

# Music History Lecture Notes

## Classical

1720 AD – 1815 AD

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# The Enlightenment

- 1720-1815
- Challenged the established system of thought and behavior
  - “The conviction that reason and knowledge could solve social and practical problems”
- Religion shifts emphasis
  - value on individual faith and practical morality (dignity of man)
  - people sceptical of religious authority
- The Masonic movement

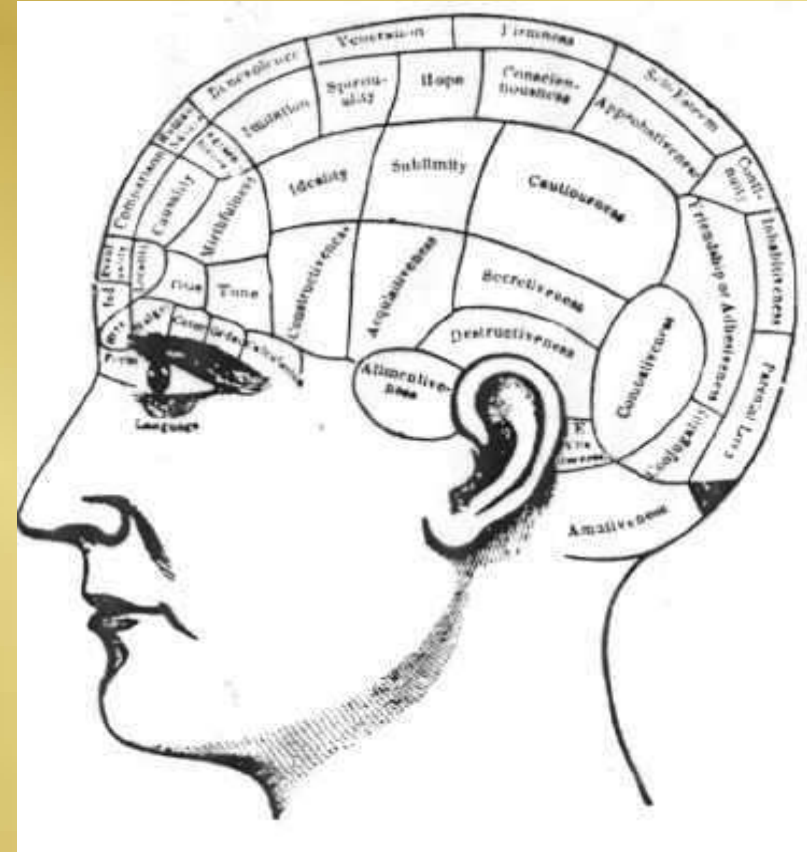


# The Enlightenment

- Individuals have a right to challenge the authority of the state
- Adoption of universal education
- Equality of all men (humanitarianism)
- Belief that “class” would go away
- The greatest happiness for the greatest numbers (Hutcheson)

# The Enlightenment

- Philosophy & Science gain importance
  - emphasis on reasoning from experience & careful observation
  - study of the human mind, emotions, social relations and organizations
  - birth of the industrial revolution (foundations for modern life)



# The Enlightenment

- Religion, philosophy, science, arts, education and government all judged by how they contributed to the well-being of the individual
- The highest good is the harmonious development of your inborn capacities



# Music Party by Watteau





# Painting of Children by Chardin





# Portraits by Greuze





# Paintings by Bouche





# Classical Architecture



# The 18th Century

- A cosmopolitan age
- Powerful alliances from inter-country marriages
- Foreign rulers abound (e.g. a German king of England)
- Artists traveled freely
- Peoples humanity was more important than nationality





 Europe in 1714. Europe as established by the Treaty of Utrecht.

# Freemasonry

- A fraternity built on humanitarian ideals and a longing for universal brotherhood
- Spread rapidly throughout Europe
- Many rulers and artists were members



# 18th Century Middle Class

- Pursuit of learning
- Love of Art
- Philosophy, science, literature and fine arts address the general public
- A modern audience for music emerges outside of the courts
- Music for amateurs is published in periodicals (magazines)



# 18th Century Musical Taste

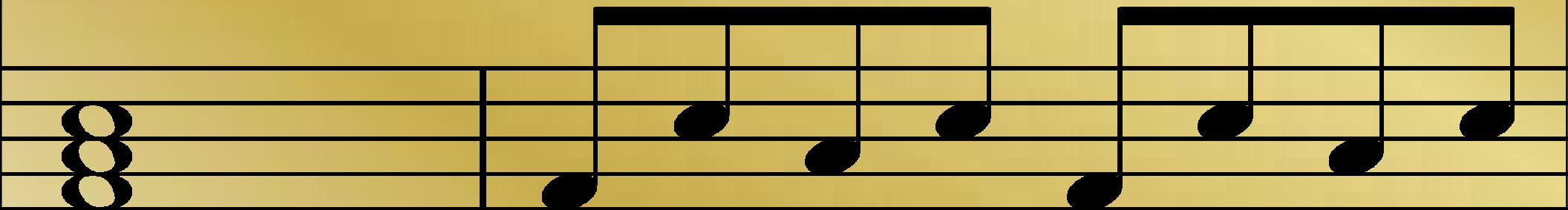
- “Today there is but one music in all of Europe... this universal language of our continent.” - Chabanon 1785
- Universal, Noble, Entertaining
- Expressive within the bounds of decorum
- Natural - free of technical complications (virtuoso ornamentation & trills)
- Immediately pleasing to a sensitive listener

# The Classic Period

- 1720-1800
- Overlaps the Baroque before and the Romantic after
- Focus on melody above all
- Less reliance on bass
- Fewer motives

# Alberti Bass

- Named for Italian composer Domenico Alberti (1710-1740)
- Breaking an underlying chord into a simple pattern of short notes to produce a discrete chordal background
- Used by the greatest composers of the time





# Non-opera Concerts are born

- Music comes to the middle class masses
- Called philharmonic societies
  - London Philharmonic society
  - Leipzig Collegium Musicum
    - Head by J.C. Bach (J.S.' youngest)
  - Gewandhaus (in Leipzig) has own orchestra

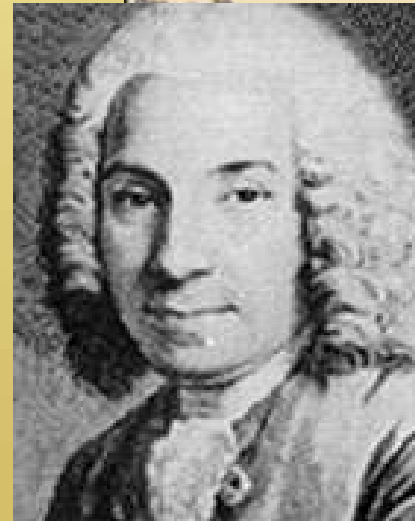


# Early Symphonies

- Around 1700 the overture assumed a 3 movement structure
  - Fast-slow-fast
    - Allegro - andante - minuet or gigue
  - Unconnected to the opera they introduce
- Played as independent pieces
- Instrumental
  - Instrumental music profited greatly from ideals of the Classic era
  - Text is no longer needed

# Mannheim Orchestra

- Top-notch orchestra organized by Elector of Mannheim
- Players mostly from Bohemia
- Under leadership of Johann Stamitz (1717-1757)
- Renown throughout Europe for its virtuosity
- The group actually rehearsed





# Mannheim Orchestra

- Instrumentation

- Strings
- 2 horns
- 2 oboes
- Clarinets (1st use)



- Innovations

- Pianissimo & Fortissimo
- Crescendo
- Mannheim Rocket
  - Quickly up the arpeggio or overtone series
- Mannheim Roll
  - Longer notes broken down into repeated 16ths

# Classical Masters

- The First Viennese school
- Mozart & Haydn
  - great deal in common
    - personal friends
    - practicing musicians (Haydn on violin and Mozart on Piano)
  - Carrers differed
    - Haydn died at 77, Mozart died at 35
    - Haydn worked contentedly under a patron, Mozart chose to become a free agent

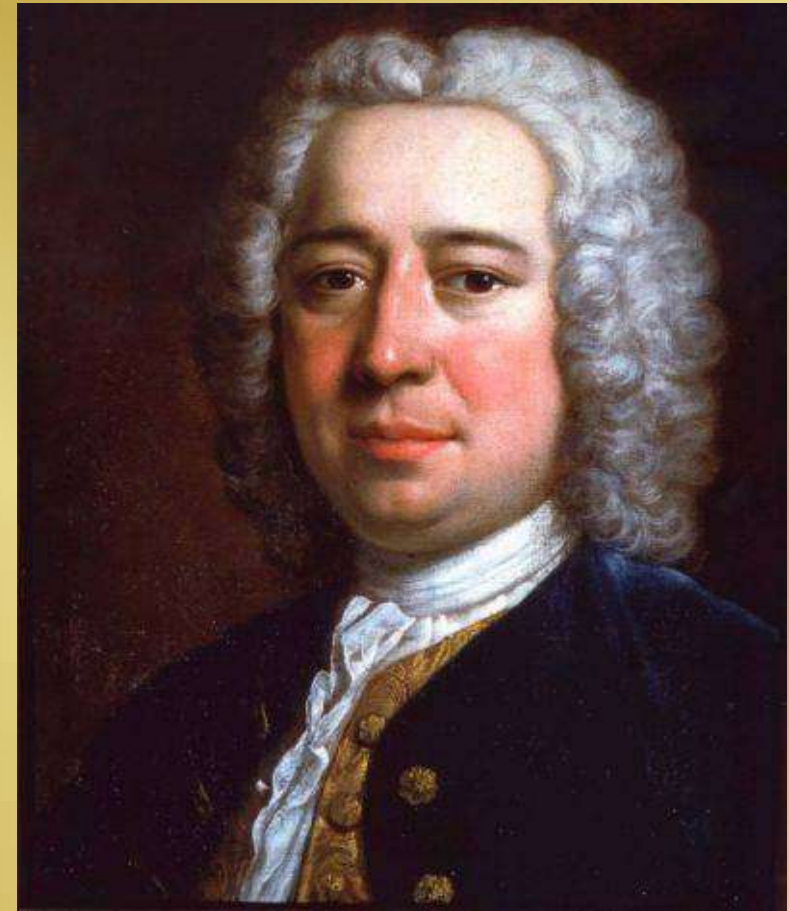
# Franz Joseph Haydn (1732-1809)



- “A modest, sincere and self controlled composer”
- Born in Rohrau (near the Hungarian Border)
- First training from his Uncle (whom he lived with)
- Choirboy at St. Stephan’s Cathedral in Vienna

# Franz Joseph Haydn (1732-1809)

- After voice change (18) supported himself as a freelance musician and teacher
- Introduced to upperclass (sub-royalty)
- Accompanist & assistant to singing teacher Nicola Porpora
- 1759 hired by Count Morezin to be a keyboard / violinist at his court





# Haydn 1761

- Haydn enters the service of Prince Paul Anton Eszterhazy
  - one of the most wealthy and powerful Hungarian families
  - A man devoted to music and art
- Paul's brother Nicholas took his title in 1762
- Haydn spent nearly 30 years composing for them

# The Eszterhaza

- A castle in Eisenstadt and Haydn's primary residence



# The Eszterhaza

- 2 theaters
  - opera and marionette
- 2 large music rooms



- Operas became weekly events with special Operas composed for notable visitors



# Haydn at the Eszterhaza

- Haydn had to:
  - Compose whatever the prince demanded
  - Direct the concerts
  - Train the musicians
  - Repair the instruments

Compose, Conduct  
Prepare, Repair
- Haydn's contract forbade him to sell or give away any compositions
- His removed position forced him to be original as he was not influenced by outside forces





# After the Eszterhaza

- He remained at Eszterhaza until Nicholas' death in 1790
  - Nicholas' son, Anton, disbanded, all musicians
- Haydn spent 2 years in London writing operas and numerous other works (including the 12 London symphonies)
  - Jan. 1791-July 1792
- Anton died while Haydn was in London, succeeded by Nicholas II, Haydn returned to the Esztherhaza with a much lighter job description
  - 1 mass a year for the Princesses name day
  - This allowed Haydn the freedom to compose as he pleased

# Haydn's Instrumental Music

- 104 symphonies



- Earliest symphonies in the standard 3 movement form
- Later adopts the new four movement
  - Allegro, Andante, Dance & Trio, Presto
- 285 sonatas
  - 50 for piano
  - Uses 3 movement standard fast - slow - fast
- A few concertos
- 80 string quartets

# Haydn's Vocal Music

- 20 operas
  - Haydn's operas were very popular in his day, but are rarely heard anymore
- 2 oratorios
  - The creation 1798
    - text from Genesis & Milton
  - The seasons 1801
- Masses were considered “too cheerful”



# Mozart (1756-1791)

- Johannes Chrysostomus Wolfgangus Theophilus Mozart
  - Theophilus = Beloved of God = Amadeus (Italian) & Gottlieb (German)
  - Born on the feast day of St. Chrysostomus
  - Wolfgangus was the maternal grandfather
- Born in Salzburg on Jan. 27, 1756
  - a Bavarian city with a long musical tradition
  - seat of an Archbishop within the German empire





# Wolfgang's Family



- Father: Leopold Mozart
  - in the archbishop's chapel and later was the assistant director
  - a composer of some ability and an author of a treatise on violin playing
- Mother: Anna Maria
- Older Sister: Maria Anna "Nannerl"
  - Close brother - sister relationship

# Mozart Child Prodigy

- From early childhood Mozart showed a prodigious talent for music
- Could play piano before he could walk
- Nannerl would practice, then Wolfgang would imitate
- His father dropped everything else to teach his son music
- Wolfgang was a keyboard virtuoso, but played remarkably well on the organ and violin



# Young Mozart's Show

- Showcasing their talents on tours through France, England, Holland, Italy, Vienna & Germany
- Over half of his time from 1762-1771 was spent on tour



- He would play prepared pieces, but also read concertos at sight, improvise variations, fugues and fantasias

# Mozart – Live & On Tour

- 1763-1766 Paris & London
  - Learns about concertos
- 1771-1773 Italy (two trips)
  - Learns about Opera
- 1773-1774 Vienna
  - Maria Theresa is Empress  
(later becomes Marie Antoinette)
  - Falls in love with a cousin
- 1777-1780 Mannheim & Paris
  - Accompanied by Mom, who dies in Paris



# Cosmopolitan Mozart

- Thanks to his father's excellent training and his many trips, Mozart became familiar with all music popular throughout Europe
- Mozart would often imitate and simultaneously improve works he had heard
- His work became a synthesis of the national styles



Leopold

# Mozart's Compositions

- First minuets at age of 5
- First symphony just before his 9th birthday
- First oratorio at 11
- First opera at 12
- Over 600 compositions during his short life
  - Listed & numbered chronologically by Ludwig von Kochel in 1862 - listed now as K#

IT SAYS ON THE BACK  
OF THIS RECORD THAT THE  
COMPOSER COULD PLAY THE  
PIANO AT AGE THREE.



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HE WROTE HIS FIRST  
SYMPHONY WHEN HE  
WAS FOUR.



THAT'S  
AMAZING.



12-6

WHEN I WAS  
FOUR, I THINK  
I WAS TOILET  
TRAINED.



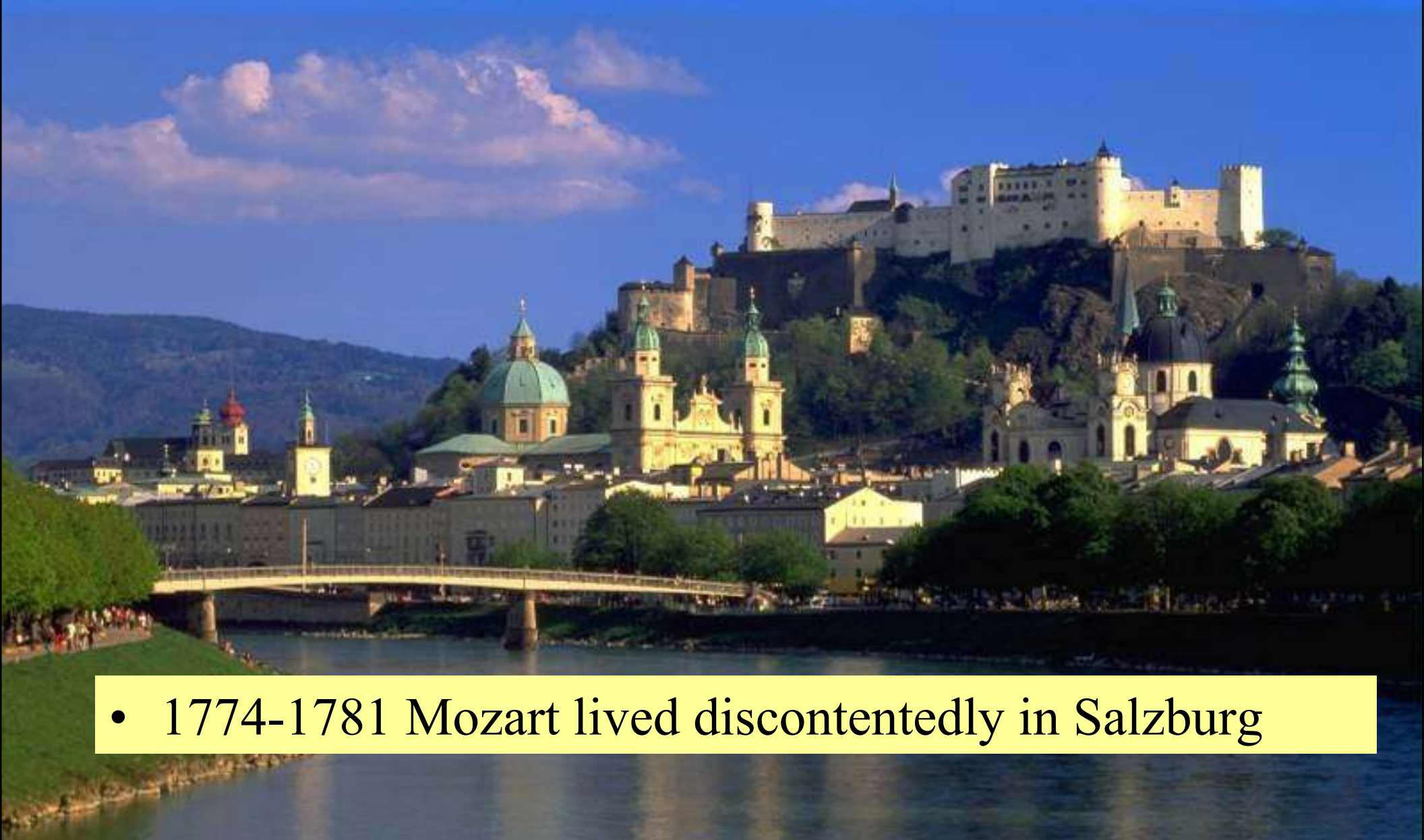
WATSON

# Mozart: The Early Years

- Until 1773 Mozart was completely under the tutelage of his father
  - a devoted mentor & friend
  - The father son relationship was interesting & complex
  - Father respected the young boy's genius and worked to secure a worth permanent position
- Wolfgang's travels left him thoroughly Italianized and unhappy with the limits of Salzburg



# Mozart: The Salzburg Years



- 1774-1781 Mozart lived discontentedly in Salzburg

# Mozart: The Salzburg Years

- 1777 took a trip with his mother to Austria, Mannheim & Paris.
  - His hopes for a prestigious position failed and his mother died 1778
- Desolate he returned to his hometown
- 1780-1781 Composes an opera in Munich

# The Vienna Years (1781-1791)

- Against his father's advice - Mozart quit his job in Salzburg and moved to Vienna in 1781
- Lived in an extra room with the cousin he loved
- He was idolized there both as a pianist & composer
- Led a busy life, but no permanent positions were offered.





# The Vienna Years (1781-1791)

- Was a “commercial” composer - he expected his music to be performed, enjoyed, and that he would make money from it

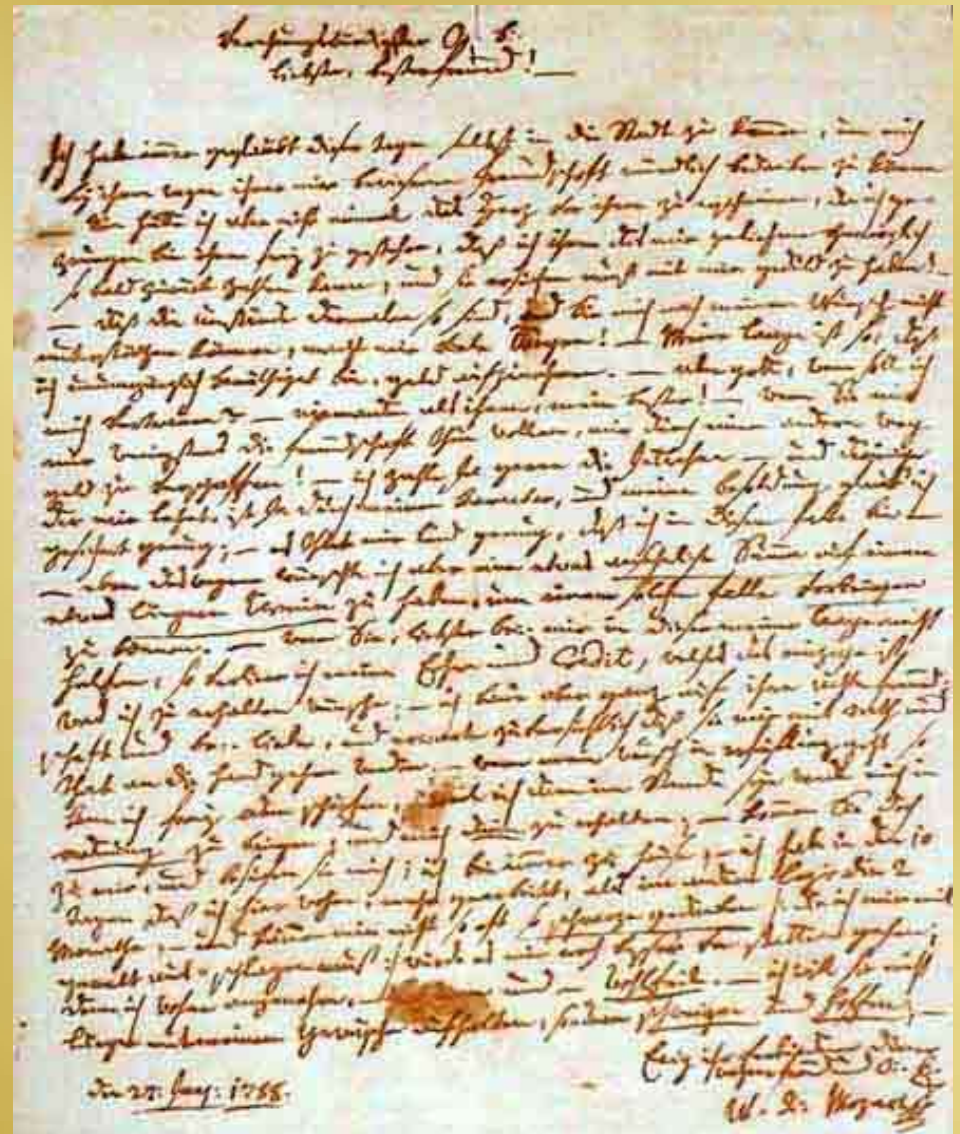


- Important works include: 13 piano sonatas, piano variations including *Ah, vous dirais-je maman* (K. 265) better known as *Twinkle, Twinkle Little Star*



# The Begging Years

- 1787 Leopold dies
- 1788-1791 wrote several “begging” letters to his fellow freemason Michael Puchberg of Vienna.
- Puchberg responded generously



# On Mozart



- The greatest natural musical genius ever to live
- Despite his talent, he lacked contemporary renown
- Personality
  - Social extravert
  - Manic depressive
  - Enjoyed the simple life

# The Mozart Effect

- The disputed belief that listening to certain complex pieces of music can make you smarter
- Students exposed to Classical music showed a short term (15 minute) improvement in Spatial-Temporal Reasoning
  - Two pieces of Mozart's music; Sonata for Two Pianos in D Major (K. 448) and Piano Concerto No. 23 (K. 488) showed this effect
- The longest term improvements were with children who actually learned to play music

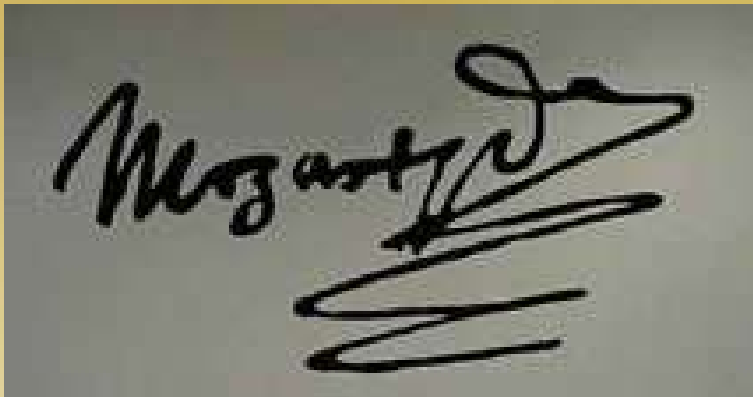
# Works & Influences

- Most of the works that made Mozart famous were written between the ages of 25 and 35
- His principal influences were Haydn and his study of J.S. Bach
- In 1785 Mozart published 6 string quartets dedicated to Joseph Haydn
  - The Haydn Quartets
  - Manuscript shows an unusual amount of revision and correction



# Mozart's Works - an overview

- 41 numbered symphonies
- 33 violin sonatas
- 19 piano sonatas
- 23 string quartets
- 8 trios
- 5 quintets
- Operas & Singspiels
- Concertos
  - 27 piano
  - 6 violin
  - 9 assorted
    - 4 harp
    - 1 clarinet
    - 1 oboe
    - 1 flute
    - 1 bassoon
    - 1 mixed



# Serenades & Divertimentos

- Composed mainly from 1770-1780
- Intended for garden parties and outdoor performances (weddings, birthdays and home concerts)
- Generally background music, but Mozart took them very seriously
- Most famous: Eine kleine Nachtmusik (K. 525)

# The Vienna Symphonies

- Mozart approached the symphony in his mature years with great seriousness
- Writing only 6 in the last 10 years (compared to 60 previous)
- #35 Haffner Symphony K. 385
  - For childhood friend Sigmund Hafner
- #36 Linz Symphony K 425
  - Typifies Mozart's late symphonies
- --#37
  - was written by Haydn's brother Michael
- #38 Prague
- #39 Eb
- #40 G minor
- #41 C Major - "Jupiter"



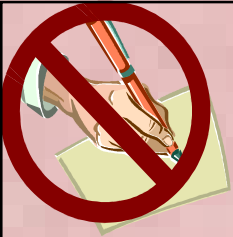
# Mozart's Operas

- Mozart preferred librettos that were not ambitiously poetic (simple stories)
- Le nozze di Figaro (K 492, 1786 Vienna)
  - Convictions of Italian Comic opera but with a new depth to the characters
    - Tension between classes
    - introduction of moral issues
  - Character development takes place in ensemble songs, not just arias



# Mozart's Operas

- Don Giovanni (K 527, 1787 Prague)
  - Drama giocoso
  - Took character of Don Juan seriously as a romantic character
- Die Zauberflute (K 620, 1791)
  - outwardly a singspiel (spoken dialogue)
  - Based on Masonic teachings



# Eine Kleine NOT Music by The Gashouse Gang as recorded by Those Guys!

- **If in tunes it's something hot you seek  
Try some eine kleine not musik**



• Mozart, when he was just a child  
Was really kind of wild, he was a prodigy  
And he was always thinking up a tune or writing  
down an opera or a symphony  
Wolfgang, was he rare, none compare, had a flair,  
didn't care for tedium  
So he wrote so many notes that some composers who  
were average thought him dumb  
But he didn't mind  
'Cause they weren't unkind  
They just could not see that he  
Was more than they could be  
Now everyone can see  
Like in his Opus 53 or in the Hafner Symphony  
Or when compared to Salieri  
Oh golly gee!

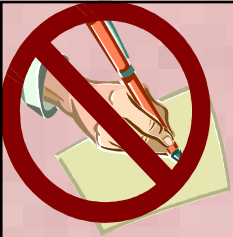


- **Here is sorta how one opera goes**  
**Even if you don't like opera (if you hate it)**  
**It is the story of the famous magic flute and**  
**you can see if you like it**  
**Then see, how you would rate it, first there's**  
**A prince who's being chased by**  
**A great big snake who's scared off**  
**By ladies who are singing**  
**One of the three is singing alto and the others**  
**are sopranos**



- **And then this guy with a birdcage enters and he's really looking strange  
He's all dressed up in feathers  
He sings about his love life  
The prince gives him a listen  
But really couldn't care less  
And then they all go off together in a big adventure  
And then they meet with a bunch of good guys who give them a magic flute  
Which wards off evil if you got the knack  
And will protect you if you play it right (if you're playing it in tune)  
Now we're ready for the real good part**





- **There's a queen who's evil through and through  
And a princess too good to be true**
- **The plot begins to thicken  
The queen is planning something  
The prince he loves the princess  
The queen sings lots of high notes**



- **The birdman is a chicken  
The queen rounds up her henchmen  
The prince is so courageous  
Will evil ever triumph?  
New characters are added  
And now it gets confusing  
There's priests and slaves and others  
And then this Moorish bad guy  
And now nobody knows what's going on  
Including us we're going crazy but then that's  
the way it goes  
It shows that opera can be fun  
But the ending's only just begun**



- **Our prince endures a lot of trials that go for miles  
and miles  
But don't you worry 'cause he's got the flute  
When he plays it good like he should  
All is well, 'specially in the orchestra  
Then the queen and all the baddies they get flustered  
'cause they know they'll never win  
If they try again  
For the wage of sin  
Is the fate of evil, gee  
If only they could see  
How happy they would be, the prince and princess  
faithfully  
Do you agree?**



- **Now we're ready for the end at last  
Don't you wish it had come faster? (please get on with it)  
It seems that good and evil have a showdown all  
complete with thunder  
And lightning  
And stuff**
- **The evil queen goes wacko  
The prince is always steadfast  
The queen can't seem to beat him  
When on the flute he's playing  
And he is on the side of justice truth and good and  
righteousness  
The queen and all of the bad guys vanquished and  
our heroes find success**



- **Now that the danger's over  
The prince and princess marry (here comes  
the bride)  
The birdman finds a girlfriend  
And everybody's happy  
'Cause good has triumphed over evil and the  
opera's finally done  
But then we find that the whole thing's  
allegory, Mozart having fun  
Just like he wrote 'em when he was a lad  
Because of all the talent that he had  
He got from his dad**





- **Try some Mozart if you're down  
You will never ever wear a frown  
Far and wide he is renowned  
You should put some on your stereo today**
- **There are so many things that you can choose  
to play  
They're all arranged by numbers and they  
start with "k"  
So get a record or CD right away!**

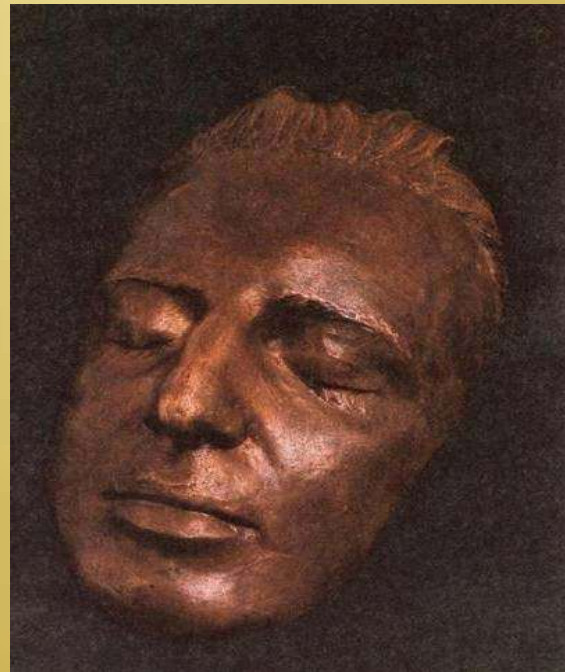
# Mozart's Church Music

- Both Leopold and Wolfgang held appointments with archbishops
  - Natural to compose church music
- Last work: The requiem K. 626
  - commissioned by Count Walsegg
  - Unfinished at time of death
  - Completed by his pupil Franz Xaver Sussmayr



# Haydn & Mozart

- “Together ranged over all the genres practiced in the late eighteenth century, and their music represents the best that the period has produced.”



# 1792



- George Washington was president of the US
- Haydn was at the height of his fame
- Mozart had died, but Haydn had met another promising musician named Beethoven

1792

- Haydn urged the archbishop elector of Cologne, to send Beethoven to Vienna for further lessons
- Beethoven, almost 22 years old, had undertaken a 500 mile journey from Bonn to Vienna. He was short on money and kept a detailed ledger
  - “25 groschen - coffee for Haidn and me.”





# Beethoven's Early Training

- First teacher was Beethoven's father, who pushed him, hoping to produce a second Mozart
  - Mozart heard Beethoven play and predicted a promising future for him
- Haydn taught Beethoven from 1792-1794
  - Beethoven was upset that he did not get special attention
- Later Beethoven studied with many of the leading teachers of the day
  - Johann Schenk (singspiel)
  - Johann Georg Albrechtsberger (counterpoint)
  - Antonio Salieri (vocal composition)

# Beethoven's Name

- Christened Ludwig Beethoven
- Beethoven added the “van” to make himself sound more important
  - “van” means nothing
  - “von” denotes royalty



# Beethoven's attitude

- Very conceited - had a huge ego
- Beethoven viewed musicians as the same level as dignitaries and kings - and demanded respect as such
  - “It is well to mingle with aristocrats, but one must know how to impress them.”
- Would deliberately keep princes waiting in an anteroom while he worked on a composition
- Drove hard bargains with publishers, often sold the same work to competitors
- Although he wrote on commission, he dodged deadlines

# Beethoven's Impact



- Lived during a powerful time of change, the French Revolution
- His music is built on the conventions of the Classical era, but his works ushered in a new “Romantic” era

# Beethoven's Works

- 9 grand symphonies
- 11 overtures
- Theater music
- A violin concerto
- 5 piano concertos
- 16 string quartets
- 9 piano trios
- 10 violin sonatas
- 5 cello sonatas
- 32 large piano sonatas
- Piano variatins
- 1 oratorio
- 1 opera
- 2 masses
- Vocal music
- And more...



# Composing Beethoven

- Beethoven wrote music with great deliberation
- Kept notebooks with plans, ideas, and rough drafts
- It was Beethoven's habit to plan his compositions out doors, often while taking long walks
- His compositions can be easily classified into 3 periods



# The first period

- To 1802
- Assimilating the language of the time and finding his style
- Economy of themes
- Supported by patrons in Vienna and Bonn
- Beethoven established himself in Vienna with help from his old employer, the Elector of Cologne
- Played as a pianist in concerts that he or others organized
- Taught piano
- Sold “exclusive compositions” to several publishers

# 1st period music

- Piano sonatas
  - The themes and treatments are reminiscent of Haydn, to whom they are dedicated
  - All have four movemnts (3 was typical)
  - Frequent use of octaves with a thick, full texture
  - Treat piano as orchestra
  - Dynamic extremes
  - variations of mood & texture

# 1st period music

- Chamber Music
  - Influenced strongly by Haydn
  - 6 quartets
  - Piano trios
  - Violin & cello sonatas
  - Symphonies 1 (C) & 2 (D)



# The second period

- 1802-1816
- Rugged independence
  - Symphonies 3-8
  - G & Eb Piano sonatas
  - The violin concerto
  - Piano sonatas through Op. 90





## 2nd period life

- Beethoven was acknowledged throughout Europe as the foremost performer and composer of piano music in his time
- As a symphonist, on par with Mozart & Haydn
- Innovations acknowledged, but dismissed as eccentricities
- Many aristocratic patrons and was sought after by publishers despite his high fees

# Beethoven's Immortal Beloved

- Antonie Brentano
- The wife of one of Beethoven's friends
- May have had a few of his children





## 2nd period music

- Eroica Symphony
  - Heroic Symphony
  - A departure in Beethoven's symphonic writing
    - Twice as long as 1 or 2
  - Intended to dedicate it to Napoleon
    - promised a new age of liberty, equality and fraternity

# 2nd period music

- When Napoleon proclaimed himself emperor, Beethoven tore up the title page, disappointed that his hero had proved to be a tyrant
- When the symphony was published it bore the title “Heroic Symphony...composed to celebrate the memory of a great man”
- It premiered in 1809 at a concert that Napoleon was to have attended





## 2nd period music

- Symphonies 4 & 5 were written at the same time
- 6th - Pastoral
  - each of the 5 movements bear a descriptive subtitle
    - Awakening of cheerful feelings upon arrival in the country
    - Scene at the brook
    - Happy gathering of country folk
    - Thunderstorm
    - Shepherds' song; cheerful and thankful feelings after the storm
- 7th & 8th both completed in 1812

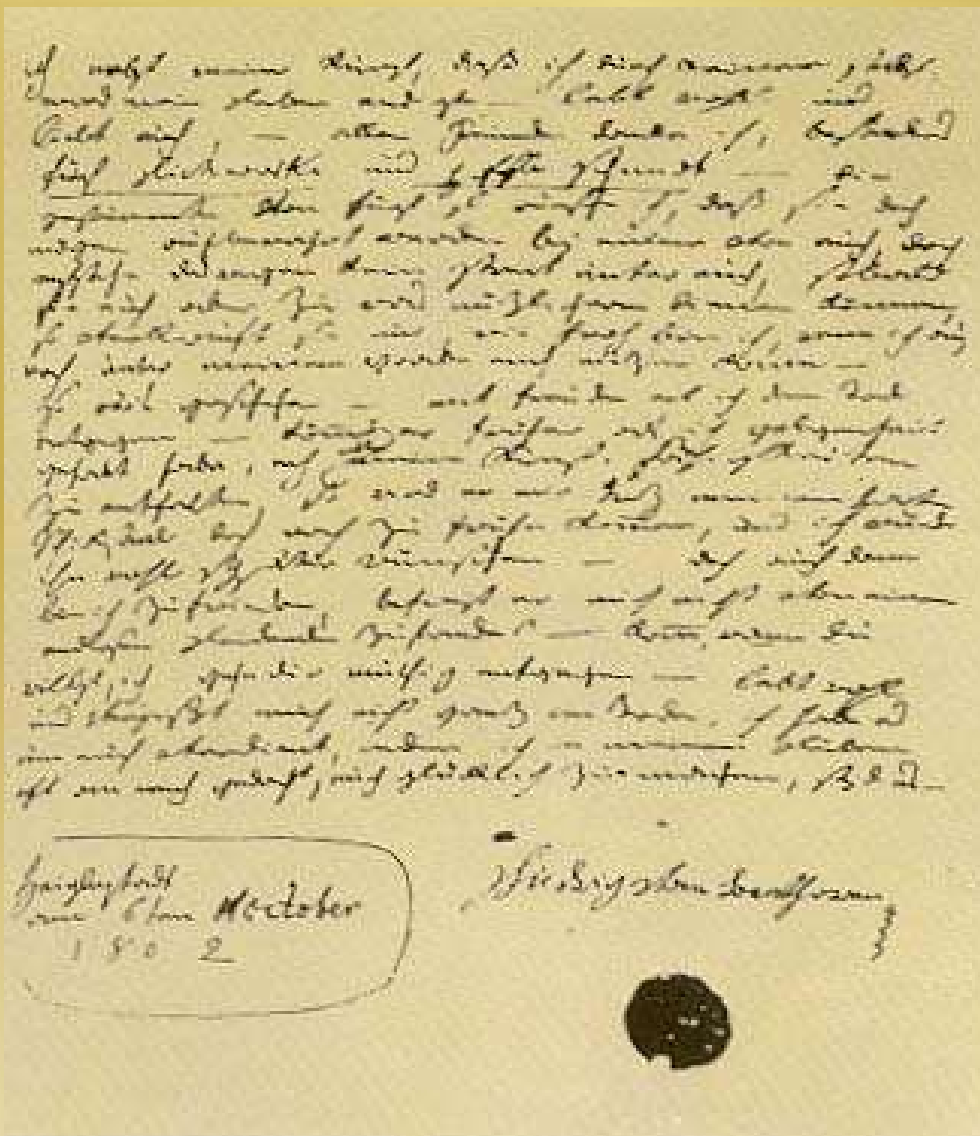




# Beethoven's Deafness

- Beethoven gave the impression of being moody and unsociable, mostly due to his increasing deafness
- He began to lose hearing around 1796
- By 1820 he could hardly hear at all
- In 1802 he wrote a letter, known as the Heiligenstadt testament, to be read by his brothers at his death (suicide)

# Heiligenstadt Testament



- *O ye men who think or say that I am malevolent, stubborn or misanthropic, how greatly do ye wrong me, you do not know the secret causes of my seeming, from childhood my heart and mind were disposed to the gentle feelings of good will, I was even ever eager to accomplish great deeds, but reflect now that for six years I have been a hopeless case, aggravated by senseless physicians, cheated year after year in the hope of improvement, finally compelled to face the prospect of a lasting malady ...I was compelled early to isolate myself, to live in loneliness, when I at times tried to forget all this, O how harshly was I repulsed by the doubly sad experience of my bad hearing, and yet it was impossible for me to say to men speak louder, shout, for I am deaf. Ah how could I possibly admit such an infirmity in the one sense which should have been more perfect in me than in others, a sense which I once possessed in highest perfection, a perfection such as few surely in my profession enjoy or have enjoyed*



- 1816-1827
- More reflective and introspective
- Years up to 1815 were peaceful and prosperous, his finances were in order, but his deafness was worsening
- Music played regularly and celebrated at home and abroad

## The third period



## 3rd period life

- Retreated in to himself become depressed, irritated and suspicious of his friends
- Plagued by family problems, ill health and an unfounded apprehension about his money
- By 1816 was resigned to living in a world with sound only in his mind
- Compositions more meditative

# 3rd period music

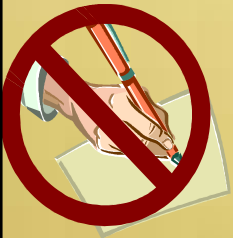
- Some passages so complex, it almost requires a miracle for them to “sound right” in performance
- Ideas almost too big for humans to express
- “we have no reason to believe that even a Beethoven with perfect hearing would have altered a single note, either to spare tender ears or to make life easier for the performers.” - NAWM





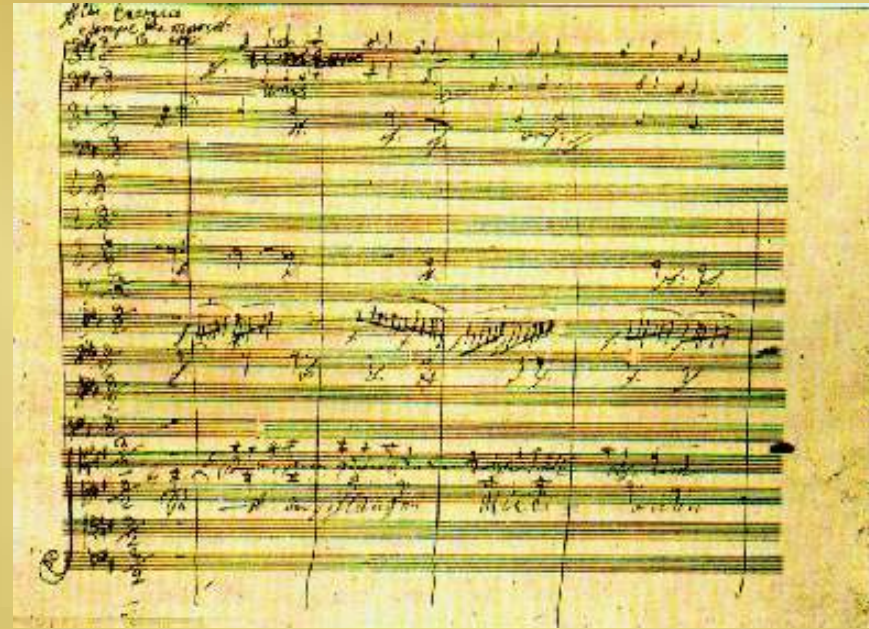
# 3rd period music

- Last 6 quartets and last 6 sonatas
- Missa Solemnis
  - regarded by Beethoven as his greatest work
  - too long and elaborate for church use
  - attention to form led to occasional liberties with the text
- Ninth Symphony
  - first performed on May 7, 1824
  - First time to use soloists and a chorus in a symphony



# Ode To Joy by Schiller

- Joy, thou glorious spark of heaven,
- Daughter of Elysium
- We approach fire-drunk,
- Heavenly One, your shrine.
- Your magic reunites
- What custom strictly parts;
- All people become brothers,
- Where your gentle wing alights.



# Ninth Symphony

- Selected a text that emphasized his ethical ideals and religious faith - universal fellowship through joy based on the love of an eternal father
- “The large and distinguished audience applauded vociferously after the symphony. Beethoven did not turn around to acknowledge the applause because he could not hear it: one of the solo singers ‘plucked him by the sleeve and directed his attention to the clapping hands and waving hats and handkerchiefs...he turned to the audience and bowed’” - NAWM 558

# Beethoven and the Romantics

- “Beethoven was one of the great disruptive forces in the history of music. After him, nothing could ever be the same; he opened the gateway to a new world” - NAWM 560
- Described as:
  - revolutionary, free, impulsive, mysterious, having a demonic spirit
- Believed in:
  - music as a mode of self expression
  - supremacy of the artist



# Beethoven's Shadow

- “I shall never compose a symphony! You have no idea how someone like me feels when he hears such a giant marching behind him all the time” - Brahms
- Wagner credited Beethoven with opening the gateway to a “unified artwork” combining both instruments and voices



<b>Names</b>	<b>Enlightenment</b>	<b>Works</b>
Beethoven	Freemasonry	9th Symphony
Elector of Cologne	Heiligenstadt	Die zauberflute
Eszterhazy	testament	Eine kleine nacht musik
Haydn	Immortal beloved	Eroica symphony
Leopold	Romantic	Haydn Quartets
Mozart	Style Galant	Le nozze di figaro
Nannerl	Symphony	London Symphonies
Porpora		Missa solemnis
Salieri	<b>Places</b>	Pastoral symphony
Scarlatti	Bonn	Requiem mass
	Eszterhaza	
<b>Terms</b>	Mannheim	
18th Century musical taste	Rohrau	
Alberti Bass	Salzburg	
Classical period	St. Stephens	
Concert master	Vienna	