until Haydn’s Op. 9 quartets (1771).²⁶ Likewise, Haydn’s quartets in the 1760s and ‘70s exhibit considerable textural variety, ranging from strictly homophonic to intensely contrapuntal.²⁷ Nevertheless, in its early years most string quartets were dominated by the 1st violin. With the publication of his Op. 33 quartets (1781) Haydn’s approach to quartet writing achieved a new maturity, with an increasing emphasis on musical “conversation.”²⁸ As indicated by Haydn, these

²¹ Composers such as Boccherini, D’Ordonez, Gassmann, Vanhal, Viotti, Sammartini, Dittersdorf, and others composed a multitude of trios, quartets, and other popular chamber genres.

²² For further discussion consult the following articles: Hubert Unverricht and Cliff Eisen, “Divertimento,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07864>; Hubert Unverricht and Cliff Eisen, “Serenade,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25454>; and Roger Hellyer, “Harmoniemusik,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12392>.

²³ Bashford, “Chamber Music,” in *Grove Music Online*.

²⁴ Late-Baroque genres such as the *sonata a quattro*, *concerto a quattro*, orchestral *sinfonia*—and their French counterparts, *sonate en quatuor* or *ouverture a quattro*—used a four-part texture (but unlike the string quartet, these genres would have included continuo). Alessandro Scarlatti’s *Sonate a quattro per due violini, violetta e violoncello senza cembalo* (ca.1715–1725) is a rare example of pre-Classical chamber music without continuo.

²⁵ Bashford, “The String Quartet,” 4. See also David Jones, “The Origins of the Quartet,” in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2003), 181.

²⁶ By comparison, Haydn’s Quartets Opp. 1 and 2 (ca.1757–1762) include five movements (with two minuets), while Richter’s six quartets, Op. 5 (ca.1765) only contain three.

²⁷ Consider, for instance, the fugal finale of Haydn’s Quartet, Op. 20, no. 5.

²⁸ As Rosen argues, “The eighteenth century was cultivatedly self-conscious about the art of conversation: among its greatest triumphs are the quartets of Haydn.” Rosen, *Classical Style*, 141–42. Beyond the perception of the music

quartets were composed in “a quite new and special way.”²⁹ In addition to introducing the scherzo in place of the minuet (in name only), these quartets feature less demarcation between melody and accompaniment, with increasingly concise material that emphasizes thematic integration while also allowing for contrasting character in each movement. Consider, for instance, the “Joke” Quartet in E flat major (Op. 33, no. 2). Aside from the humorous ending to the finale (*IV. Presto*)—with its dramatic interruption, use of silences, witty thematic fragmentation, and false endings—this quartet demonstrates Haydn’s move towards “Classical counterpoint”³⁰: economic thematic material (often built around concise rhythmic motives) is passed rapidly throughout the texture, producing a conversational exchange among the instruments.

Haydn’s quartets (particularly Op. 33) had a profound influence on Mozart.³¹ Despite initially following Sammartini and other Italianate models, Mozart’s next quartets (K.387, 421, 428, 458, 464, 465) were clearly indebted to Haydn, to whom he dedicated his six “children.”³² Nevertheless, Cliff Eisen suggests that, aside from similar textures “conceived as a four-part discourse, Mozart’s debt to Op. 33 lies more in a general approach to quartet style than in specific modelling.”³³ In comparison with Haydn, a work such as Mozart’s Quartet in G major, K.387 illustrates his preference for unified textures that fuse aspects of *galant* and strict styles. Mozart’s multitude of themes and melodies³⁴ are also comparatively far more lyrical (in contrast

itself, W. Dean Sutcliffe stretches the analogy still further: “Almost all later eighteenth-century instrumental music can be understood as having conversational aspects; a heightened awareness of texture, as implied by the imperative of ‘equality’, surely marks all chamber music of the time; and all instrumental genres can be understood as metaphors for social relations.” W. Dean Sutcliffe, “Haydn, Mozart and Their Contemporaries,” in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2003), 186.

²⁹ Rosemary Hughes, *Haydn String Quartets* (London: British Broadcasting Corporation, 1966), 28. While Hughes acknowledges that this labelling might in part have been a marketing ploy, she also emphasizes that these quartets demonstrate a clear deliberateness on the part of Haydn to explore new possibilities for the “architecture” of the movements, as well as the treatment of the instruments, both individually and as an “integrated texture.”

³⁰ As Rosen argues, Op. 33 must be viewed as the “true invention of classical counterpoint”—that said, “classical counterpoint generally abandons even the pretense of equality.” Rosen, *Classical Style*, 117.

³¹ Haydn and Mozart also met in 1781, the year Op. 33 was published.

³² Mozart’s dedication reads as follows: “To my dear friend Haydn, A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend. Here they are then, O great Man and my dearest Friend, these six children of mine. They are, it is true, the fruit of a long and laborious endeavour....May it therefore please you to receive them kindly and to be their Father, Guide and Friend! From this moment I resign to you all my rights in them, begging you however to look indulgently upon the defects which the partiality of a Father’s eye may have concealed from me, and in spite of them to continue in your generous Friendship for him who so greatly values it, in expectation of which I am, with all of my Heart, my dearest Friend, your most Sincere Friend, W.A. Mozart.” As quoted in Otto Erich Deutsch, *Mozart: A Documentary Biography* (Stanford, CA: Stanford University Press, 1965), 250.

³³ Cliff Eisen, “The String Quartet,” in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2009), 653. See also Mark Evan Bonds, “The Sincerest Form of Flattery? Mozart’s “Haydn” Quartets and the Question of Influence,” in *Studi musicali*, 22 (1993): 365–409.

³⁴ About Mozart’s “fertility of invention” Dittersdorf complained that Mozart “leaves his hearer out of breath, for hardly has he grasped one beautiful thought than another of greater fascination dispels the first, and this goes on throughout, so that in the end it is impossible to retain any one of these beautiful melodies.” Quoted in Alec Hyatt King, *Mozart Chamber Music* (London: British Broadcasting Corporation, 1968), 18–19.

with Haydn's "motivic" approach), employing more chromaticism and a richer harmonic vocabulary. Mozart's six "Haydn" quartets in turn were widely disseminated and influential, and by the 1790s the string quartet had reached a notable level of seriousness as it was increasingly conceived for performance in concert halls.³⁵

Ultimately, a blurring of the distinction between 'private' and 'public' genres resulted. The string quartet, however, continued to be aimed at connoisseurs; and, by the final decades of the century Haydn infused the genre with the expressive weight of the symphony, while Mozart sought to assimilate aspects of operatic and concerto rhetoric into his quartets.³⁶ With the completion of Beethoven's first 6 quartets (Op. 18) in *ca.* 1800, the quartet had advanced considerably from its comparatively humble roots in the late 1750s. Compare, for instance, the apparent differences in form and scale, instrumental range and level of virtuosic techniques, and degree of rhythmic, metric, and textural complexity evident in the early quartets of Haydn and Beethoven (for instance, Haydn Op. 1, no. 1, and Beethoven Op. 18, no. 4).

As Eisen observes, Beethoven's "Op. 18 set marks an appropriate end to the eighteenth century, embracing precedent and originality, seriousness and lightness, the various taxonomies of quartet composition, the variety demanded by both his patrons and the market and Beethoven's own idiosyncratic blend of 'Classicism' and 'Romanticism'."³⁷ By 1800 the string quartet had effectively distanced itself from its domestic origins; ironically, as the "subject matter of the arts [became] more personal, intimate, unique, and 'private,' its means and functions become more public."³⁸

The Emergence of the Concert Hall – Music for Listeners

In 1783, Johann Nicolaus Forkel issued the following declaration: "[G]iven the undeniable decline of church and theatre music, concerts are now the single remaining means whereby both taste can be propagated and in general the higher purpose of music still occasionally be achieved."³⁹ Such a comment draws attention to the fact that European society was evolving, and music was increasingly moving into the public sphere. While solo and chamber works were much slower to achieve the status of "public music," the symphony and concerto quickly moved out of the private halls of the courts and aristocracy, quite literally taking center stage in many of the public concert halls appearing in such urban centers as Vienna, Berlin, London, and Paris. Audiences flocked to such concerts to hear large-scale genres expressly conceived for their

³⁵ Consider, for instance, Haydn's last completed set, Op. 76, composed in Vienna in 1797.

³⁶ Rosen, *Classical Style*, 45. See also Downs, *Classical Music*, 319–20, for discussion of Mozart's serenades and divertimenti, genres which inhabit a world somewhere between chamber music and music for public audiences.

³⁷ Eisen, "The String Quartet," 657.

³⁸ Downs, *Classical Music*, 638.

³⁹ Quoted in David Gramit, *Cultivating Music: The Aspirations, Interest, and Limits of German Musical Culture, 1770–1848* (Berkeley: University of California Press, 2002), 125.

entertainment.⁴⁰ Ultimately, the “growth in the popularity of the public concert was perhaps the most significant occurrence in musical life during the second half of the eighteenth century, for from its success arose not only the dominant forms of the symphony and the solo concerto but also the spectacular ascent of the virtuoso.”⁴¹

The Symphony

As the distinction between symphonic and chamber music intensified during the latter half of the eighteenth century, the symphony rapidly emerged as the most significant, large-scale instrumental genre; this was a genre aimed not solely at the players, but rather at public audiences, both for their enjoyment and for their comprehension of the ideas and idioms.⁴² While concert life in Vienna remained largely focused on performances in private homes of the nobility, with the occasional public concerts mounted for artists and their own profit in venues such as the Burgtheater and Augarten (in particular after 1772 and the formation of the *Tonkünstlersocietät*),⁴³ public concert series became increasingly widespread in other urban centers. For instance, Paris boasted the *Concert Spirituel* (started in 1725), and later the *Concert des Amateurs* (founded 1769), which was replaced in 1781 by the *Concert de la Loge Olympique* (and which notably commissioned Haydn to write the six ‘Paris’ symphonies in 1784); in London the Bach-Abel concerts began in 1767, with the Concert of Antient [*sic*] Music founded in 1776.⁴⁴

As with eighteenth-century chamber genres, terminology remains problematic. The word “symphony” derives from Greek words meaning “to sound together,”⁴⁵ though composers used the term rather loosely throughout the first few decades after the genre’s inception: alternatives such as “sinfonia” and even “overture” were likewise used to designate what is fundamentally an extended multi-movement work for orchestra. Due to the lack of published symphonies in the 1750s and 1760s—combined with the fact that many people did not yet have regular access to

⁴⁰ Of course, eighteenth-century concert programs were remarkably diverse, including a mixture of symphonies, concertos, vocal works (mostly arias or duets), piano improvisations, and so forth. This is discussed further in Downs, *Classical Music*, 379–93 (specifically, Ch. 21 “The Preeminence of the Symphony and the Concerto”).

⁴¹ Downs, *Classical Music*, 123.

⁴² Rosen, *Classical Style*, 143. Irving also discusses the emerging Viennese symphony between ca. 1760 and 1780: the clear emphasis on the listener’s ability to comprehend the musical rhetoric is evident in an “overall trend towards a narrative whose unfolding features emerge as a logical succession of elements specifically designed to be noticed by listeners.” Irving, “The Viennese Symphony,” 24.

⁴³ For further discussion of concert life in Vienna see John Irving, “The Viennese Symphony 1750 to 1827,” in *The Cambridge Companion to the Symphony*, ed. Julian Horton (Cambridge: Cambridge University Press, 2013), 14–15. See also A. Peter Brown, *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*, (Bloomington: Indiana University Press, 2002): the first chapter (“Haydn, Mozart, Beethoven, and Schubert: Orchestras and Concerts”) provides an overview of the city as a significant musical center; the remainder of the book systematically addresses the symphonic outputs of the aforementioned composers.

⁴⁴ Also of significance, the Gewandhaus was built in 1787 in Leipzig, and the Berlin *Singakademie* was formed in 1797. Downs offers a more detailed account of the formation of concert societies in the eighteenth century. Downs, *Classical Music*, 123–26.

⁴⁵ Jan Larue, et al., “Symphony,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27254pg1>. (See in particular the section on the eighteenth-century symphony: §I: 18th century.)

performances—it took several decades before the genre coalesced into what we now define as the “Classical symphony.”⁴⁶

Therefore, the features of the genre emerged slowly; it has been estimated that as many as 20,000 symphonies were composed during the eighteenth century, and one encounters “an almost bewildering variety of formats (from one up to seven or more movements), textures (ranging from fugal to completely homophonic), orchestration (from three-part strings on up) and formal procedures.”⁴⁷ Of course, our retrospective view of the Classical symphony has been shaped largely by our understanding of the “standard” approach of Haydn, Mozart, and early Beethoven. So, how exactly did composers arrive at the “Classical” four-movement configuration of the symphony, with its typical sonata-form first movement, slow movement, minuet and trio, and finale—as epitomized in works such as Mozart’s Symphony no. 41 (“Jupiter”) or Haydn’s Symphony no. 104?

In many ways, the Classical symphony owes its origins to the late-Baroque opera overture, or *sinfonia*, while drawing other influences from other orchestral genres such as the *concerto ripieno*. Emerging in Milan in the 1730s, the early Classical symphony appeared much like the operatic *sinfonia*, consisting of a three-movement arrangement (fast—slow—fast) typically in a homophonic style. The symphony took its first steps with Giovanni Battista Sammartini (who composed nearly 70!), an influential figure who taught Gluck, influenced J. C. Bach, Luigi Boccherini, Mozart, and even Haydn (despite the latter’s protestations to the contrary). Sammartini’s symphonies reflect an important stage of development for the genre (prior to the “Mannheim School” or the Viennese symphony of later decades). Although relatively simple when compared to late Haydn or Mozart symphonies, a work such as Sammartini’s Symphony in F major (J-C 36, ca.1740) illustrates the first manifestation of the fledgling genre: a four-voice string texture (with the violins often in unison) supported by continuo; an overt *galant* style; a homophonic texture that is consistently transparent, with minimal independence among the strings; and a form that is restricted to a small-scale binary structure with a full recapitulation of both halves.⁴⁸

Johann Stamitz—working in Mannheim under the patronage of Enlightened ruler Elector Carl Theodor in the 1740s and ‘50s—produced a body of nearly sixty symphonies. Under Stamitz the court orchestra achieved an international reputation for its high level of discipline and technical command: referred to by Charles Burney as Stamitz’s “army of generals,” the orchestra was widely renowned for its innovative orchestral effects and precise dynamic control.⁴⁹ Although

⁴⁶ See Neal Zaslaw, *Mozart’s Symphonies: Context, Performance Practice, Reception* (Oxford: Oxford University Press, 1989), 1.

⁴⁷ Mary Sue Morrow, “Other Classical Repertories,” in *The Cambridge Companion to the Symphony*, ed. Julian Horton (Cambridge: Cambridge University Press, 2013), 29.

⁴⁸ For further discussion of the “Classical orchestra” see Richard Will, “The Symphony and the Classical Orchestra,” in *The Cambridge Companion to the Symphony*, ed. Julian Horton (Cambridge: Cambridge University Press, 2013), 313–14. See also Ch. 9 “Texture: Orchestral Music” in Ratner, *Classic Music*, 144–56.

⁴⁹ Other contemporary writers such as C.F.D. Schubart likewise praised the Mannheim style of playing; in his *Ideen zu einer Aesthetik der Tonkunst* (1784–85) he writes: “Its forte is like thunder, its Crescendo like a waterfall, its

completed only about fourteen years after the Sammartini work mentioned above, Stamitz's Symphony in E flat major, Op. 11, no. 3 (ca.1754–1755) demonstrates two significant innovations: it includes four movements (with the addition of a Minuet and Trio, shortly thereafter a standard feature of Haydn and Mozart symphonies), and secondly, Stamitz introduces a contrasting theme in the dominant section of the first movement. Also, while the texture is still dominated by the strings, this symphony incorporates two horns and two oboes, each working in pairs (with the oboes introducing the secondary theme, while the horns primarily fill out the harmonies and texture).⁵⁰

Haydn, of course, was the most significant proponent of the Classical symphony in the latter half of the century. Employed by the Esterházy family from 1761, Haydn composed for his generous patrons in nearly all vocal and instrumental genres, producing music for weekly operas and concerts, as well as daily chamber music; but, he is credited with producing a significant body of 104 symphonies. In the 1750s and 1760s Haydn followed many of the precepts set forth by Sammartini and Stamitz before him: *galant* idioms prevailed, with most works in major modes, while using a comparatively small-scale Classical orchestra consisting of strings and pairs of oboes and horns. Consider, for instance, Haydn's Symphony No. 4 in D major (ca.1760). By the late 1760s, he began exploring minor keys, dramatic syncopation, tremolando, and so forth, in his so-called *Sturm und Drang* symphonies, while gradually expanding the orchestra with the addition of flutes and bassoons. This is evident in a work such as the Symphony no. 26 in D minor "Lamentatione" (ca. 1768–70), or shortly thereafter, in Mozart's Symphony no. 25 in G minor, K. 183 (1773).

The further development of the symphony parallels Haydn's continued endeavors, particularly once he began composing for audiences beyond the Esterházy court: by the 1780s he was composing for public audiences, selling his works to patrons and publishers abroad. Commissions from Paris and London in the late 1780s and 1790s motivated the completion of the six "Paris" symphonies and the twelve "London" symphonies. The symphony had now fully achieved its status as a genre intended for public consumption in concert halls, employing clever effects, greatly expanded formal structures, a high concentration of motivic development, and a synthesis of all available Classical idioms, from *galant* to *Sturm und Drang*. The fully-expanded Classical orchestra now regularly included a full set of double winds (including clarinets), while trumpets and timpani had also become standard in all movements.⁵¹

Diminuendo is like a distant splashing brook, its Piano is like a breath of Spring." The Burney and Schubart are both quoted in Downs, *Classical Music*, 77.

⁵⁰ Will, "The Symphony and the Classical Orchestra," 320. Although advanced in some regards, such a work serves as a gentle reminder that sonata form (discussed further below) was not yet standardized, and Stamitz cleverly recapitulates all the first movement's thematic ideas in reverse order.

⁵¹ Numerous sources discuss the symphonies of Haydn in further detail. Consider Ethan Haimo, *Haydn's Symphonic Forms: Essays in Compositional Logic* (Oxford: Clarendon Press, 1999); David Schroeder, *Haydn and the Enlightenment: The Late Symphonies and their Audience* (Oxford: Clarendon Press, 1990); Bernard Harrison, *Haydn: the "Paris" Symphonies* (Cambridge: Cambridge University Press, 1998); and Richard Will, *The Characteristic Symphony in the Age of Haydn and Beethoven*, (Cambridge: Cambridge University Press, 2002).

Mozart also began composing symphonies in the *galant* style in the 1770s in Salzburg; though his career was considerably shorter than Haydn's, he nevertheless produced a significant body of 41 symphonies, culminating with his late symphonies in Vienna (1782–1788). As with his chamber music, Mozart's symphonies differ somewhat from those of Haydn, as he tended to emphasize melodic themes (rather than short motivic cells), developing these via chromatic embellishment and a bold harmonic language. Most notably, Mozart gave a new prominence to the woodwind section,⁵² treating them soloistically and in coloristic combinations within complex orchestral textures that increasingly feature counterpoint and continuous development. Mozart's final symphony—no. 41 in C major, K.551 “Jupiter”—has a relatively short development section, yet emphasizes development throughout all sections, as the themes are treated contrapuntally, culminating notably with the five-part fugato in the coda of the finale (IV. Molto allegro).⁵³

Although he greatly developed and expanded the scope of the symphony with the *Eroica* Symphony (no. 3 in E flat major, Op. 55, 1803), one must recall that Beethoven's symphonic approach is firmly rooted in the late-Classical traditions as exemplified by Haydn and Mozart. Beethoven's Symphony no.1 in C major, Op. 21 (1800) utilizes the forms and idioms of symphonic expression inherited from his predecessors (though with his first symphony Beethoven already provoked criticism for his “overuse” of woodwinds and the daring slow introduction starting in the “wrong key”).⁵⁴ With the completion of the large-scale Symphony no. 3 (*Eroica*), Beethoven's contemporaries acknowledge that such a work clearly fell “outside the genre of the symphony as created by Haydn” with its goal-directed structures and its emphasis on developmental procedures.⁵⁵ And of course, Beethoven's exploration of the Classical symphony would introduce several new concepts over the course of his career: cyclic integration across all movements of a symphony (Symphony no. 5, Op. 67), aspects of tone painting (Symphony no. 6 in F major, Op. 68), and of course the further expansion of the orchestral palette with the introduction of piccolo, trombone, contrabassoon, and most notably, solo and choral voices (Symphony no. 9, Op. 125).⁵⁶ Thus, by the beginning of the nineteenth century the

⁵² Will, “The Symphony and the Classical Orchestra,” 324.

⁵³ In addition to the account offered in Neil Zaslaw's comprehensive study of Mozart's symphonies, additional commentary about Symphony no. 41 may be found in Elaine R. Sisman, *Mozart: The “Jupiter” Symphony*, (Cambridge: Cambridge University Press, 1993).

⁵⁴ See Robin Wallace, *Beethoven's Critics: Aesthetic Dilemmas and Resolutions during the Composer's Lifetime* (Cambridge: Cambridge University Press, 1986), and Wayne M. Senner, ed. *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, Vols. 1 and 2 (Lincoln: University of Nebraska Press, 1999; 2001).

⁵⁵ Carl Dahlhaus, *Nineteenth Century Music*, trans. J. Bradford Robinson, (Berkeley: University of California Press, 1989), 152.

⁵⁶ A substantial body of literature accounts for Beethoven's approach to symphonic composition. Selected sources include: Lewis Lockwood, *Beethoven's Symphonies: An Artistic Vision* (New York: W.W. Norton & Co., 2015); Richard Will, *The Characteristic Symphony in the Age of Haydn and Beethoven* (Cambridge: Cambridge University Press, 2002); David Wyn Jones, *The Symphony in Beethoven's Vienna* (Cambridge: Cambridge University Press, 2006); and Mark Evan Bonds, *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006). Several individual symphonies have also been the focus of detailed studies: Thomas Sipe, *Beethoven: Eroica Symphony* (Cambridge: Cambridge University Press, 1998); David Hurwitz, *Beethoven's Fifth and Seventh Symphonies: A Closer Look* (London: Continuum, 2008); David Wyn Jones,

symphony achieved prominence as the most important genre: it provided public entertainment on one hand, yet was also intended as an indicator of compositional prowess on the other (especially in the decades immediately following the death of Beethoven, when his symphonies served as “both an inspiration and an obstacle”).⁵⁷

The Concerto

As William Caplin writes, in the eighteenth century “the concerto stood alongside opera (and, later in the century, the symphony) as one of the principal “public” genres of musical composition.”⁵⁸ Classical audiences favored the solo concerto, and it quickly emerged as the preeminent type (with a preference for violin or keyboard, the latter emerging as the primary solo instrument in the second half of the century). Like the symphony, the concerto was initially a semi-public genre, and the circumstances surrounding the composition, performance and dissemination of concertos varied considerably. For instance, not all were intended for public audiences, or even for professional musicians: some were aimed at amateur performers, as evident in early concertos by J. C. Bach.⁵⁹ Such concertos (consider, for instance, his Concerto in C major, Op. 7, no. 1, published in 1770) are fundamentally devoid of virtuosic figuration, favoring structural transparency with a clear delineation between solo and tutti sections, and an elegance and melodic fluency in direct alignment with *galant* ideals (which stands somewhat at odds with overt displays of virtuosity).

Derived from the Latin “concertater” (meaning “to dispute” or “to work together”),⁶⁰ the Classical concerto embodies this dual concept of competition and collaboration. The principle of contrast emerged in the late seventeenth century, as heard in late-Baroque solo concertos and *concerti grossi* of Corelli, Handel, Vivaldi, and Bach. At the heart of the genre is the principle of the ritornello—a refrain played by orchestra which returns at various points in “competition” with the soloist (while reinforcing the tonal plan).⁶¹ Writing in 1793, Koch describes the

Beethoven Pastoral Symphony (Cambridge: Cambridge University Press, 1995); and Nicholas Cook, *Beethoven: Symphony No. 9* (Cambridge: Cambridge University Press, 1993).

⁵⁷ Mark Evan Bonds has explored Beethoven’s relationship to subsequent symphonic composition in “Beethoven’s Shadow: The Nineteenth Century,” in *The Cambridge Companion to the Symphony*, ed. Julian Horton (Cambridge: Cambridge University Press, 2013), 329–43; see also Mark Evan Bonds, *After Beethoven: Imperatives of Originality in the Symphony*, (Cambridge: Harvard University Press, 1996).

⁵⁸ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 243. For a discussion of the role of public funding for concertos and public concerts, see also Tia DeNora, “The Concerto and Society,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 19–32.

⁵⁹ Simon McVeigh, “Concerto of the Individual,” in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2009), 604.

⁶⁰ Arthur Hutchings, et al., “Concerto,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>.

⁶¹ McVeigh argues that the inherent juxtaposition of soloist and orchestra can be read as a “metaphor for that between artist and audience, and (by extension) between individual and society. If the concerto plays out a drama in which both display and personal expression are circumscribed—the dangers of the individual voice controlled within agreed limits—then it vividly re-enacts the consensual reconciliation between individual and society enshrined in Rousseau’s *Social Contract*, one of the pillars of Enlightenment thought.” McVeigh, “Concerto of the Individual,” 585.

“passionate dialogue” between the soloist and the orchestra, which he compared to the “tragedy of the ancients, where the actor expresses his feelings not towards the pit [meaning the audience], but to the chorus.”⁶²

The Classical concerto retains the three-movement (fast—slow—fast) configuration of its Baroque predecessors, though the form (particularly the first movement “concerto form”—discussed further below) rapidly increased in complexity, in part due to its evolution into a “species of sonata.”⁶³ By contrast, central slow movements were conceived variably as ABA ternary structures, theme and variation movements, or other hybrid forms; by contrast, finale movements tended towards rondo or sonata-rondo movement types. The concerto orchestra parallels the development of the symphony: while the former flourished (particularly as audiences demanded increasingly virtuosic displays of solo technique by the late eighteenth and into the nineteenth century), the latter ultimately reigned as the preeminent (serious) orchestral genre. By the 1770s, concerto composers implemented the full Classical orchestra (including full wind sections, clarinets, horns, trumpet, and timpani).

Although most Classical concertos do not yet scale the virtuosic heights of the nineteenth-century concerto, mechanical improvements in fortepiano construction in part motivated the rise of the “bravura concerto.”⁶⁴ If the amateur concertos of J. C. Bach and others were intended to please and entertain listeners, the “bravura concerto” was intended to thrill audiences, as soloists demonstrated their daring pianistic abilities. Such works were frequently criticized for their lack of sophistication, as they often consisted of little more than elaborately ornamented themes, pure passage work, endless repetition, and “painfully obvious structural seams.”⁶⁵

By the late Classical period, Mozart effectively converted the solo piano concerto into a fully-fledged “dramatic scena,” injecting it with rhetoric derived from the world of opera. As Rosen writes, in Classical concertos (in contrast with Baroque concertos) the soloist is now detached from the orchestra (or *ripieno*): the entrance of the soloist “is an event, like the arrival of a new character on the stage.”⁶⁶ In his twenty-one solo keyboard concertos (plus five violin concertos, four horn concertos, woodwinds, and so forth) Mozart exploited a wide range of expressive and technical nuances within a comparatively more sophisticated (i.e., symphonic) orchestral

⁶² Quoted in John Irving, *Mozart's Piano Concertos* (Aldershot: Ashgate, 2003), 3. See also Ratner, *Classic Music*, 283.

⁶³ Irving, *Mozart's Piano Concertos*, 23.

⁶⁴ See also McVeigh, “Concerto of the Individual,” 594-98. McVeigh acknowledges that the virtuoso “was usually expected to compose his own concertos, his repertory representing not only an extension of his artistic personality but also an embodiment of the product on offer.” See also Ratner, *Classic Music*, 294-97 for a comparison of different concerto approaches, whether conceived as amateur light entertainment or as virtuosic showpieces.

⁶⁵ Ratner, *Classic Music*, 296.

⁶⁶ Rosen, *Classical Style*, 196-97. Part of the appeal of Mozart's keyboard concertos lies in the way he effectively exploits rapid shifts of well-defined textures and musical topics, while merging these with aspects of *opera buffa* rhetoric. See also Simon Keefe's detailed account of the relationship between music and rhetoric (or speech) as viewed in the eighteenth century. Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogues in the Age of Enlightenment* (Woodbridge: The Boydell Press, 2001), 9-41.

backdrop. For example, consider the diverse musical rhetoric, characterization, and deliberate interaction between soloist and orchestra in the Piano Concerto in A major, K.488.

By the century's end the concerto (alongside the symphony) continued to increase in length and scale, and ultimately, virtuosic intent (often to the dislike of contemporary critics⁶⁷). For several decades a genre such as the concerto had kept one foot firmly in both the public and private sphere, with a tenuous balance between amateur and professional music-making; ultimately, it would have a permanent foothold in the public sphere by the late Classical period as audiences demanded to hear increasingly audacious virtuosic displays.

Music in the Theatre

Even before the symphony had evolved into a public genre, opera was fundamentally entertainment: of “immeasurable importance to the development of early opera was its increasing popularity with the general public.”⁶⁸ While the concert hall gradually asserted itself as the domain of the middle-class concertgoer, throughout the eighteenth century the theater continued to offer “the most convenient setting for carrying on one's social activities while enjoying an entertainment,” although one quite different than we might expect today.⁶⁹ Since its inception at the start of the seventeenth century, approaches to opera continually evolved, with the history of the genre reflecting a fluctuating relationship between three key elements: music, text, and spectacle.⁷⁰ While the Baroque era greatly favored *opera seria* as the principle operatic genre, the most significant contribution of the early Classical era was the introduction of diverse strands of comic opera (*opera buffa*), notably finding new forms of expression in national styles and

⁶⁷ As Koch wrote in his *Lexicon* of 1802, many concerto performers merely “dedicate themselves to mechanical skill as their highest and only goal,” each exploiting a “bundle of tricks” [*angemessenes Hokuspokus*] to the complete “degradation of their art.” As quoted in Keefe, *Mozart's Piano Concertos*, 8. For additional discussion of late-eighteenth-century and early-nineteenth-century criticism of what was often perceived as vacuous virtuosity, see Simon P. Keefe, “Theories of the Concerto from the Eighteenth Century to the Present Day,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 8–11. This issue is explored further in Cliff Eisen, “The Rise (and Fall) of the Concerto Virtuoso in the Late Eighteenth and Nineteenth Centuries,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 175–91.

⁶⁸ Michael Robinson, *Opera Before Mozart* (London: Hutchinson University Library, 1972), 35.

⁶⁹ Downs, *Classical Music*, 83. Contemporary writers such as Giacomo Durazzo vividly describe the habits of Italian theatregoers in mid-century, emphasising more than anything the social aspect of the theatre: “The corridors resemble streets; moreover, people play cards in the boxes, eat their evening meal, and the noise... is such that one can hardly hear the orchestra. The attention of the audience, while distracted in so many ways, can nevertheless be attracted, and the star singer performing a big aria will be able to instill silence.” From Giacomo Durazzo, *Lettre sur le mécanisme de l'opéra italien* (Florence, 1756), quoted in Downs, *Classical Music*, 85.

⁷⁰ As Martin Cooper writes, “at different times each of these three elements has... gained an undue supremacy over the other two. For this reason the history of opera is... a series of reformations and counter-reformations, no two countries and no two epochs agreeing on the role that each element should ideally play in the constitution of the whole... It is the history of perpetually recurring schools of thought, one never victorious over the other, though occasionally gaining the majority of popular opinion.” As quoted in Donald J. Grout, *A Short History of Opera*, 2d ed. (New York: Columbia University Press, 1965), 216.

languages, while reacting against many of the genre's inherited dramatic and musical conventions.⁷¹

The Continuation of *Opera seria*

Often intended to promote morality through entertainment, *opera seria* continued throughout the eighteenth century, with many composers (e.g., Gluck, Mozart, Salieri, and others) still exploring the heroic/mythic tales derived from Greek and Latin that served as the basis for the librettos of Pietro Metastasio.⁷² *Opera seria* had long relied on set conventions, including a 3-act structure, and a predominate reliance on solo singing in the form of recitative and *da capo* arias—the former to develop action through dialogues and monologues, the latter to allow main characters a chance to express their feelings and react to the preceding scene.⁷³ Much less frequent were duets, larger ensembles, or simple chorus numbers, and while the orchestra accompanied the singers, it rarely commented directly on the unfolding drama.

The Emergence of Comic Opera

Starting around 1700 Italian composers began to rely more directly on the growth of public audiences to support a newly emerging comic sub-genre: the *intermezzo*.⁷⁴ Unlike *opera seria*, the *intermezzo* featured ordinary, recognizable characters (many derived from *commedia dell'arte*, including aristocrats, vain women, awkward servants, deceitful husbands/wives, pedantic lawyers, and pompous military commanders).⁷⁵ This early manifestation of comic opera typically consists of two or three short segments performed between the acts of an *opera seria*, often parodying the surrounding opera.⁷⁶ Perhaps the most famous *intermezzo* of the eighteenth century, Giovanni Battista Pergolesi's *La serva padrona* premiered in 1733, after which it was widely performed across Europe. While it still relied on recitative and aria, such a work differs from serious opera in that it only has three principle characters. In the case of *La serva padrona*, the maid Serpina manipulates Uberto (her boss, a rich bachelor) into marrying her by inventing a "rival suitor" (in reality, Vespone, the mute valet in disguise). The music is strikingly *galant* in style, exploiting regular and rapidly shifting musical motives (emphasizing speech-like rhythms) to underscore the rapidity of the comic action playing out on the stage. The orchestra contributes

⁷¹ For a detailed discussion of the history and conventions of *opera seria* and *opera buffa* consult the following articles: Marita P. McClymonds and Daniel Hertz, "Opera seria," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20385>, and Piero Weiss and Julian Budden, "Opera buffa," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43721>.

⁷² The legacy of Metastasio is described in Francesco Cotticelli and Paologiovanni Maione, "Metastasio: The Dramaturgy of Eighteenth-Century Heroic Opera," in *The Cambridge Companion to Eighteenth-Century Opera*, ed. Anthony R. DelDonna (Cambridge: Cambridge University Press, 2009), 66.

⁷³ As James Webster acknowledges, "In eighteenth-century opera, the aria was supreme." James Webster, "Aria as Drama," in *The Cambridge Companion to Eighteenth-Century Opera*, ed. Anthony R. DelDonna (Cambridge: Cambridge University Press, 2009), 24.

⁷⁴ Charles E. Troy and Piero Weiss, "Intermezzo (ii)," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13834>.

⁷⁵ Downs, *Classical Music*, 94–95.

⁷⁶ Robinson, *Opera Before Mozart*, 129.

little more than a thin, two-part texture, providing a supportive (though non-intrusive) backdrop for the characters' exceedingly rapid, syllabic delivery of the text. Pergolesi underscores the work's relentless comic pace through frequent octave leaps, obsessive repetition of cadential material, and the characters' "patter" delivery of the words. Such vocal writing is strikingly evident in Uberto's (abbreviated *da capo*⁷⁷) aria "Son ibrogliato io già" in the second part of *La serva padrona*.

La serva padrona had a lasting impact, particularly after its Paris premiere in 1746, where it introduced Italian comic opera to French composers.⁷⁸ Composers across Europe quickly jumped at the opportunity to set comic librettos written in different languages, thereby making them more accessible to audiences. Such works likewise reflected an increasing demand for simple, clear, and "natural" singing styles (as opposed to the often quite melismatic style of *opera seria* arias, where excessive repetition and coloratura obscured comprehension of the text). Additional sub-genres of opera spread in popularity, each reflecting separate national traditions (divorced somewhat from the reigning forms and styles of Italian opera). This included *opéra comique* in France (e.g., Rousseau's *Le devin de village*, 1752),⁷⁹ ballad opera in England (e.g., John Gay's *The Beggar's Opera*, 1728),⁸⁰ and *Singspiel* in Germany⁸¹—sub-genres of opera now supported by public audiences rather than aristocratic patrons.

Gluck and Opera Reforms

By the 1750s, further reforms took place in Classical-period opera. At the center of mid-century operatic debate was Christoph Willibald Gluck, who was affected by (and helped to shape) the operatic reform movement.⁸² Along with his librettist Raniero de Calzabigi, Gluck produced his three "reform operas": *Orfeo ed Euridice* (1762), *Alceste* (1767), and *Paride ed Elena* (1770) in Vienna. Fundamentally, Gluck sought to re-evaluate the relationship between music and drama in opera: as he articulated in the preface to *Alceste*, "I have sought to restrict music to its true purpose of serving the poetry." And how did Gluck set about to achieve this in practice? First and foremost, he hoped to limit the "abuses of singers" with their "overbearing and pompous attitudes,"⁸³ as operatic divas attempted to out-perform other singers, incorporating excessively

⁷⁷ *Da capo* aria form is defined further below in the section on ternary and *da capo* forms.

⁷⁸ Notably, Rousseau used it as the model for his own intermezzo, *Le devin de village* in 1752.

⁷⁹ M. Elizabeth, C. Bartlet and Richard Langham Smith, "Opéra comique," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43715>.

⁸⁰ Curtis Price and Robert D. Hume, "Ballad opera," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01887>.

⁸¹ Peter Branscombe and Thomas Bauman, "Singspiel," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25877>.

⁸² Patricia Howard acknowledges that the "reform of opera" was not the sole endeavor of Gluck; rather, *Orfeo* came about because of "a much larger series of coincidences. It is the product of its age," and the collective by-product of not only Gluck, but also Calzabigi (his librettist), Durazzo (the opera's promoter), Angiolini (its choreographer), Quaglio (the designer), and even Rousseau. Patricia Howard, *C.W. von Gluck: Orfeo*. Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1981), 10.

⁸³ Robinson, *Opera Before Mozart*, 109.

elaborate embellishments and cadenzas to demonstrate their vocal ability/agility, while at times transplanting their favorite arias into different productions (despite the (ir)relevance to the plot). Gluck's approach with *Orfeo* and his other reform operas responded in part to the simplicity of *galant* melodic writing, with a clear move towards simplicity and realism through predominantly syllabic vocal writing and less reliance on vocal display. Thus, arias took on a new function in reinforcing characterization and producing the "greater realism and the dramatic sense" of *Orfeo* and subsequent reform operas.⁸⁴

In order to enhance the narrative element, Gluck greatly minimized the strict alternation between recitative and aria (as favored by *opera seria*), a practice that he viewed as restricting opera's dramatic continuity and momentum. Thus, a work such as *Orfeo* reflects a more integrated approach to solo writing, with less delineation between recitative and aria styles, and a deliberate avoidance of the dramatically static *da capo* aria form.⁸⁵ Gluck's increasingly organic operatic structures—in which the musical forms served (rather than inhibited) the pace of the action—additionally afforded a more prominent role to the chorus and orchestra as active forces in reinforcing the drama. Consider, for instance, Act II, scene 1 from *Orfeo*, in which the Chorus of the Furies and Orpheus interact in a complex dialogue underscored by boldly colorful orchestral accompaniment.

Mozart and Late-Classical Opera

Late-Classical opera reached its pinnacle with the contributions of Mozart in the 1770s and 1780s.⁸⁶ Much like Gluck, Mozart insisted on the primacy of music in his operas, though he "never lost sight of its dramatic context," while his arias were conceived to suit "both the available voices and the dramatic situation."⁸⁷ As Rosen notes, by his mature operas in the 1780s Mozart achieved a synthesis of genres and styles: as a result of his extensive travels he borrowed "eclectically from all the important contemporary dramatic traditions of Europe," and thus his works reflect not only aspects of Italian opera and its traditions, but also elements derived from German *Singspiel* and French culture.⁸⁸

Mozart exploits ensembles and interaction amongst characters, though perhaps even more than Gluck, his operatic characters are human and "individualized." Regardless of libretto or genre, Mozart approached musical forms (whether arias, ensembles, or finales) in direct response to the dramatic requirements so that each musical number "emerge[s] from the inner drama of

⁸⁴ Patricia Howard, *Gluck and the Birth of Modern Opera* (London: Barrie and Rockliff, 1963), 52.

⁸⁵ Ibid. Howard provides a thorough account of Gluck's approach to recitative, aria, and ensemble: see, for instance, Ch. 4 "Gluck's Development of the Aria" (pp. 32–53), Ch. 5 "Gluck's Development of Recitative" (pp. 54–71), and Ch. 6 "Gluck's Development of the Chorus and Ensemble" (pp. 72–88).

⁸⁶ Mozart completed twenty-two music dramas, encompassing a range of different genres and styles: *opera seria* (*Mitridate*, *re di Ponto*, *La clemenza di Tito*), *opera buffa* (*La finta semplice*, *Le nozze di Figaro*), *Singspiel* (*Die Zauberflöte*), translations of *opéra comique* libretti (*Bastien und Bastienne*) and *tragédie lyrique* libretti (*Idomeneo*); Mozart also at times used hybrid designations such as *dramma giocoso* (*La finta giardiniera*, *Don Giovanni*, *Così fan tutte*), and *dramma per musica* (*Lucio Silla*).

⁸⁷ Julian Rushton, *The New Grove Guide to Mozart and His Operas* (Oxford: Oxford University Press, 2007), 16.

⁸⁸ Rosen, *Classical Style*, 317.

character or the outer drama of action.”⁸⁹ In *Don Giovanni*, Leporello’s aria “Madamina, il catalogo è questo” reveals Mozart’s exceptional attention to text setting and the possibility for comic timing.

On the other hand, different characters in *Don Giovanni* employ very different vocal styles (consider, for instance, the *seria* arias of Donna Anna and Don Ottavio), while the titular character shifts between serious and comic styles in response to the given dramatic situation. Such blending of vocal styles and genre influences raises an important question: is *Don Giovanni* fundamentally a comic or serious opera? While clearly comic opera in terms of pacing and structure, other characters mediate between the worlds of *buffa* and *seria*, and Mozart does not shy away from the less-than-savory aspects of the title character’s questionable morals or the plot’s elements of rape, violence, and death. As Rosen argues, “No *opera seria* moves with this velocity. The comic pacing is essential to the effect, yet the result is anything but comic.... The mixed genre in the eighteenth century is a sign of indecorum, and *Don Giovanni*, in more ways than one, is decidedly indecorous.”⁹⁰ Nevertheless, Mozart’s innovations in structure, vocal writing, use of the orchestra, and increasingly integrated operatic narratives had a lasting impact on the trajectory of opera.⁹¹

Music in the Church: Mass, Oratorio, and Sacred Genres

As Rosen acknowledges, “The classical style is at its most problematic in religious music.”⁹² While north German Protestant traditions had produced in the first half of the eighteenth century a significant body of liturgical music (consider Bach’s approximately two hundred sacred cantatas, the Passions, motets, and a multitude of chorale-based organ works), the latter half of the century saw a marked decline in such genres.⁹³ Chorales remained a fundamental feature of Protestant music, while genres such as cantata and oratorio (including passions and oratorios) continued in northern Germany with the efforts of C. P. E. Bach, Carl Heinrich Graun, and others. However, the general trend saw a move away from concerted music, alongside an increasing preference for simpler music that could be sung by congregation and choir.⁹⁴ New policies in the 1760s and 1770s (from Empress Maria Theresa and her son Joseph II) reflected shifting philosophical and political ideas, and ultimately a gradual weakening of the influence of

⁸⁹ Rushton, *The New Grove Guide to Mozart and His Operas*, 18. See also Rosen, *Classical Style*, 302–3 regarding Mozart and the construction of finales.

⁹⁰ Rosen, *Classical Style*, 321.

⁹¹ That said, Rushton argues that his impact inspired no direct imitation: “While Mozart’s influence was widespread, composers took what they needed.... [but] from a modern perspective, there seems to have been surprisingly little imitation of Mozart’s dramatic methods. His transmutation of the sonata into a vehicle for drama may appear his most radical achievement; yet it was not much developed even by Beethoven in the vocal numbers of *Fidelio*.” Rushton, *Mozart and His Operas*, 26.

⁹² Rosen, *Classical Style*, 366.

⁹³ Reinhard G. Pauly, *Music in the Classic Period*, 4th ed. (Upper Saddle River, NJ: Prentice-Hall, Inc., 2000), 217.

⁹⁴ Stephen Rose, “Lutheran Church Music,” in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2009), 155–59. Downs asserts that the Lutheran emphasis on the word (with music playing a less prominent role) in part resulted in the decline in Protestant church music after mid-century. Downs, *Classical Music*, 175.

the Church in Catholic lands.⁹⁵ Nevertheless, church music was actively cultivated in Vienna for the remainder of the century. As Charles Burney described in 1772, “there is scarce a church or convent in Vienna, which has not every morning its *mass in music*.”⁹⁶

Given the inherent conservative style of most sacred music, the emergence of the *galant* style created a point of tension with the established traditions and complexity of Baroque contrapuntal writing in sacred genres. As Downs suggests, “The changes taking place in music itself also mitigated against the creation of an appropriate style for use in church,” while fundamentally “at the heart of the *style galant* was the notion that music should correspond to the ideals of a secular society.”⁹⁷ Thus, Classical composers faced two very different solutions: (1) either to perpetuate the highly contrapuntal *stile antico* of the previous generation (retaining, for instance, figured bass, fugal endings, canon, or other “learned” devices); or (2) to explore alternative, “modern” musical rhetoric (often by drawing inspiration from contemporary operatic styles).

The Mass

While Classical composers continued to produce a range of older sacred genres (including vespers, litanies, Marian antiphons, motets, etc.), the mass remained the most important genre, particularly in Catholic Europe. Imperial Kapellmeister Johann Joseph Fux (1660–1741) exerted a lingering influence on Austrian mass composition, in part via his own numerous masses and motets in the *stile antico*, and partly due to his influential and widely studied treatise on counterpoint—*Gradus ad Parnassum* (1725).⁹⁸ Further influence derived from Georg Reutter (Kapellmeister in charge of sacred music after the death of Fux, and who later taught Joseph and Michael Haydn). Thus, musical features of the *stile antico* lived on to the end of the eighteenth century.⁹⁹

Forms and structures in Mass movements (including the five core movements—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) are largely dependent on text and meanings, though earlier traditions continued to govern: for instance, longer texts such as the Gloria and Credo were still typically divided into subsections (in alignment with the “Neapolitan” or “cantata mass” style), while composers also perpetuated the established reliance on large orchestral forces and solo arias (the latter an indicator of the lingering Italian influence, even in Vienna¹⁰⁰). While Classical

⁹⁵ Downs, *Classical Music*, 173.

⁹⁶ As quoted in Rice, *Music in the Eighteenth Century*, 116. Catholic traditions in southern Germany and Austria maintained that music was integral not only to masses on Sundays, but was required for a multitude of other religious holidays, saints’ days, and even state events such as births, coronations, or installations of dignitaries. See also Jen-Yen Chen’s discussion of the role of the Viennese court in relation to Catholic church music: Jen-Yen Chen, “Catholic Sacred Music in Austria,” in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2009), 59–112.

⁹⁷ Downs, *Classical Music*, 170.

⁹⁸ For instance, both Mozart and Haydn studied *Gradus ad Parnassum*.

⁹⁹ Chen discusses the the lingering influence of Fux, Reutter, and the *stile antico* in the latter half of the eighteenth century. Chen, “Catholic Sacred Music,” 74–79.

¹⁰⁰ Pauly, *Music in the Classic Period*, 223. This is especially true with Mozart, whose Masses date from 1768–80 and show a strong Neapolitan influence, as well as his prominent “operatic leanings.” For further discussion see

composers continued to incorporate fugal sections, for instance, they increasingly assimilated elements derived from operatic vocal styles merged with simultaneous developments in symphonic and concerto writing by the latter third of the century. Notably, Mozart's fifteen complete mass settings (and numerous partial masses or individual movements) from 1768–1780 reveal his "operatic leanings."¹⁰¹ While in Salzburg, Mozart predominantly favored the *missa brevis*,¹⁰² though Haydn's fifteen complete mass settings comparatively vary in terms of length and resources.¹⁰³

Mozart's time in Vienna in the 1780s coincided with the era of Josephinism and a marked curtailment of the political and financial power of the Church.¹⁰⁴ As a result, these reforms resulted in a gap in Mass composition of nearly a decade (from both Mozart and Haydn), though of course Mozart returned to Mass composition in 1791 for his *Requiem*, K. 626. In response to the interests in sacred music of Prince Nicholas II (and Haydn's new duties for Esterházy), Haydn likewise returned to Mass composition in 1796, completing his six final "solemn masses." Compared to their earlier models, these works are significantly larger in scale, incorporating obvious symphonic structures and orchestration like that found in the twelve "London" symphonies of the 1790s.¹⁰⁵

By comparison, Beethoven only completed two Mass settings: the Mass in C, Op. 86 (1807—as a commission from Haydn's patron, Prince Nicholas II), and the *Missa Solemnis*, Op. 123 (1823—intended for the installation of Archbishop Rudolph as archbishop of Olmütz in 1820). A

James W. McKinnon, et al., "Mass," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/45872>.

¹⁰¹ Additionally, Mozart composed numerous other Mass movements or partial Mass settings, as well as many other short sacred works; these include: cantatas, litanies, vespers antiphons (e.g., K. 321 and K. 339), free-standing Kyries, soloistic motets (such as *Exsultate, jubilate*, K. 165), and other choral works such as the *Ave Verum*, K. 618. See H. C. Robbins Landon (Ch. 8 "Mozart's Requiem and the Viennese Classical Mass") in H. C. Robbins Landon, *Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven* (London: The Cresset Press, 1970), 82–122.

¹⁰² A term which "refers to a four- or five-movement setting of the Ordinary that was highly abbreviated. Abbreviation was sometimes achieved by the exclusion of portions of the text or by the simultaneous presentation of successive clauses." Lewis Lockwood and Andrew Kirkman, "Missa brevis," in *Grove Music Online* (Oxford University Press), accessed 25 September 2017,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/18782>. With the *missa longa* (or *solemnis*) all parts of the liturgy are sung.

¹⁰³ Like Mozart, Haydn also composed in various other sacred genres, including several settings of *Salve Regina*, two *Te Deum* settings, a *Stabat Mater*, and several motets. For further discussion of Haydn's Masses and sacred works see Ch. 6 "Haydn's Masses" in Landon, *Essays on the Viennese Classical Style*, 68–76; and Part VI (Part 3 – Church Music) in Rosen, *Classical Style*, 366–75.

¹⁰⁴ Pauly, *Music in the Classic Period*, 225–26.

¹⁰⁵ Although notably larger in scale, Haydn also emphasizes structural integration (with the Credo now divided into fewer subsections), while vocal soloists are used more prominently as an ensemble rather than as individuals. Intersections with symphony and concerto are evident in various ways: for instance, the Kyrie from the "Theresienmesse" closely resembles sonata form, as does the Kyrie from the "Paukenmesse," which also incorporates a slow introduction; by contrast, the "Nelsonmesse" reflects aspects of concerto form, with ritornello sections and a concertante approach to solo soprano writing. See Pauly, *Music in the Classic Period*, 227, for further discussion of Haydn's late masses.

brief inspection immediately reveals that these works are still far larger in scale than their predecessors, though arguably Beethoven still intended them for liturgical function. Rosen asserts that “It was left to Beethoven to reconcile the liturgical tradition with the classical style, and paradoxically by evading the problem altogether; both his masses are frankly concert pieces.”¹⁰⁶

Sacred music of the Classical era developed more slowly than its instrumental counterparts in the chamber and concert hall. Tied closely to established traditions of the *stile antico* and the contrapuntal complexity of the first half of the century, the Mass and other sacred genres slowly broke free from their comparatively conservative musical roots. It was with the late Masses of Haydn, Mozart, and Beethoven that operatic and symphonic idioms crept cautiously into sacred genres and spaces—consider, for instance, the soprano solo which comprises the first half of the Agnus Dei from Mozart’s Mass in C major, K. 317 (“Coronation”), or the points of ornate coloratura, vocal trills, virtuosic leaps, and cadenza passages that appear in the “Laudamus te” of the Mass in C minor, K. 427. Such examples illustrate the subtle merging of musical idioms drawn from the secular and the sacred, the dramatic and the divine.

The Oratorio

One additional sacred genre bears mentioning. Oratorio is “a sacred work for soloists, chorus, and orchestra on a large scale, neither liturgical nor theatrical, but intended for concert performance.”¹⁰⁷ That said, as a genre it falls rather awkwardly between style and intended function. In musical terms, Classical oratorio retains its roots in *opera seria* (with a predominant reliance on recitative, aria, and chorus). On the other hand, it typically features sacred texts and topics, though intended for performance in neither church nor theatre, but rather in the concert hall.¹⁰⁸ Haydn’s *Creation* (1798) and *The Seasons* (1801) are two notably sophisticated examples of the large-scale, late-Classical oratorio. However, despite its continued presence in the Classical era, the oratorio changed very little during the latter half of the eighteenth century, and the gradual decline of *opera seria* (the source of many of its musical idioms) paralleled the gradual decline of the oratorio as well.

¹⁰⁶ Rosen, *Classical Style*, 373. Despite their substantial scale, Beethoven clearly intended for these lengthy masses to be used as functional liturgical music.

¹⁰⁷ Denis Arnold and Nicholas Temperley, “Oratorio,” in *The Oxford Companion to Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4860>. With the founding of the Viennese Tonkünstlersocietät (1771) oratorios became part of concert life: “The re-orientations of Viennese musical culture that occurred over the successive reigns of Charles VI, Maria Theresa and Joseph II are nowhere more vividly embodied than in the oratorio.” Chen, “Catholic Sacred Music,” 82–83.

¹⁰⁸ That said, oratorios were occasionally staged, and under Maria Theresa’s rule they were featured at the Burgtheater (one of the two court theatres) during the Lenten season when drama and operas were forbidden. See also Howard E. Smither, “Oratorio,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20397>.

Classical Forms – Introduction

Closely aligned with the abovementioned genres are the formal templates (or better still, the procedures) that dominated the “period of common practice.” While some evolved from Baroque predecessors—for instance, relatively “static” binary or *da capo* forms—other, more “linear” forms such as sonata, had a lasting impact; the latter prominently manifested itself in countless solo, chamber, and orchestral guises. By extension, concerto, rondo, and various aria forms likewise provided additional frameworks suited to the development of Classical aesthetics and musical ideals. Most of these forms can be viewed as logical extensions of the underlying ideals of the period: symmetry, balance, and resolution—all outgrowths of the *galant* style and its underlying harmonic procedures surrounding the tonic-dominant polarity. As Rosen argues, “the simplest way to summarize classical form is as the symmetrical resolution of opposing forces.”¹⁰⁹

Variation

Common in the Baroque era, variation form/procedure continued to surface in various guises throughout the eighteenth century (though related procedures such as passacaglia and chaconne gradually became less common). “Like so many terms associated with musical form,” Caplin writes, theme and variations “can refer to an instrumental genre, a compositional procedure, or a formal category.... The basic plan is simple: a main theme, constructed as either a small ternary or a small binary, is followed by an indefinite number of varied repetitions.”¹¹⁰ Obviously, the structure of the theme—and by extension, the variations after it—depends on the underlying structure of the source material; this could be an original theme, or commonly, a familiar song or aria. Most Classical variations took one of two basic approaches: harmonic variations (wherein the underlying harmonic structure provided the basis for the resulting figuration), or melodic-outline variations (in which the theme’s melody or its basic outline served as the framework for the embellishing figuration, simplification, or rhythmic recasting).¹¹¹

Prior to Beethoven, most composers retained the original structure of the theme throughout each of the subsequent variations, which would typically number anywhere from six to twelve variations (consider, for instance, Mozart’s 12 Variations on “Ah, vous dirai-je maman,” K. 265). Such keyboard variations were one of the most common manifestations of variation form in the eighteenth century.¹¹² Although procedure varied somewhat, most composers would also

¹⁰⁹ Rosen, *Classical Style*, 83.

¹¹⁰ Caplin, *Classical Form*, 216–17. See Ch. 6 “Small Ternary” and Ch. 7 “Small Binary” in Caplin for further explanation of the features of these small-scale formal distinctions within larger formal structures.

¹¹¹ Elaine Sisman, “Variations,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29050>. By the early nineteenth century, Beethoven and other composers began exploring the possibilities for “characteristic variations,” wherein the underlying structure of the theme might be stretched and altered while changes in meter, tempo, texture, and character came to the forefront.

¹¹² And, at a time when embellishment formed an important part of public performance, pianist-composers such as Mozart or Beethoven often improvised variations for audiences, possibly only writing them down after the fact.

include a minor-key variation and/or an *Adagio* variation near the end, before a fast-paced final variation (and possibly additional coda) would bring the set to a close.

Keyboard variations remained popular until the end of the eighteenth century, though gradually came to be viewed as less “serious” a genre. As Momigny cautioned in 1806, “The art of varying a theme and the talent of embroidering a canvas [adding ornamentation] are not one and the same thing. The first demands more of science, the other, more of taste.”¹¹³ By this point variation form had found its way into multi-movement genres as well (e.g., sonata, string quartet, and symphony). Within multi-movement forms, variation most commonly appeared as slow movements: consider, for instance, the four variations that comprise the slow movement of Haydn’s String Quartet in C major, Op. 76, no. 3 “Emperor”: in each Haydn retains the theme—passed consecutively from 1st violin, to 2nd violin, to the cello, to the viola, before returning to the 1st violin in the final variation. Later examples such as Beethoven’s *Eroica* symphony (1803) more unusually incorporate variations into the finale.

***Da Capo* and Ternary Forms**

As three-part musical forms, both ternary and *da capo* are arguably “the most fundamental of musical forms, based on the natural principles of departure and return.”¹¹⁴ As Rosen acknowledges, the structurally identical outer pillars of a ternary ABA form are typically more substantial than the middle B section; by extension, a modal or other tonal juxtaposition often differentiates the B section, in addition to the fact that it frequently features a reduction of forces (as in the central section of a minuet and trio or in the middle section of a *da capo* aria).¹¹⁵ Both of the aforementioned forms were well-established prior to the Classical era, and each retained its fundamental formal and harmonic identity throughout the eighteenth century (even if the proportions increase by the final decades).¹¹⁶ Unlike a minuet, for instance, a *da capo* aria form fundamentally derives from the two-part poetic text,¹¹⁷ though as discussed above, in its strictest form it became less common as the century progressed, as opera composers turned to more sophisticated and nuanced formal principles.

¹¹³ Quoted in Ratner, *Classic Music*, 255.

¹¹⁴ W. Dean Sutcliffe and Michael Tilmouth, “Ternary form,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27700>. Caplin also emphasizes the importance of “small ternary form,” an underlying principle that often governs sub-sections within larger, full-movement forms (such as sonata, rondo, concerto, etc.), or even the theme of many variation movements. Caplin, *Classical Form*, 71.

¹¹⁵ Rosen emphasizes that the “identical” pillars (section A) are often identical structurally, if not thematically, since “the return of the A in an ABA schema was traditionally often decorated.” Charles Rosen, *Sonata Forms* (W.W. Norton & Co., 1980), 16. Note: *da capo* literally means “from the head,” indicating the return to the opening section of the movement. Jack Westrup, “Da capo,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07043>.

¹¹⁶ *Ibid.*, 17. Rosen notes that this structural expansion results in part from a gradual “invasion” of sonata principle within the basic ternary configuration of a minuet or a *da capo* aria.

¹¹⁷ See Ratner, *Classic Music*, 272–73 for Koch’s 1802 account of the full (or “grand”) *da capo* aria structure; see also Ratner, 276–77 for a comparison between this and “compressed” *da capo* form; as discussed below, the former relates more closely to first-movement concerto form, while the latter bears a closer resemblance to the tonal structure of sonata form.

Figure 1a. Full *da capo* form

Full <i>da capo</i>	A		B	A' (<i>da capo</i>)	
Key	I > V	V (X) > I	(X)	I > V	V (X) > I
Themes	a b	a b	c	a b	a b

Figure 1b. Compressed *da capo* form

Compressed <i>da capo</i>	A		B	A' (<i>da capo</i>)	
Key	I > V		(X)	I > V	
Themes	a b	c		a b	

While most other Baroque dances (typically binary) had faded along with the suite—the ternary minuet and trio (and later, scherzo and trio) lived on in its new manifestation within quartets, symphonies, and so forth.

Figure 2. Ternary form

Minuet	Trio	Minuet <i>da capo</i>
A	B	A
: a : : b a :	: c : : d c :	: a : : b a :

As shown above, the individual sections within the macro ternary configuration often consist of a rounded binary form.¹¹⁸ The scherzo (II. Allegro – Trio) from Haydn’s String Quartet in E-flat, Op. 33, no. 2 “The Joke,” illustrates the ternary formal delineation (and sub-sections) illustrated above. In somewhat less strict terms, the ternary ABA configuration also frequently underlies slow movements in sonatas, concertos, or symphonies, appearing at times as a modified sonata form, albeit without an independent development section. The slow movement (II. Adagio) of Mozart’s Piano Concerto in A major, K. 488 features a ternary structure that juxtaposes F-sharp minor in the outer sections and A major in the central section.

Sonata

In what is likely the most detailed account of all variant possibilities for sonata form (including as manifested in slow movements, ternary forms, rondos, concertos, and so forth), James Hepokoski eloquently asserts that sonata form “is neither a set of ‘textbook’ rules nor a fixed scheme. Rather, it is a constellation of normative and optional procedures that are flexible in their realization—a field of enabling and constraining guidelines applied in the production and interpretation of a familiar compositional shape.”¹¹⁹ Although difficult to define, sonata form is arguably the most important large-scale formal principle (or “shape”) to emerge in the eighteenth century.¹²⁰ Part of the problems with definitions is that sonata was not defined as a form until well into the nineteenth century: A. B. Marx first introduced the term “sonata form” in 1824.¹²¹ By contrast, most eighteenth-century theorists focused not on precise terminology, but rather on the motivation behind sonata form: the articulation and expression of musical ideas. As J. A. P. Schulz wrote in 1775, in “no form of instrumental music is there a better opportunity than in the sonata to depict feelings without [the aid of] words. . . . Aside from [symphony, concerto, and dances] there remains only the form of the sonata, which assumes [any or] all characters and every [kind of] expression.”¹²²

It is vital to establish that the fundamental motivation behind sonata—especially when viewed in eighteenth-century terms as a process rather than a concrete form¹²³—centers on the juxtaposition of two contrasting tonal areas (most often the tonic and dominant “polarity” that

¹¹⁸ As described by Schmidt-Beste, *The Sonata*, 95. Rounded binary is discussed further in the section below on sonata form. See also Caplin, Ch. 15 “Minuet / Trio Form,” for further discussion of the different binary and ternary configurations within the individual sections of a minuet movement. Caplin, *Classical Form*, 219–30.

¹¹⁹ James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 15. Rosen also argues that, while certain stereotypes emerged between 1750 and 1800, it has always been problematic to define as a form or principle; even by the 1780s, sonata was not yet a specific form, “but rather a set of scatter procedures” that all reflected a basic trajectory “away from tonic stability and back towards the resolution of dissonance.” Rosen, *Sonata Forms*, 155.

¹²⁰ Caplin, *Classical Form*, 195.

¹²¹ Marx’s description was published in the *Berliner Allgemeine Musikalische Zeitung* I (1824): 167. See Ch. 9 “Eighteenth-Century Views of Sonata Form” in Irving, *Mozart’s Piano Sonatas*, 99–110 for extracts from Marx, as well as previous descriptions by Schulz (1775), Forkel (1785), Koch (1802), and others. Additional examples are discussed in Ch. 2 “The Concept of ‘Sonata’ in Classic Writings” in Newman, *The Sonata in the Classic Era*, 19–42.

¹²² As quoted in Newman, *The Sonata in the Classic Era*, 23. Notably, Schultz’s account was later replicated and built upon in the writings of Türk and Koch.

¹²³ Rosen, *Classical Style*, 30.

underlies most Classical music and its forms). As Caplin writes, the subordinate key creates “a structural dissonance in relation to the first (the home key), one that is intensified throughout the development and is eventually resolved...in the recapitulation.”¹²⁴ This tonal juxtaposition has its roots in the tonic-dominant tonal movement that is similarly common to many Baroque binary forms.¹²⁵ For instance, many Baroque forms (particularly those based on dances such as the Allemande, Sarabande, Gavotte, Gigue, and so forth) consisted of either symmetrical or asymmetrical binary structures (see figures 3a and 3b below).

Figure 3a. Symmetrical binary form

A	B
I > > > > > > > > > V*	V > > > > > > > > > I
: a :	: a :
> (increase in tension)	> (decrease in tension)

*Note: in a minor key—often i > > > III

Figure 3b. Asymmetrical binary form

A	B
I > > > > > > V*	V > > ?? > > ?? > > > > > > > > I (vi?) (iv?)
: a :	: a :
> (increase in tension)	(flat side balance) > (decrease in tension)

Closely related, and as an intermediary precursor to sonata “form,” rounded binary features a reintroduction of thematic material at the close of the second half. Thus, while the fundamental form is binary, an underlying three-part delineation emerges (see figures 4a and 4b).

¹²⁴ Caplin, *Classical Form*, 195. See also Ratner, *Classic Music*, 217–18.

¹²⁵ Although as Rosen warns, the complexity of sonata “cannot be written as a gradual process towards the nineteenth-century model.” Rosen, *Sonata Forms*, 146. Note that the four manifestations of binary form presented here are not intended to represent the teleological development of sonata form. Rather, each continued as alternative possibilities throughout the eighteenth century, albeit with a gradual preference for the latter two emerging after mid-century.

Figure 4a. Rounded binary form

A	B
I > > > > > > > V	V > > ?? > > ?? > > I-----I (vi?) (iv?)
: a :	: a a :
> (increase in tension)	(flat side balance) > (resolution/release)

Figure 4b. Rounded binary form (with “rhyming termination”)

A	B
I > > > > > V ----	V > > ?? > > ?? > > I-----I----- (vi?) (iv?)
: a (b) :	: a a (b) :
> (increase in tension)	(flat side balance) > (resolution/release)

Lastly, composers arrived at the fully-developed sonata form, in which a combination of large-scale dissonance and thematic working coalesced into the Classical sonata principle (figure 5).

Figure 5. Sonata form

A	B
I ----> > > V -----	V > > ?? > > ?? > > I-----I----- (vi?) (iv?)
: a b :	: a/b/etc. a (b) :
> (increase in tension)	(flat side balance) > (resolution/release)
[EXPOSITION.....]	[DEVELOPMENT.....] [RECAPITULATION.....]

Like the form itself, the “terminology for the individual components of sonata form did not become established before the early twentieth century. Each term taken on its own is much older,

but came into being in a different context.”¹²⁶ As Figure 5 above shows, the three primary sections of sonata form include the exposition, development, and recapitulation.¹²⁷

The first part: typically, the exposition is comprised of a first (or primary) subject, followed by a transition (involving a modulation towards the contrasting key area—typically the dominant in a major key, or the mediant III in a minor-key sonata), and then the presentation of a secondary subject (or more relevantly, tonal area). By the end of the century, many (though not all) composers exploited both tonal and thematic contrast for the secondary subject, though it must be remembered that as a formal principle sonata is primarily grounded in tonal (rather than thematic) contrast, with composers such as Haydn frequently favoring a “monothematic” approach.¹²⁸ Lastly, some form of cadential or closing material (again, not necessarily an independent theme *per se*) brings the exposition firmly to a close.¹²⁹

The second part: although originally little more than a tonal retransition back towards the tonic, the development¹³⁰ section gradually increased in size and scale by the end of the century as composers sought to sustain the tonal dissonance “harmonically, thematically, and texturally...[as themes were] fragmented and combined in new ways and with new motifs...[while] the rhythm of the development section [was] in general more agitated, the periods less regular, the change of harmony more rapid and more frequent.”¹³¹ After this, the latter half of the binary structure involves the recapitulation (which requires the return to the tonic and typically at least some part of the material from the exposition in its original form, followed by a final cadence on the tonic (and potentially additional cadential prolongation in the form of a coda—increasingly common towards the end of the century as development sections became longer and featured more remote tonal digressions).¹³² As an example of this principle in practice, see Mozart’s Sonata in F major, K. 332 (1778).

¹²⁶ Schmidt-Beste, *The Sonata*, 61. Compare, for instance, the diverse range of terms used to define the different sections (i.e., exposition, development, recapitulation) of sonata form as compiled in Schmidt-Beste, 64–65.

¹²⁷ As Caplin notes, “In its large-scale tonal and form-functional organization, sonata form is analogous to the small ternary form.” Caplin, *Classical Form*, 195.

¹²⁸ Rosen acknowledges that thematic contrast (i.e., a bold, rhythmic primary subject contrasted with a more lyrical secondary subject) is a natural outgrowth of the underlying tonal contrast and dramatic impulse inherent in the clearly articulated formal sections, and the dramatization of the underlying tonal trajectory. Thus it was only “natural for melodies of differing characters to occur. But the contrast of themes is not an end in itself, nor is the contrast of different sections of the movement... [only gradually did it become an] inevitable, if not invariable, part of the classical style.” Rosen, *Classical Style*, 80–82.

¹²⁹ Recall that the binary repetition of the two “halves” of the sonata form continued throughout the century, reminding us of the fundamental binary nature of what is often perceived as a three-part form (exposition, development, recapitulation). As Ratner emphasizes, part of the complexity of sonata form is this reliance on aspects of binary and ternary forms: as shown above, the two-part division “arises from its harmonic contour, represented by a movement away from the tonic and then an answering return to it. The *three-part* division rests upon thematic layout—*exposition*, *development*, and *recapitulation* of themes. The two-part harmonic division recognizes the *dynamic* aspect of the form, since it focuses upon harmonic periodicity; the three-part melodic division is *static*, concerned with identifying and placing themes.” Classical theorists tended to emphasize the bipartite arrangement, but also acknowledged the division of the second half into two distinct parts. Ratner, *Classic Music*, 220–21.

¹³⁰ Referred to in German as *Durchführung* = “through-leading,” or in Italian as *svolgimento* = “unfolding.”

¹³¹ Rosen, *Sonata Forms*, 104.

¹³² *Ibid.*

As mentioned previously, one of the most significant aspects of sonata form in the Classical era is the way in which it rapidly pervaded other single- and multi-movement genres and forms. In addition to “first-movement sonata form”—the principle described above—composers eventually assimilated sonata into ternary forms, minuets, slow movements, rondo (see below), concerto form (see below), aria form, and even large-scale sections of masses or operatic scenes.¹³³ Beethoven’s Piano Sonata in D minor, Op. 31, no. 2 provides a vivid example of sonata form by 1801: of the three movements, the first is a modified sonata form, the second a sonata form without development, and the third a sonata-rondo.

Concerto

Classical concerto form evolved from the Baroque concerto. As adapted by Classical composers the form retained the basic three-movement configuration, and in part is built on the underlying principle of Baroque ritornello form (see figure 6) with its characteristic juxtaposition of the tutti ensemble (or “ripieno”) and soloist(s) (or “concertino”).¹³⁴

Figure 6. Ritornello form

Ritornello (tutti)	Solo	Ritornello (tutti)	Solo	Ritornello (tutti)	Solo	Ritornello (tutti)
I	I > > >	V	V > > >	vi	vi > > >	I

With Classical concerto form, the transparency of ritornello procedure is affected by its merging with aspects of sonata principle and aria form (see figure 7).

¹³³ See Rosen, *Sonata Forms*, 99–100, for a more detailed assessment of what he identifies as the four primary ways that sonata principle pervades other movements and formal types.

¹³⁴ As derived from the word “ritorno” (meaning “return”) ritornello form was adapted to concerto form starting shortly after 1700, and as a basic concept underlies Classical concerto form as well. Michael Talbot, “Ritornello,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23526>. That said, composers in the late Baroque period “cultivated various kinds of concertos, including the concerto grosso, ripieno concerto, double concerto, and solo concerto”; in the Classical period the solo concerto emerged as the “preeminent concerto type.” Caplin, *Classical Form*, 243.

Figure 7. Concerto (first movement) form

Tutti	Solo	Tutti	Mixed	Solo/Mixed	Tutti
I	I > > > V	V	V > ? > ?	I I	I
Introduction	Exposition	Development		Recapitulation	

As shown above, the similarity between the Classical concerto and sonata form is most evident in the juxtaposition of tonic, dominant, and other unstable tonal areas as these define the primary sections of the form (with the solo sections corresponding with the exposition, development, and recapitulation of a sonata, though often in dialogue with the orchestra). As Rosen suggests, by the time of Mozart (i.e., by the 1770s) the concerto fundamentally “is an aria that has been affected (or contaminated) by ‘sonata form’ to the point of resembling it closely” (see figure 8).¹³⁵

Figure 8. Large-scale *da capo* aria form

Typical (<i>da capo</i>) Aria Form ca. 1730-60						
Rit 1	Solo 1	Rit 2	Solo 2	Rit 3	B section	<i>da capo</i>
A	A elaborated	A	A elaborated + coda	A	B	A A A A etc.
I	I > V	V	I	I	vi	I

The similarity is striking: the typical large-scale *da capo* aria form is fundamentally ternary (as described above), and it relates closely to concerto form in the clear alternation between ritornello and solo sections, while both forms “pit individual against mass, solo against tutti.”¹³⁶

¹³⁵ Rosen, *Classical Style*, 51. Rosen also maintains that the relationship between sonata and concerto was reciprocal: “Sonata is less a form or set of forms than a way of conceiving and dramatizing the articulation of forms: concerto is a special kind of articulation. For some of the techniques of articulation, sonata style is directly indebted to the concerto. In turn, the articulations of concerto form are transformed by sonata style, ordered, balanced, and given new power.” Rosen, *Sonata Forms*, 97.

¹³⁶ Rosen, *Sonata Forms*, 71. Consider, for instance, the formal design of an aria such as “Martern aller Arten” from *Die Entführung aus dem Serail*, which parallels the principles of ritornello and the “double exposition” outlined above. For further discussion of the relationship between the “dramatic dialogue” found in Mozart’s opera and his piano concertos, see Ch. 5 “From Opera to Concerto to Opera (1780–1787)” from Simon P. Keefe, *Mozart’s Piano Concertos: Dramatic Dialogues in the Age of Enlightenment* (Woodbridge: The Boydell Press, 2001), 101–41.

One fundamental difference between sonata and concerto forms, of course, is the “double exposition” (necessarily remaining in the tonic) and the closing ritornello, the requisite “textural frame” for the opening and closing of the movement, which ensure that the orchestra “is not reduced to an exclusively accompanimental role.”¹³⁷ Individual concertos vary somewhat, but most follow the basic alternation of ritornello and solo sections identified above, with the final tutti section typically interrupted by a cadenza¹³⁸ before the closing cadence.

By comparison, the second and third movements of a concerto are often less formally complex: the slow movements may resemble a lyrical aria, and like a symphony, will often appear as a large-scale ternary or sonata-like structure (albeit usually without development), or possibly as two-part song form, or even theme and variations (or at times may feature an adapted version of first-movement concerto form as described above). By contrast, finale movements tend to employ either a rondo or sonata-rondo structure (though adapted to the virtuosic context of a concerto by incorporating opportunities for one or more cadenzas).¹³⁹

Rondo

Comparatively more transparent in formal design (i.e., in relation to sonata or concerto forms), a rondo (see figure 9) consists of a variable number of sections, “the first of which (the main section or refrain) recurs, normally in the home key, between subsidiary sections (*couplets*, episodes) before returning finally to conclude, or round off, the composition (*ABAC ... A*).”¹⁴⁰ While the number of sections may vary, there will be two or more contrasting passages that explore different tonal areas and thematic ideas. Classical rondos most commonly appear in the guise of a five-part rondo (ABACA), though numerous other configurations are possible (including, for example, ABACABA and ABACADA).¹⁴¹

¹³⁷ Caplin, *Classical Form*, 243.

¹³⁸ The cadenza serves two functions: to set up the final cadential arrival “by means of an emphatic dominant gesture” (traditionally built over a 6/4 chord), and secondly, “to allow the soloist some scope for the display of his technical skill and invention” (which, in drawing out the dominant, the harmony may also introduce parentheses and digressions that serve as large-scale ornamentations of the underlying dominant harmony). See Ratner, *Classical Music*, 305.

¹³⁹ In *Mozart’s Piano Concertos*, John Irving provides a detailed account of the formal principles in all three movements of concerto form (using Mozart’s piano concertos as the principle model): see Ch. 3 “Movement Forms I: First Movements” (32–59); Ch. 4 “Movement Forms II: Slow Movements” (60–72); and Ch. 5 “Movement Forms III: Finales” (73–92). See also Ch. 17 “Concerto Form” in Caplin, *Classical Form*, 243–251, for further examples and explanation of the individual sub-sections within the first-movement form.

¹⁴⁰ Malcolm S. Cole, “Rondo,” in *Grove Music Online* (Oxford University Press), accessed 25 September 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787>.

¹⁴¹ Caplin, *Classical Form*, 231.

Figure 9. Rondo form

A	B	A	C	A	D	A
I (e.g.)	V	I	IV	I	vi	I

While numerous composers—including, for instance, C. P. E. Bach and Mozart—composed independent, free-standing rondos (often as solo keyboard works), they more commonly exploited its potential most commonly within the context of multi-movement works (including solo sonatas, concertos, symphonies, string quartets, and other chamber genres). With the weight of multi-movement forms leaning towards the first-movement sonata structures, rondos often provided the necessary template for a fast and comparatively light-hearted finale movement. Consider, for instance, the structurally transparent finale of Haydn’s “Joke” Quartet, Op. 33, no. 2, in which the numerous recurrences of the A section prepare for the “punchline” in the movement’s unexpected coda.

And, while the sonata insinuated itself into concerto form (as discussed above), so too did it merge at times with the principles of rondo to produce a hybrid form known as sonata-rondo (see figure 10). While the standard 5- or 7-part rondos mentioned above tend towards sectional transparency, with clear cadential resolution punctuating the end of each, the sonata-rondo is typically more integrated than a conventional rondo.

Figure 10. Sonata-rondo form

A	B	A	C	A	B	A
I	V	I	? (varied)	I	I	I
= Exposition			= Development	= Recapitulation		

As Ratner acknowledges, “Apart from the discursiveness that carries the music from one stable section to another, the sections themselves take on the character of sonata-form key areas with complex thematic plans,” and, “there is often a rhyme of the first episode in the latter part of the form, corresponding to the return of the material in key area II in the sonata.”¹⁴² That said, Mozart often suppressed the third refrain to create an A B A C B A form, like that found in the finale of the Piano Concerto in A major, K. 488.

¹⁴² Ratner, *Classic Music*, 251. See also Ch. 16 “Rondo Forms” in Caplin, *Classical Form*, 235–41.

Other Forms and Procedures

It would be a mistake to limit a discussion of Classical forms solely to the aforementioned—and arguably quite influential—genres. Most composers relied at times on other formal principles as well. Some of these, such as strophic or refrain forms, binary forms, and so forth carried over from the Baroque era.

Several formal approaches, however, did not rely on the periodic templates that characterize the Classical forms discussed above. For instance, stand-alone keyboard works were often conceived as free forms or fantasies based upon an improvisatory impulse, thereby resulting in the juxtaposition of an indeterminate number of sections, tonal areas, figuration, and textures. In the realm of opera, “text-driven forms” remained a necessary approach to recitatives or even ensemble scenes. And, one must bear in mind that Classical composers still employed forms that, like variation, are more process than form (e.g., fugue).¹⁴³

Lastly, as noted above, as the “static” *da capo* form decreased in usage, a multitude of other aria forms took its place. Composers such as Mozart rarely relied on a strictly conventional *da capo* form, and instead exploited all available forms in response to the dramatic situation and emotional state of the character. This included everything from the single-section cavatina (often to capture a single state of mind), hybrid binary forms and sonata-like structure (often to draw out a complex of emotions, possibly left unresolved at the end of the aria), ternary forms (to emphasize two contrasting emotional states, though often more extended when compared to *da capo* form), the sectional rondò (or rondeau, featuring the alternation of tonic areas and contrasting episodes and even varied tempi), and multi-sectional structures (often to capture the unfolding of complex emotional states, and typically concluding in a faster section).

Conclusion

The Classical era gave rise to significant developments in the forms and genres that have become the cornerstone of the Western musical canon. On one hand, this was the age of the sonata, the symphony, the string quartet—each of which had a lasting impact on the course of Western art music. Nonetheless, this was also an era in which opera diversified, reaching out to wider audiences through a blending of serious and comic styles, and a new accessibility of language and dramatic impact. And, with the emergence of the public concert hall music acquired a new place within society, while music’s evolving functions witnessed a growing divide between amateur and professional music-making. Though rooted firmly in the reactionary *galant* style of the early-eighteenth century, the musical developments over the course of the period ultimately achieved a complex cross-fertilization amongst styles, idioms, and sub-genres by the early nineteenth century.

¹⁴³ See Ratner, *Classic Music* and Caplin, *Classical Form* for further explanation of these less prominent formal principles in the Classical era.

Out of this context emerged several new genres, the molds into which composers poured the diverse idioms and rhetorical gestures that comprised the multifaceted Classical “style.” By extension, Classical forms likewise evolved as an embodiment of the era’s quest for reason, logic, balance, symmetry, and transparency—coalescing as counterpoint to the dramatic social and political revolutions of the late eighteenth and early nineteenth centuries. This was an age of idealized political philosophy, an era characterized by revolutionary unrest and the redistribution of governing power, but ultimately an era in which music making increasingly became an activity by the people and for the people.

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Domestic Genres: Solo and Chamber Works

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J. C. Bach, Sonata in D major, Op. 5, no. 2
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Ludwig van Beethoven, Piano Sonata in D minor, Op. 31, no. 2 "Tempest"
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Ludwig van Beethoven, String Quartet Op. 18, no. 4
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Ludwig van Beethoven, String Quartet Op. 18, no. 6
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Franz Joseph Haydn, Sonata in C minor, H.XVI:20
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Franz Joseph Haydn, String Quartet in B-flat major, Op. 1, no. 1
http://www.armusicanthology.com/anthology/Default.aspx?music_id=598

Franz Joseph Haydn, String Quartet in E-flat major, Op. 33, no. 2
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Wolfgang Amadeus Mozart, Sonatas for Piano and Violin in D major, K. 306
[http://www.imslp.org/wiki/Violin_Sonata_in_D_major,_K.306/3001_\(Mozart,_Wolfgang_Amadeus\)](http://www.imslp.org/wiki/Violin_Sonata_in_D_major,_K.306/3001_(Mozart,_Wolfgang_Amadeus))

Wolfgang Amadeus Mozart, String Quartet in G major, K. 387
[http://imslp.org/wiki/String_Quartet_No.14_in_G_major,_K.387_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/String_Quartet_No.14_in_G_major,_K.387_(Mozart,_Wolfgang_Amadeus))

Johann Friedrich Reichardt, “Kennst du das Land”
http://www.armusicanthology.com/anthology/Default.aspx?music_id=529

Public Genres: Symphony and Concerto

J. C. Bach Concerto in C major, Op. 7, no. 1
[http://imslp.org/wiki/6_Keyboard_Concertos,_Op.7_\(W.C.55-60\)__\(Bach,_Johann_Christian\)](http://imslp.org/wiki/6_Keyboard_Concertos,_Op.7_(W.C.55-60)__(Bach,_Johann_Christian))

Ludwig van Beethoven, Symphony no. 1, Op. 21
[http://imslp.org/wiki/Symphony_No.1,_Op.21_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.1,_Op.21_(Beethoven,_Ludwig_van))

Ludwig van Beethoven, Symphony no. 3 in E-flat major, Op. 55 “*Eroica*”
[http://imslp.org/wiki/Symphony_No.3,_Op.55_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.3,_Op.55_(Beethoven,_Ludwig_van))

Franz Joseph Haydn, Symphony no. 4 in D major
[http://imslp.org/wiki/Symphony_No.4_in_D_major,_H.I:4_\(Haydn,_Joseph\)](http://imslp.org/wiki/Symphony_No.4_in_D_major,_H.I:4_(Haydn,_Joseph))

Franz Joseph Haydn, Symphony no. 26 in D minor “Lamentatione”
[http://imslp.org/wiki/Symphony_No.26_in_D_minor,_Hob.I:26_\(Haydn,_Joseph\)](http://imslp.org/wiki/Symphony_No.26_in_D_minor,_Hob.I:26_(Haydn,_Joseph))

Franz Joseph Haydn, Symphony no. 104 in D major “London”
http://www.armusicanthology.com/anthology/Default.aspx?music_id=451

Wolfgang Amadeus Mozart, Concerto in A major, K. 488
I. Allegro
http://www.armusicanthology.com/anthology/Default.aspx?music_id=710

II. Adagio
http://www.armusicanthology.com/anthology/Default.aspx?music_id=711

III. Allegro assai
http://www.armusicanthology.com/anthology/Default.aspx?music_id=712

Wolfgang Amadeus Mozart, Symphony no. 25 in G minor, K. 183

http://www.armusicanthology.com/anthology/Default.aspx?music_id=663

Wolfgang Amadeus Mozart, Symphony no. 41 in C major, K. 551 “Jupiter”

[http://imslp.org/wiki/Symphony_No.41_in_C_major,_K.551_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Symphony_No.41_in_C_major,_K.551_(Mozart,_Wolfgang_Amadeus))

Giovanni Battista Sammartini, Symphony in F major (J-C 36)

Johann Stamitz, Symphony in E-flat major, Op. 11, no.3

Opera and the Theatre

Christoph Willibald Gluck, *Orfeo ed Euridice*

Act I, scene 1

Chorus: “Ah, se intorno a quest’urna funestra” (Chorus and Orfeo)

Aria: “Chiamo il mio ben così” (Orfeo)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=454

Act II, scene 1

Chorus: “Chi mai dell’Erebo fra le caligini” (Chorus of the Furies)

Aria with chorus: “Deh, placatevi con me” (Chorus of the Furies and Orfeo)

Act II, scene 2

Arioso: “Che puro ciel! Che chiaro sol!” (Orfeo and Chorus)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=455

Act III, scene 1

Recitative: “Qual vita e questa mai (Euridice)

Aria: “Che fiero momento” (Euridice)

Aria: “Che farò senza Euridice?” (Orfeo)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=456

Wolfgang Amadeus Mozart, *Don Giovanni*

Act I, scenes 1–5

No. 1 – Introduction: “Notte e giorno faticar” (Leporello, Donna Anna, Don Giovanni, Commendatore)

No. 2 – Accompanied recitative and duet: “Ma qual mai s’offre, oh dei! ... Fuggi, crudele, fuggi!” (Donna Anna, Don Ottavio)

No. 3 – Aria: “Ah! chi mi dice mai” (Donna Elvira, Don Giovanni, Leporello)

No. 4 – Aria: “Madamina, il catalogo è questo” (Leporello)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=452

Act I, scene 16

No. 12 – Aria: “Batti, batti o bel Masetto” (Zerlina)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=611

Act I, scene 17

No. 13 – Act I Finale

http://www.armusicanthology.com/anthology/Default.aspx?music_id=645

Act II, scene 7

No. 19 – Sextet: “Sola, sola, in buio loco” (Donna Elvira, Leporello, Don Ottavio, Donna Anna, Zerlina, Masetto)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=686

Giovanni Battista Pergolesi, *La serva padrona*

http://www.armusicanthology.com/anthology/Default.aspx?music_id=453

See in particular:

No. 10 – Recitative: “Ah, quanto mi” (Serpina, Uberto)

No. 11 – Aria: “Son imbrogliato io già” (Uberto)

Church and Sacred Music

Ludwig van Beethoven, Mass in C, Op. 86

[http://imslp.org/wiki/Mass_in_C_major,_Op.86_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Mass_in_C_major,_Op.86_(Beethoven,_Ludwig_van))

Franz Joseph Haydn, *The Creation (Die Schöpfung)*, H.XXI:2

[http://imslp.org/wiki/Die_Sch%C3%B6pfung,_Hob.XXI:2_\(Haydn,_Joseph\)](http://imslp.org/wiki/Die_Sch%C3%B6pfung,_Hob.XXI:2_(Haydn,_Joseph))

Franz Joseph Haydn, Mass in D minor: *Missa in angustiis*, H.XXII:11 “Nelsonmesse”

[http://imslp.org/wiki/Mass_in_D_minor,_Hob.XXII:11_\(Haydn,_Joseph\)](http://imslp.org/wiki/Mass_in_D_minor,_Hob.XXII:11_(Haydn,_Joseph))

Wolfgang Amadeus Mozart, Mass in C, K. 317 “Coronation” IMSLP

[http://imslp.org/wiki/Mass_in_C_major,_K.317_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Mass_in_C_major,_K.317_(Mozart,_Wolfgang_Amadeus))

Wolfgang Amadeus Mozart, Requiem in D minor, K. 626

[http://imslp.org/wiki/Requiem_in_D_minor,_K.626_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Requiem_in_D_minor,_K.626_(Mozart,_Wolfgang_Amadeus))

Variation Form

Ludwig van Beethoven, Symphony no. 3 in E-flat major, Op. 55 “*Eroica*” (IV. Finale. Allegro molto)

[http://imslp.org/wiki/Symphony_No.3,_Op.55_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.3,_Op.55_(Beethoven,_Ludwig_van))

Franz Joseph Haydn, String Quartet in C major, Op. 76, no. 3 “Emperor” (II. Poco adagio; cantabile)

http://www.armusicanthology.com/anthology/Default.aspx?music_id=596

Wolfgang Amadeus Mozart, 12 Variations on “Ah, vous dirai-je maman,” K. 265
[http://imslp.org/wiki/12_Variations_on_\"Ah,_vous_dirai-je_maman\",_K.265/300e_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/12_Variations_on_\)

Da capo and Ternary Forms

Franz Joseph Haydn, String Quartet in E-flat major Op. 33, no. 2 “The Joke” (II. Allegro – Trio)
http://www.armusicanthology.com/anthology/Default.aspx?music_id=596

Wolfgang Amadeus Mozart, Piano Concerto no. 23 in A major, K. 488 (II. Adagio)
http://www.armusicanthology.com/anthology/Default.aspx?music_id=711

Sonata Form

Ludwig van Beethoven, Piano Sonata in D minor, Op. 31, no. 2 “Tempest”
http://www.armusicanthology.com/anthology/Default.aspx?music_id=683

Wolfgang Amadeus Mozart, Sonata in F major, K. 332
http://www.armusicanthology.com/anthology/Default.aspx?music_id=697

Concerto Form

Wolfgang Amadeus Mozart, Piano Concerto in A major, K. 488 (I. Allegro)
http://www.armusicanthology.com/anthology/Default.aspx?music_id=710

Rondo Form

Franz Joseph Haydn, String Quartet in E flat major Op. 33, no. 2 “The Joke” (III. Finale. Presto)
http://www.armusicanthology.com/anthology/Default.aspx?music_id=596

Wolfgang Amadeus Mozart, Piano Concerto in A major, K. 488 (III. Allegro assai)
http://www.armusicanthology.com/anthology/Default.aspx?music_id=712