

Music in Heaven:  
Understanding Haydn String Quartets as a Twenty-First Century Performer

Ellie Phillips  
MUS 400 Studies in Writing About Music  
Dr. Kimary Fick  
July 16, 2020

Music of the European classical tradition is frequently viewed by performers and audiences through the lens of the standard repertoire established in the nineteenth century. Art as religion (as described by Richard Wagner in *Religion und Kunst*)<sup>1</sup> has contributed to what Lydia Goehr terms “the imaginary museum of musical works.”<sup>2</sup> As Joseph Haydn, W.A. Mozart, and Beethoven have entered the canon of ‘geniuses’, their music is an object of worship. The existential discourse in Wagner’s *Parsifal* and Mahler’s symphonies may be treated fairly and accurately by Romanticized worship of art.<sup>3</sup> However, the application of nineteenth-century aesthetic ideals to eighteenth-century music may yield anachronistic misunderstandings about the music. As modern-day instrumentalists often perform eighteenth-century music, comparative anthropology of Romanticism and eighteenth-century European cultures may aid performers in bringing to life authentic, resonant, and meaningful communication between composers and audiences.

To assess how Romantic-influenced values of twenty-first century musicians may bias interpretation of Haydn’s string quartets, Romantic aesthetics will be compared to those of late eighteenth-century aristocratic Austria. Differences between Romantic versus eighteenth-century Austrian musical aesthetics can be described in terms of three intersecting cultural axes: hierarchical feudalism versus individualist capitalism, rational *sensibility* and restraint versus *sublime* emotional subjectivity, and traditional Catholicism versus secular philosophy. These models of cultural differences may serve as an example for how interpretation can be addressed in teaching eighteenth-century instrumental music in undergraduate music education curricula,

---

<sup>1</sup> Richard Wagner, *Religion und Kunst* (Bayreuth: Th. Burger, 1881).

<sup>2</sup> Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Oxford University Press, 2008).

<sup>3</sup> Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 2013): 61-70; Wagner, *Religion und Kunst*, 1-44.

string instrument pedagogy from pre-college to the conservatory, and discussion of interpretation among performers of Haydn. In teaching younger students, it may be especially useful to create a rich sensory and imaginative experience of this eighteenth-century worldview by introducing visual art and paintings of the era, music by Haydn's Austrian contemporaries, and quotes from historical documents such as Haydn's letters to Nikolaus I Prince Esterházy,<sup>4</sup> Giuseppe Carpani's 1812 biography,<sup>5</sup> writings on moral sensibility by David Hume, sentimental novels such as Samuel Richardson's *Pamela*,<sup>6</sup> and treatises by Johann Mattheson such as *Behauptung der himmlischen Musik (Affirmation of the Presence of Music in Heaven)*.<sup>7</sup>

Joseph Haydn's employment by the court of Nikolaus I, Prince Esterházy is well-documented and widely known. Resulting differences in musical style between eighteenth-century composers employed by aristocrats versus nineteenth-century composers selling their music to the bourgeoisie have not been as clearly delineated, especially in relevant music curricula such as undergraduate music history courses and string instrument pedagogy. The contract between Haydn and the Esterházy court signed in 1761 indicates that musicians were regarded as skilled tradesmen by the court. Moreover, the contract indicates the high level of power and authority noblemen held above eighteenth-century composers and musicians in contrast to the independence of the nineteenth-century composer:

2. The said Joseph Heyden [sic] shall be considered and treated as a member of the household. Therefore his Serene Highness is graciously pleased to place confidence in conducting himself as becomes an honorable official of a princely

---

<sup>4</sup> H. C. Robbins Landon, trans. and ed., *The Collected Correspondence and London Notebooks of Joseph Haydn* (Fair Lawn, N. J.: Essential Books, 1959).

<sup>5</sup> Giuseppe Carpani, *Le Haydine* (Milano: Candido Buccinelli, 1812).

<sup>6</sup> Eloise Boisjoli, "Haydn as a Man of Feeling," *Haydn: Online Journal of the Haydn Society of North America* 8, no. 1(Spring 2018); Kimary Fick, "Philosophy of the North German Enlightenment" in "Sensitivity, Inspiration, and Rational Aesthetics," PhD diss. (University of North Texas, 2015): 1-43.

<sup>7</sup> Johann Mattheson, *Affirmation of Heavenly Music on the Basis of Reason, Church Teachings, and Holy Scripture in Foretastes of Heaven in Lutheran Church Music Tradition*, trans. and ed. Joyce L. Irwin, (Lanham, Maryland: Rowman & Littlefield, 2015): 66-153.

house. He must be temperate, not showing himself overbearing toward his musicians, but mild and lenient, straightforward and composed. It is especially to be observed that when the orchestra shall be summoned to perform before company, the Vice-Capellmeister and all the musicians shall appear in uniform, and the said Joseph Heyden shall take care of that he and all the members of his orchestra follow the instructions given, and appear in white stockings, White linen, powdered, and with either a queue or a tie wig.

3. Whereas the other musicians are referred for directions to the said Vice-Capellmeister, he shall therefore take them more care to conduct himself in an exemplary manner, abstaining from undue familiarity and from vulgarity in eating, drinking, and conversation, not dispensing with respect due to him, but acting up rightly and influencing his subordinates to preserve such harmony as is becoming in them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness.

3. Whereas the other musicians are referred for directions to the said Vice-Capellmeister, he shall therefore take them more care to conduct himself in an exemplary manner, abstaining from undue familiarity and from vulgarity in eating, drinking, and conversation, not dispensing with respect due to him, but acting up rightly and influencing his subordinates to preserve such harmony as is becoming in them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness.

4. The said Vice-Capellmeister shall be under obligation to compose such music as his Serene Highness may command, and neither to communicate such compositions to any other person, nor to allow them to be copied, but he shall retain them for the absolute use of his highness, and not compose for any other person without the knowledge and permission of his highness.

5. The said Joseph Heyden shall appear daily in the antechamber before and after midday, and inquire whether his Highness is pleased to order a performance of the orchestra. On receipt of his orders he shall communicate them to the other musicians, and take care to be punctual at the appointed time, and to ensure punctuality in his subordinates, making a note of those who arrive late or absent themselves altogether.<sup>8</sup>

The language of Haydn's letters to Prince Esterházy likewise indicate that the status of the aristocratic dedicatee far superseded the importance of the artist in eighteenth-century Austria:

5th December 1766.

---

<sup>8</sup> Karl Geiringer and Irene Geiringer, *Haydn: A Creative Life in Music*, 3rd ed. (Berkeley: University of California Press, 1982): 43-45.

Most Serene Highness and Noble Prince of the Holy Roman Empire Gracious and dread Lord!

The most joyous occasion of your name day (may Your Highness celebrate it in divine Grace and enjoy it and complete well-being and felicity!) obliges me not only to deliver to you and profound submission six new Divertimenti, but also to say that we were delighted to receive, a few days ago, our new Winter clothes – and submissively to kiss the hem of your robe for this a special act of grace: adding that, despite Your Highness’ much regretted absence, we shall nevertheless venture to wear these new clothes for the first time during the celebration of High Mass on Your Highness name day. I have received Your Highness’ order to have the Divertimenti I wrote (twelve pieces in all) bound. But since Your Highness has returned some of them to me to be altered, and I have not noted the changes in my score, I would respectfully ask you to let me have the first twelve you have at hand for three days, and then the others one after the other, so that apart from the required changes, they may be all neatly and correctly copied and bound: in this connection I would like to ask respectfully and which way Your Highness would like to have them bound?<sup>9</sup>

Haydn’s role within the Esterházy court was not uncommon among musicians of eighteenth-century Europe. Karl Geiringer notes that “a typical advertisement in the *Wiener Zeitung* (1789) states: ‘Wanted by a nobleman, a servant who plays the violin well and is able to accompany... difficult piano sonatas.’”<sup>10</sup>

Contrast the subordinate position of the musician revealed in the communications between Haydn and Esterházy, and E. T. A. Hoffman’s description of Beethoven’s music only shortly after Haydn’s death, in 1813:

The correct and fitting performance of a work of Beethoven’s asks nothing more than... that—conscious of one’s own consecration—one should boldly dare to step into the circle of the magical phenomena that his powerful spell has evoked. The true artist... is above putting his own personality forward in any way, and all his endeavors are directed toward a single end—that all the wonderful enchanting pictures and apparitions that the composer has sealed into his work with magic power may be called into active life, shining in a thousand colors, and that they may surround mankind in luminous sparkling circles and, enkindling its

---

<sup>9</sup> Landon, *The Collected Correspondence*, 6-7.

<sup>10</sup> Geiringer and Geiringer, *Haydn*, 25-27.

imagination, its innermost soul, may bear it in rapid flight into the faraway spirit realm of sound.<sup>11</sup>

As urban bourgeois audiences grew throughout the eighteenth and nineteenth centuries, markets for sheet music and music criticism grew respectively.<sup>12</sup> No music of Joseph Haydn was officially published until 1779, when his contract with the Esterházy court was revised and he signed an agreement with Artaria;<sup>13</sup> thereafter, Haydn's music became very popular with public audiences in his lifetime, as evidenced by its reception in London, Paris, and Vienna.<sup>14</sup> However, the market had shifted such that only a generation later, Haydn's pupil Beethoven was neither a *Capellmeister* nor much of an opera composer, but was able to support himself financially by selling publications of his music for performance.<sup>15</sup> Beethoven's chamber music works and piano sonatas were still typically commissioned by aristocrats; however, prior to Beethoven's public success, it was uncommon for musicians to work essentially as freelancers unless they composed

---

<sup>11</sup> E. T. A Hoffmann, "Beethovens Instrumental-Musik," in Oliver Strunk, ed. and trans., *Source Readings in Music History*, vol. 3 (New York: W. W. Norton & Company, 1998): 1197-1198. The original German text is in the *Allgemeine musikalische Zeitung* 12, no. 40 (July 4, 1810): 630-643.

<sup>12</sup> Leonard B. Meyer, *Style and Music: Theory, History, and Ideology*. (Chicago: University of Chicago Press: 1996), 183; Reinhard Schüren, "Intergenerational Occupational and Marital Mobility in German Cities in the Nineteenth and Early Twentieth Centuries," in *Building European Society*, ed. David Vincent (Manchester: Manchester University Press, 1993): 68-91.

<sup>13</sup> The Haydn Society of North America, "Joseph Haydn Biographical Sketch," *HAYDN: The Online Journal of the Haydn Society of North America*, accessed July 16, 2020, <https://www.rit.edu/affiliate/haydn/joseph-haydn-biographical-sketch-0#section0>.

<sup>14</sup> Albert Christoph Dies, *Biographische Nachrichten von Joseph Haydn* (Wien: Camesina, 1810): 156-160, 163-164; David P. Schroeder, "Audience Reception and Haydn's London Symphonies," *International Review of the Aesthetics and Sociology of Music* 16, no. 1 (1985): 57-62. Dies remarks that on March 4, 1795, Haydn gave a concert in the Haymarket Theatre, and performed twelve symphonies out of his celebrated set. Haydn wrote in his *Tagebuch*, "The entire music-society was very pleased, as was I. I made that evening 4000 florins, what one only can make in England."

<sup>15</sup> Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, vol. 2, eds. Elliot Forbes, Henry Edward Krehbiel, Hermann Deiters, Hugo Riemann (Princeton: Princeton University Press, 1967): 611-612, 635-641, 746-747, 764-777; Barry Cooper, *Beethoven* (Oxford University Press, Incorporated, 2008. ProQuest Ebook Central): 44-79, 88-104.

or performed opera. Never had there been such a large public audience for instrumental music outside the church in Europe.<sup>16</sup>

Before music was widely published and known by audiences across Europe, the composer was of hardly more consideration than any performer. Someone wrote the music, likely the same person was also involved in playing it, and it enlivened court life, illuminated words of praise in Mass, and cultivated in listeners beautiful moral character.<sup>17</sup> Once a single composer's music could be known all across Europe—thanks to its supply through publication and demand from bourgeois public audiences—composers became much more important than performers.<sup>18</sup> A performance only happened briefly once, but the score seemed eternal. Music criticism grew parallel to public concerts and sheet music publication. Thus, the composer-as-hero was born. In his autobiography, Richard Wagner wrote, “I soon conceived an image of him [Beethoven] in my mind as a sublime and unique supernatural being, with whom none could compare. This image was associated in my brain with that of Shakespeare; in ecstatic dreams I met both of them, saw and spoke to them, and on awakening found myself bathed in tears.”<sup>19</sup> Further examples in the cultivation of Romantic ideas of *genius* are seen in Robert Schumann's review of Chopin's Variations on “La ci darem la mano” and his famous “Neue Bahnen” (“New Paths”) article on Brahms:

---

<sup>16</sup> Charles Burney, *A General History of Music*, vol. 3 (London: Robson and Clark, Bond-Street, 1789); Geoffrey Crossick and Heinz-Gerhard Haupt, *The Petite Bourgeoisie in Europe 1780-1914* (United Kingdom: Taylor & Francis, 2013): 191-215; William Weber, “The Cultural Explosion”, in *Music and the Middle Class* (New York: Holmes & Meier, 1975): 19-34.

<sup>17</sup> Fick, “Sensitivity, Inspiration, and Rational Aesthetics,” 52-54; Boisjoli, “Haydn as a Man of Feeling,” 2-10.

<sup>18</sup> Weber, *Music and the Middle Class*, 13. Documented examples of Austrian composers whose patronage was typical for the eighteenth century include Benedikt Anton Aufschnaiter (Kapellmeister in Passau), Georg Reutter, Sr. and Johann Georg Reutter, Jr. (both Kapellmeister of the Stephansdom in Vienna), Johann Joseph Fux (organist at Ingolstadt and later Kapellmeister for Leopold I, Holy Roman Emperor), Giuseppe Bonno (court composer to Joseph II, and later at a court in Thuringia), Johann Baptist Henneberg (Theater an der Wien opera Kapellmeister), and many others.

<sup>19</sup> Richard Wagner, *My Life*, vol. 1 (Project Gutenberg): 97-98.

### An Opus II

With the words “Hats off, gentlemen, a genius, Eusebius took out a piece of music... I believe it was Mozart’s ”Là ci darem la mano” woven in a hundred chords. Leporello winked at me, and Don Giovanni flew overhead in his white cloak... Florestan’s praise, aside from a serene smile, was merely a few words that the variations might have been written by Beethoven or Franz Schubert, that is if either of them had been a piano virtuoso. But when he turned to the title page and read: La ci darem la mano, varié pour le pianoforte par Frédéric Chopin, Opus 2, we both exclaimed in wonder: “An Opus two!”, and when Eusebius added: “Wien, by Haslinger”; our faces glowed with rare astonishment, and quite a few other, barely distinguishable exclamations were uttered, such as: “Well, this is yet again a gem – Chopin – never heard of him – who do you think he is? – anyway – a genius! – isn’t that Zerlina laughing, or even Leporello? ...the variations, the finale, and the Adagio, I must admit, are more than enough – genius is gazing at you from every measure.”<sup>20</sup>

### New Paths

I thought that for the path of the chosen one, who would play such a crucial role, one would and must suddenly appear, whose high calling would be to express the very spirit of the times and in the most suitable manner possible, one whose mastery would not gradually unfold but, like Minerva, would spring fully armed from the head of Jupiter. And now he has arrived, a young blood, at whose cradle graces and heroes kept watch.<sup>21</sup>

In “Beethoven Instrumentalized: Richard Wagner’s Self-Marketing and Media Image,”

Nicholas Vazsonyi writes that “Wagner’s mediation of Beethoven’s Ninth Symphony began early with his youthful attempt to produce a piano reduction of the orchestral score.... This remarkable consolation culminates a lifetime later with Wagner’s performance of the symphony in 1872 to consecrate the laying of the Bayreuther Festspiel’s foundation stone, as if to symbolize the Ninth as the aesthetic foundation for Wagner’s music drama, an argument Wagner had tirelessly mounted in the interim.”<sup>22</sup> Towards the end of the nineteenth century, a shift occurred wherein pre-existing music was already so well known through music criticism,

---

<sup>20</sup> Robert Schumann, “Ein Opus II,” *Allgemeine musikalische Zeitung* 33, no. 49 (December 7, 1831): 808-811.

<sup>21</sup> Robert Schumann, “Neue Bahnen,” *Neue Zeitschrift für Musik* 39, no. 18 (October 28, 1853): 185-186.

<sup>22</sup> Nicholas Vazsonyi, “Beethoven Instrumentalized: Richard Wagner’s Self-Marketing and Media Image,” *Music and Letters* 89, no. 2 (May 2008): 195-211.



popular literature, published sheet music,<sup>23</sup> and high-profile ensembles such as the Berliner Philharmoniker that the avant-garde mentality emphasizing innovation as essential developed,<sup>24</sup> new music was not for popular listening, only old music was. As today, the standard repertoire for orchestras, chamber music ensembles, and piano is largely the same as it was at the end of the nineteenth century, musicians' concept of the composer has largely remained the same as well.<sup>25</sup>

How might these two worldviews, resultant from two different social structures, have influenced musical style? The Romantic bourgeois audience yields an aesthetic with more emotional liberty than the aesthetic created for the eighteenth-century aristocratic patron. Nineteenth-century composers portrayed the “horror, fear, revulsion, pain, and... infinite longing which is the essence of Romanticism.” In contrast, Karl Philipp Moritz wrote in his 1786 novel *Andreas Hartknopf* that “Hartknopf took his flute out of his pocket and accompanied the magnificent recitative of his teachings with appropriate chords. He translated, while fantasizing, the language of reason into the language of sentiments, and in this he was served by music. Often, when he had spoken the antecedent phrase of a sentence, he then blew the consequent phrase on his flute”—the ideal model of music for eighteenth-century listeners, musicians, and thinkers was that of reasoned, refined rhetoric.<sup>26</sup>

The *galant*-style value of balance may be found musically in textures that seem rhythmically moderate compared to those of Romantic music. Firstly, in Haydn's String Quartet Op. 74, No. 1 Hob.III:72, the first movement opens with the semblance of a perfect authentic cadence in C major, V - I; the Allegro proceeds with a tonic pedal tone articulated in running

---

<sup>23</sup> Carl Dahlhaus, “Neo-Romanticism,” *Nineteenth-Century Music* 3, no. 2 (1979): 97-105.

<sup>24</sup> Dahlhaus, *Schoenberg and the New Music* (Cambridge: Cambridge University Press, 1987): 15-34.

<sup>25</sup> Leon Botstein, “The Audience,” *The Musical Quarterly* 83, no. 4 (1999): 479-486.

<sup>26</sup> Mark Evan Bonds, *Music As Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006): 31.

eighth notes in the cello.<sup>27</sup> The eighth notes provide rhythmic mooring and some impetus; ultimately, they are both lively and static. The 1 - 2 - 7 - 1 soprano line is also static—the first four bars of the double period do not venture outside of scale degrees 1 and 5.

Figure 1.1. Joseph Haydn, String Quartet in C major, Op. 74, No. 1 Hob.III:72, I. Allegro Moderato, measures 1-10.

The 1 - 2 - 7 - 1 soprano line likewise affirms the tonic through neighbor tones and a 2 - 7 leap to the leading tone; it is the bassline of Gjerdingen's 'Meyer' schema transported to the top voice.<sup>28</sup> The underlying I - ii<sup>6</sup> - vii<sup>6</sup> - I likewise give the impression that harmonically, the tonic is filled out; it is a classic prolongation.<sup>29</sup> The long, evenly-divided note values of the upper three voices also contribute to the theme's smooth character.<sup>30</sup> The closure of the four measures sets up the 3 -

<sup>27</sup> Franz Joseph Haydn, String Quartet in C major, Op. 74 No. 1, Hob.III: 72, in *Eleven Late String Quartets, Opp. 74, 76, 77* ed. Wilhelm Altmann (Leipzig: Ernst Eulenberg, 1930; New York: Dover Publications, 1979): 1-28.

<sup>28</sup> Robert O. Gjerdingen, "The Meyer," in *Music in the Galant Style* (Oxford: Oxford University Press, 2007): 111-128.

<sup>29</sup> William Caplin, *Analyzing Classical Form* (Oxford: Oxford University Press, 2013): 11-12.

<sup>30</sup> Arnie Cox, *Music and Embodied Cognition* (Bloomington: Indiana University Press, 2016): 109-160.

4 - 5 stock cadence with violin ornamentation<sup>31</sup> well for an unshakeable, calm discourse throughout the movement.<sup>32</sup>

Intrigue is created in this movement mostly not through dramatic contrasts and wild emotional, sensory experience, but through the interconnectedness of harmonies, the geometries of voice-leading, and the ever-shifting specificity of the meaning of the music as the harmony and texture changes.<sup>33</sup> This attunement is reflected in the philosopher Christian Wolff's (1679-1754) taxonomy of cognition: physical senses (*Empfindung*) are recognized mentally through apperception, the focusing of the mind on the senses; imagination (*Einbildungskraft*) records the information from the senses, and attention (*Aufmerksamkeit*) delineates one sense from another. The faculty of memory (*Gedächtnis*) distinguishes the new information from priorly-known information, and then invention (*zu erdichten*) and understanding (*Verstand*) are finally possible.<sup>34</sup> Eighteenth-century empiricist and rationalist philosophies alike of Wolff, David Hume, and Gottfried Wilhelm Leibniz influenced the Moral Sense School, and the idea that through experiencing *sentiments* (thoughts and opinions based upon experience), a person can refine his or her character through a process of recording, understanding, and reflecting upon experience.<sup>35</sup> Thus, the harmonic intrigue of a Haydn quartet was considered to be an element capable of cultivating a beautiful moral soul.

---

<sup>31</sup> Nancy November, "Instrumental Arias or Sonic Tableaux: 'Voice' in Haydn's String Quartets Opp. 9 and 17," *Music and Letters* 89, no. 3 (August 2008): 346-372; Kathleen Marie Carlton, "Improvised ornamentation in the opera arias of Mozart," PhD diss. (University of Oklahoma, 2001): 10-82; Floyd K. Grave, "Concerto Style in Haydn's String Quartets," *The Journal of Musicology* 18, no. 1 (2001): 76-97; John Spitzer and Neal Zaslaw, "Improvised Ornamentation in Eighteenth-Century Orchestras," *Journal of the American Musicological Society* 39, no. 3 (1986): 524-577.

<sup>32</sup> Vasili Byros, "Meyer's Anvil: Revisiting the Schema Concept," *Music Analysis* 31, no. 3 (2012): 273-346.

<sup>33</sup> Boisjoli, "Haydn as a Man of Feeling," 4-6; Fick, "Sensitivity, Inspiration, and Rational Aesthetics," 123-139.

<sup>34</sup> Fick, "Sensitivity, Inspiration, and Rational Aesthetics," 15-21.

<sup>35</sup> Boisjoli, 4-6.

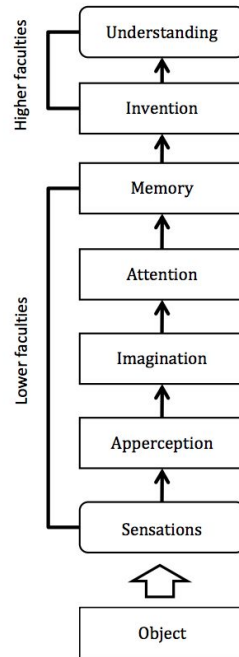


Figure 2. Flowchart of Wolff's Faculties of Cognition. Flowchart by Kimary Fick, in "Sensibility, Inspiration, and Rational Aesthetics: Experiencing Music in the North German Enlightenment," PhD diss. (University of North Texas, 2015): 19, fig. 1.1.

In contrast, the "Preámbule" from Robert Schumann's *Carnaval* is hardly created to create stasis or a sense of closure, as the rhetorically-tidy Haydn Op. 74 No. 1 first movement antecedent does.<sup>36</sup> The horizontal, beat-to-beat absence of other pitches besides the two alternating chords in measures 1-3.2 provides no stable context for this information,<sup>37</sup> aside from the subversion of expectation that the anacrusic A-flat triad would be in root position. Schumann also reveals that this fanfare-like interchange has been between the tonic (I) and submediant (IV) in measure 3; the rapidly-expanding soprano and bass lines of the texture create quite

<sup>36</sup> Cox, *Music and Embodied Cognition*, 85-160.

<sup>37</sup> Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge: MIT Press, 1983), 17-104; Peter H. Smith, "You Reap What You Sow: Some Instances of Rhythmic and Harmonic Ambiguity in Brahms," *Music Theory Spectrum* 28, no. 1 (Spring 2006): 57-97; Nicholas Marston, "Schumann's Monument to Beethoven," *Nineteenth-Century Music* 14, no. 3 (1991): 247-264.

immoderate excitement.<sup>38</sup> Schumann's short movement within a longer programmatic work is emotionally riveting, in dramatic contrast to Haydn's refined, sentimental discourse.

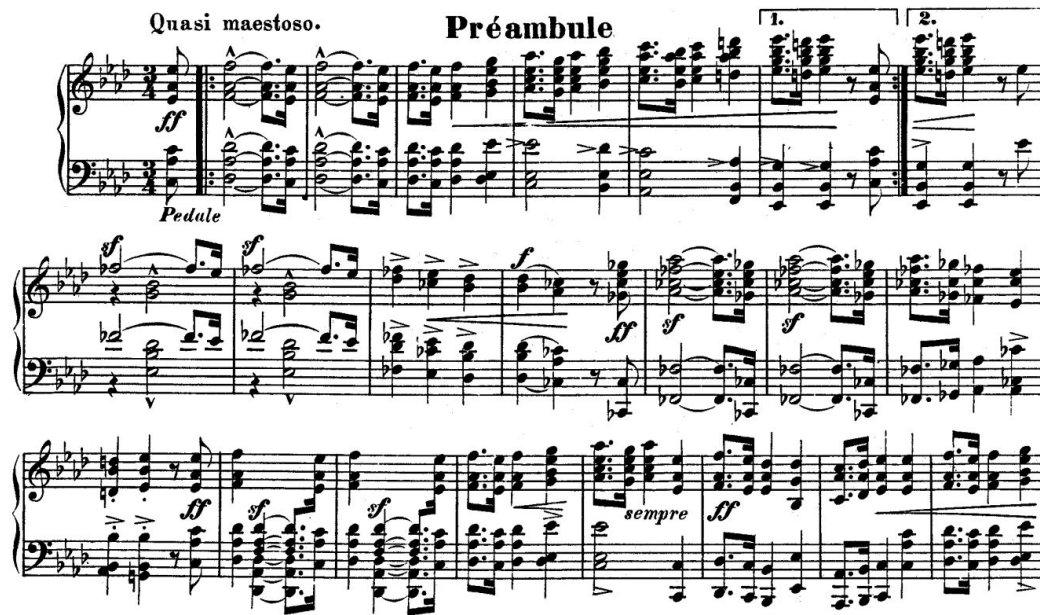


Figure 1.2. Robert Schumann, *Carnaval* Op. 9, I. *Prélude*, mm. 1-21. In *Robert Schumanns Werke*, Serie VII: Für Pianoforte zu zwei Händen, ed. Clara Wieck Schumann (Leipzig: Breitkopf & Härtel, 1879): 1.<sup>39</sup>

<sup>38</sup> Cox, *ibid.*

<sup>39</sup> Robert Schumann, *Carnaval* Op. 9, I. *Prélude*, in *Robert Schumanns Werke*, Serie VII: Für Pianoforte zu zwei Händen, ed. Clara Wieck Schumann (Leipzig: Breitkopf & Härtel, 1879): 1.

A later musical example of Romantic passion as opposed to the moral cultivation through sentiment may be found in Dvorak's Symphony No. 9 in E minor, "From the New World":<sup>40</sup>



Figure 1.3. Antonin Dvorak, Symphony No. 9 in E minor, "From the New World," Op. 95, arranged for piano solo by Paul Juon (Berlin: N. Simrock, 1899): I. Adagio – Allegro molto, mm. 1-15.

The opening three bars demonstrate a learned-counterpoint whose style, if not exact harmonies, could easily belong in an early-nineteenth-century work.<sup>41</sup> However, its main act is not necessarily these shifting harmonies, but a larger dramatic staging. Fortissimo interjections are violently surprising; the quiet decibel level, minor key, and wispy, fragmented texture build exciting suspense. Dvorak sustains harmonies mostly consisting of diminished seventh chords and dominant ninth chords in mm. 13-21 to create buildup to the Allegro molto.<sup>42</sup>

<sup>40</sup> Antonin Dvorak, Symphony No. 9 in E minor, Op. 95, "From the New World," in *Symphonies Nos. 8 and 9 in Full Score* (Mineola: Dover Publications, 1984): 181-258; Dvorak, Symphony No. 9 in E minor, Op. 95, arranged for piano solo by Paul Juon (Berlin: N. Simrock, 1899).

<sup>41</sup> Danuta Mirka and Keith Chapin, "Learned Style and Learned Styles," in *The Oxford Handbook of Topic Theory*. (Oxford: Oxford University Press, 2014); Walter Frisch, "Reger's Bach and Historicist Modernism," *Nineteenth-Century Music* 25, no. 2/3 (2001): 296-312.

<sup>42</sup> Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 12-30.



Figure 1.4. Dvorak, Symphony No. 9 in E minor, arr. Paul Juon for solo piano, I. Adagio – Allegro molto, mm. 24-40.

The primary theme of the Allegro molto does not feature harmony as its main source of change and interest, but the mimetic, gravitational arc of the horn's swoop.<sup>43</sup> Orchestral texture, cinematic dynamics, and rhythmic energy are major aspects of expression in this movement, as opposed to the harmonically-rhetorically driven Haydn quartet.

One feature of eighteenth-century *galant* music that is often understood differently from a nineteenth-century perspective is the nature and purpose of texture understood as melodic. In eighteenth-century music, the large-scale trajectory and contour of a melody for its emotional effect and dramatic sweep was not valued so much as interesting local ornaments on melodies.<sup>44</sup> Thus, eighteenth-century *galant* style melodies may contain ornamental figures, textural breaks in the form of rests, or caesuras because rhetorical pause and sentimental ornamentation were valued more greatly than the Romantic fantasy of a long, almost physical melodic trajectory. One

<sup>43</sup> Cox, 36-57.

<sup>44</sup> Elaine Rochelle Sisman, *Haydn and the Classical Variation* (Cambridge: Harvard University Press, 1993): 1-4; Carl Philipp Emanuel Bach, "Von den Manieren" ("On Ornamentation"), in *Versuch über die wahre Art das Clavier zu spielen*, vol. 2 (Berlin, 1762).

example of fragmentation can be found in Haydn's Quartet Op. 50, No. 1 in B-flat major, Hob.III: 44.<sup>45</sup>



Figure 1.5. Joseph Haydn, String Quartet Op. 50, No. 1 in B-flat major, Hob.III: 44, I. Allegro, mm. 1-11, in *String Quartets, Opp. 42, 50, & 54* (New York: Dover Publications, 1982): 13.

A listener might wonder why Haydn chooses to begin the upper voices on a dissonant, piano-marked vii°7 triad that only resolves back to the tonic with some ornamentation. Having the listeners wonder what is happening is exactly the intention behind such an un-teleological opening: the vii°7 goes straight back to the tonic, leaving open space ripe for inquiry and intrigue.<sup>46</sup>

*Semiotics* is the analysis of how language, visual art, architecture, film, television, digital media, music, and countless other mediums create meaning within a culture. The *sign* is the

<sup>45</sup> Franz Joseph Haydn, String Quartet in B-flat major, Op. 50, No. 1, Hob.III: 44, in *String Quartets, Opp. 42, 50, & 54* (New York: Dover Publications, 1982): 13-34.

<sup>46</sup> Jennifer L. Salamone, "Misbehaving Minuets: A Preliminary Theory of Humor and Dance Form Haydn's Opp. 76 and 77," PhD diss., 172-187; Nicholas Matthew, "Interesting Haydn: On Attention's Materials," *Journal of the American Musicological Society* (2018) 71 (3): 655-701.



smallest unit of meaning within the music (or other object analyzed), akin to a single word, and the meaning of the work of music is determined by the meaning of all the signs within it and their relationships to each other.<sup>47</sup> The same sign may have different meanings to different people:<sup>48</sup> birds communicate through their calls, but humans do not understand birdsong the same way birds do; likewise, a chord containing the intervals of a minor third, minor seventh, and perfect fifth has a different meaning in Western art music depending upon whether it occurs in a free-atonal harmonic context or in an eighteenth-century concerto grosso. Upon assessing a few of the many cultural institutions and values (the court, feudal society, Roman Catholicism) that give rise to Joseph Haydn's aesthetics, semiotic interpretations of Haydn's string quartets can be better formed.

A last cultural element distinguishing Haydn's world from its nineteenth-century interpreters is the value of the Christian God above human experience. In "Becoming a Complete Kapellmeister: Haydn and Mattheson's "Der Vollkommene Capellmeister," David Wyn Jones demonstrates that the writings of the older Lutheran Northern German musician profoundly influenced the younger Catholic Austrian composer.<sup>49</sup> Strong values that Haydn and Mattheson shared include a composer's understanding of instrumental mechanics, singing ability, knowledge of music history and theory, proficiency in Latin and Greek, patient and gentle leadership of musicians, setting an example of a Christian and moral lifestyle as a leader within the court and the church, and most of all, the belief that music is for the glory of God, and reflects Creation in praise. In *Der vollkommene Capellmeister*, Mattheson writes, "We rightly ought to seek the widest use of truly joyous music (yet without excluding permitted pleasures) in

---

<sup>47</sup> Gregory Castle, *The Literary Theory Handbook* (Hoboken, N. J.: John Wiley, 2013): 28-33.

<sup>48</sup> Castle, 23-29.

<sup>49</sup> David Wyn Jones, "Becoming a Complete Capellmeister," *Studia Musicologica* 51, no. 1/2 (2010): 29-40.

the praise of God and in ever-jubilant gratitude for his all-embracing and innumerable blessings.

<sup>50</sup> These sentiments are echoed by Haydn's inscriptions of "in nomine Domini" and "laus Deo" on many manuscripts of his compositions, including 'secular' works such as Symphony No. 84 in E-flat, Hob.I: 84. Haydn recounted to Giuseppe Carpani that "when he felt his inspiration flagging, he 'rose from the pianoforte and began to say his rosary.' He 'never found this method to fail.'"<sup>51</sup>

Haydn and Mattheson reflect a larger musical culture of their time. Mattheson's last published work, entitled *Behauptung der himmlischen Musik (Affirmation of the Presence of Music in Heaven)*, was part of a larger debate concerning the nature of music in heaven occurring in musical, pastoral, and theological circles in small German principalities.<sup>52</sup> Other participants in the debate included Johann Heinrich Buttstedt, Lorenz Christoph Mizler, Johann Quirsfeld, and Johann Christoph Ammon. The prominence of this debate—what heaven is like—in a musical context indicates that at very least for German Lutherans of the eighteenth century, Christian belief was of utmost importance, and influenced matters of daily life and scholarship such as music. Some 600 kilometers away east of Vienna, Christian faith molded Joseph Haydn's music too. Haydn wrote to A. C. Dies:

I prayed to God, not like a lost sinner in despair, but calmly, slowly. I reflected, and reasoned that the infinite God would have mercy on his finite creature, forgiving dust for being dust. These thoughts lifted my spirits; I experienced such a sure and confident joy that even as I wished to say a prayer of repentance, I

---

<sup>50</sup> Jones, "Becoming a Complete Capellmeister," 33.

<sup>51</sup> Giuseppe Carpani, *Le Haydine* (Milano: Candido Buccinelli, 1812): 264-265, quoted in English translation in Karl Geiringer and Irene Geiringer, *Haydn*, 3rd ed. (Berkeley: University of California Press, 1982): 159.

<sup>52</sup> Joyce L. Irwin, Introduction to *Foretastes of Heaven in Lutheran Church Music Tradition* (Lanham, Maryland: Rowman & Littlefield, 2015): xxi-xlix.

could not suppress the joy, and my spirited joy prompted me to write “Allegro” above the *Miserere*.<sup>53 54</sup>

Likewise, Haydn wrote to Dies that “in the Adagio of a symphony, [he imagined] a conversation between God and an unrepentant sinner.”<sup>55</sup>

Although the more worldly genre of opera was popular among Habsburg rulers, instrumental and sacred music remained important parts of musical life in eighteenth-century Austria. Employment as a court Kapellmeister involved directing music for Mass in the court chapel. Symphonists of the latter half of the century such as Leopold Hoffmann, Franz Xaver Richter, Georg Matthias Monn, and Johann Georg Reutter also frequently worked as music directors of independent parishes such as St. Stephen’s Cathedral or the Melk Abbey.<sup>56</sup> Johann Joseph Fux’s *Gradus ad Parnassum* was widely read by eighteenth-century musicians, and remains a popular textbook today; passages such as the following reveal Catholic belief at the heart of ordinary life for Fux and his contemporaries.

Let us settle down to work, then, and make a beginning in the name of the Almighty God, the fountain of all wisdom.

Now, we have completed the exercises in two part counterpoint upon a cantus firmus, having gone through all five species—for which we should be duly thankful to God.

I can only continue later and write a special study of this, if Almighty God chooses to give me further life and renewed strength. ...However, understand that to him who masters four part composition the way to composition with more voices is already made quite clear; for as the number of voices increases, the rules are to be less rigorously observed. Farewell, and pray to God for me.”<sup>57</sup>

---

<sup>53</sup> Albert Christoph Dies, *Biographische Nachrichten von Joseph Haydn* (Wien: Camesina, 1810): 106-107.

<sup>54</sup> Balázs Mikusi identifies the mass containing the Allegro over “miserere mei, Deus” as the Agnus Dei from *Missa Sancta Bernardi von Offida*; other scholars typically identify this mass as the *Schöpfungsmesse*. Balázs Mikusi, “The Dew-Dropping Morn... Miserere nobis,” *Journal of Musicological Research* 28, no. 2/3 (April 2009): 212-222.

<sup>55</sup> Dies, *Biographische Nachrichten*, 129.

<sup>56</sup> Michael Lorenz, “Fux Documents,” review of *Johann Joseph Fux: Leben - musikalische Wirkung - Dokumente*, ed. Rudolf Flotzinger, Research Gate, September 2016.

<sup>57</sup> Alfred Mann and John Edmund, trans. and eds., *The Study of Counterpoint from Johann Joseph Fux’s Gradus ad Parnassum* (New York: W. W. Norton & Company, 1971): 22, 67, 138-139.

The idea that music is a personal expression of its creator's emotions is born out of the Romantic movement. The religious and political culture of the Austrian Empire changed dramatically between 1800 and the First World War. During the French Revolution, deist and atheist ideas became widely accepted among the Jacobins, Girondins, Montagnards, and Cordeliers; these ideas became known to highly-educated men outside of France as well through pamphlets.<sup>58</sup> After the Holy Roman Empire was dissolved following Napoleon's invasion, a culture ripe for revolution was sown in German principalities—across western Europe, the bourgeoisie was ready to be freed from aristocratic rule.<sup>59</sup> The secularization of western Europe in the nineteenth century took hold through revolution, Romanticism, and the emergence of a large, educated bourgeoisie who could read, write, and publish books with whatever ideas and beliefs they held.<sup>60</sup> Romantic individualist narratives reflect not only the elevated socioeconomic status of the composer; the deification of the composer reflects agnostic and humanistic philosophy which in the nineteenth century was openly, widely published in Europe for the first time.

Not only do Romantic versus eighteenth-century relationships between composer and audience cause stylistic differences in regards to emotion and its expression; greater Romantic aesthetic values have historically been projected upon eighteenth-century works. For instance, Charles Rosen applies the idea of the exceptional individual or genius in analyzing the music of

---

<sup>58</sup> Richard Taws, "Fête de l'Être Suprême (1794)," L. L. Lominé, "Reign of Terror (1793-1794)," Peter R. McGuire, "Religion," in *Encyclopedia of the Age of Political Revolutions and New Ideologies, 1760-1815*, Gregory Fremont-Barnes, ed. (Westport, CT: Greenwood, 2007): 237-238, 616-623.

<sup>59</sup> Peter H. Wilson, "The Meaning of Empire in Central Europe around 1800," Michael Rapport, "'The Germans are Hydrophobes': Germany and the Germans in the Shaping of French Identity," in *The Bee and the Eagle: Napoleonic France and the End of the Holy Roman Empire, 1806*, eds. Alan Forrest, Peter H. Wilson (London: Palgrave Macmillan, 2008): 22-41, 234-255.

<sup>60</sup> Ehrhard Bahr, review of *German Classicism and the French Revolution*, by Jeffrey L. High, *Eighteenth-Century Studies* 39, no. 1 (2005): 134-137.

Carl Philipp Emanuel Bach in *The Classical Style*: “By Haydn’s standards, or even by J.S. Bach’s, this work is not completely coherent... the style implied by these standards is a little thin even at its most dramatic, and small-scale even when it achieves an effect of brilliance. C. P. E. Bach’s grandeur lacks breadth just as his passion lacked wit.”<sup>61</sup> Unknown to Rosen, C. P. E. Bach was writing his keyboard sonatas not so that they could be compared to Haydn’s, which had not even been written yet, but as a novel combination of *galant* textures and *Empfindsamer* (expressive) style, which was meant to be mysterious, sensitive, and exploratory rather than declarative.<sup>62</sup> Music that is less teleological<sup>63</sup> may be derogatorily termed ‘feminine’ (such as the music of Franz Schubert),<sup>64</sup> or dismissed as boring or ill-constructed (such as C.P.E. Bach’s keyboard sonatas). Romantic aesthetics by which eighteenth-century works are judged include teleology, primary theme or subject as protagonist, melody as human voice, harmonic resolution as fulfillment of goal or desire, expanded orchestration and textures; and valuing the complex as *sublime*.

The first concept, teleology, is the idea that music is going towards an end point or goal. The *teleos* refers to the goal toward which all musical material is headed. Teleology in Romantic music manifests as program music (the fate of the program’s protagonist as *teleos*), as well as in sonata theory as presented by A.B. Marx<sup>65</sup> and Carl Czerny<sup>66</sup>. In nineteenth-century musicology, teleological views of sonata form led musicologists, theorists, and even performers and teachers

---

<sup>61</sup> Charles Rosen, *The Classical Style* (New York: W. W. Norton & Company, 1997): 111-116.

<sup>62</sup> Robert Wyler, *Form- und Stiluntersuchungen zum ersten Satz der Klaviersonaten Carl Philipp Emanuel Bachs* (Biel, 1960).

<sup>63</sup> Karol Berger, “There Is No Time Like God’s Time” in *Bach’s Cycle, Mozart’s Arrow* (Berkeley: University of California Press, 2007).

<sup>64</sup> Lawrence Kramer, *Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998): 99.

<sup>65</sup> Adolf Bernhard Marx, *Musical Form in the Age of Beethoven: Selected Writings on Theory and Method*, ed. and trans. Scott Burnham (Cambridge: Cambridge University Press, 2006).

<sup>66</sup> William S. Newman, “The Recognition of Sonata Form by Theorists of the 18th and 19th Centuries,” *Papers of the American Musicological Society* (1941): 21-29.

to rank sonata forms above all other genres of absolute music, and consider sonata form more serious or scholarly. The ‘order’ of the themes of the sonata form contrasted with the ‘chaos’ of development or *Durchführung*<sup>67</sup> or transitional material creates a hierarchy where the *teleos* is order and tonal resolution. However, given the sonata form’s genetic descent from the rounded binary form,<sup>68</sup> it is likely that *galant* composers from C.P.E. Bach and J.C. Bach to Joseph Haydn did not view their ‘sonata forms’ as teleological heroic narratives.

In the second concept, Romantic humanistic individualism renders the sonata form primary theme a narrative ‘protagonist’. The idea of primary theme as hero likely originates from reactions of music critics Ferdinand Ries and Anton Felix Schindler<sup>69</sup> to Beethoven’s Symphony No. 3 in E-flat “*Eroica*”; heroic rhetoric persists in Robert Schumann’s music criticism, which had a formative impact on Johannes Brahms.<sup>70</sup>

The third concept of melody as human voice is reflected in the origins of monodic/homophonic instrumental texture in European music as an imitation of opera.<sup>71</sup> Even prior to European opera, most instrumental music was vocal music played on consorts of instruments.<sup>72</sup> As early as 1630, musicians imitated operatic arias in instrumental music, such as the aria-like slow movements of Italian trio sonatas.<sup>73</sup> Thus, if the different themes of a sonata

---

<sup>67</sup> Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang (New York: St. Martin’s Press, 1967).

<sup>68</sup> R. M. Longyear, “Binary Variants of Early Classic Sonata Form,” *Journal of Music Theory* 13, no. 2 (1969): 162-185.

<sup>69</sup> Amanda Lynne Scott, “Beethoven’s Grand Uomo: Heroic Identification and the *Eroica* Symphony” (Master’s thesis, University of North Carolina, 2007), <https://doi.org/10.17615/kp86-6349>.

<sup>70</sup> Robert Schumann, “Neue Bahnen.”

<sup>71</sup> Vincenzo Galilei, *Dialogo della musica antica et della moderna*, ed. and trans. Robert H. Herman, PhD diss. (University of North Texas, 1973): 467-552.

<sup>72</sup> William F. Prizer, “Performance Practices in the Frottola,” *Early Music* 3, no. 3 (1975): 227-35.

<sup>73</sup> Cunningham, Caroline. *Notes* 41, no. 4 (1985): 779-80; Rebecca Cypess, Instrumental Music and ‘Conversazione’ in Early Seicento Venice: Biagio Marini’s ‘Affetti Musicali’ (1617), *Music and Letters* 93, no. 4 (November 2012): 453-478.

form (in the Romantic mind) represent different characters, then the themes themselves should be vocal, singable, voluptuous, and full of emotion.

The representation of the human voice in nineteenth-century instrumental music is evident in the carryover between *unendliche Melodie* in Wagner's text-setting style and *unendliche Melodie* in the orchestral music of Wagner's operas, especially instrumental interludes such as the Prelude to Act I of *Die Meistersinger*.<sup>74</sup> However, the aesthetic ideal of melody as subjective human voice can also be seen in absolute music such as the symphonies of Johannes Brahms. Distinctly different melodic patterns can be observed in eighteenth-century *galant*-style music as opposed to the Romantic sonata or programmatic forms idealized by nineteenth- and twentieth-century theorists. Although not universally representative of melodic contour and periodicity in Romantic themes, the following examples demonstrate twelve-bar or longer thematic units, motivic homogeneity across the length of the theme or phrase, legato textures, and easily singable rhythms that lack short notes, sharply dotted rhythms, or textural breaks; these elements infer songlikeness.



Figure 3.1. Johannes Brahms, Symphony No. 1 in C minor, Op. 68, IV. Adagio – Allegro non troppo, ma con brio, mm. 61-76, in *Sämtliche Werke*, ed. Hans Gál (New York: Dover Publications, 1974).

<sup>74</sup> Richard Wagner, *Zukunftsmusik* (Leipzig: J. J. Weber, 1861): 41-47.



Figure 3.2. Primary theme from Beethoven's Symphony No. 3 in E-flat major "Eroica", Op. 55, I. Allegro con brio, mm. 3-15, ed. Max Ungar, in *First, Second, and Third Symphonies in Full Score* (New York: Dover Publications, 1976): 193-368.

Allegro ma non troppo.

Violino I.

Violino II.

Viola.

Violoncello.

Figure 3.3.1 Antecedent of the primary theme from Franz Peter Schubert's String Quartet No. 13 in A minor, D. 804, I. Allegro ma non troppo. The entire periodic space (antecedent + consequent) of the primary theme is 20 measures. In *Franz Schubert's Werke, Serie V: Streichquartette, No.13*, ed. Joseph Hellmesberger Sr. and Eusebius Mandyczewski (New York: Dover, 1965).

Figure 3.3.2 Beginning of transition to secondary theme space, Schubert D. 804, I. Allegro ma non troppo. In *Franz Schubert's Werke*, ed. Joseph Hellmesberger Sr. and Eusebius Mandyczewski.



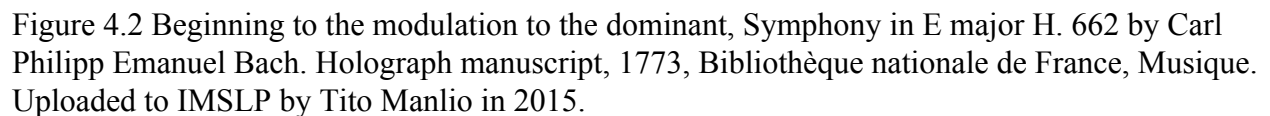
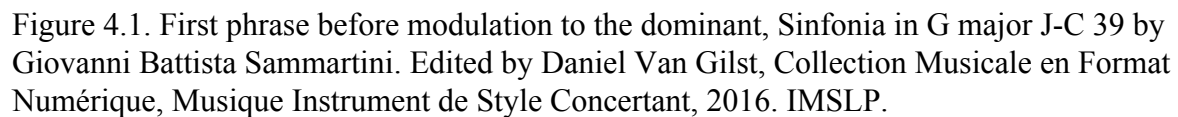


Figure 3.4. Primary theme of Brahms' Clarinet Sonata No. 2 in E-flat, Op. 120, I. Allegro amabile. In *Sämtliche Werke*, Band 10: Klavier-Duos, ed. Hans Gál (Leipzig: Breitkopf & Härtel, 1926-27): 179.

When nineteenth-century composers wrote *scherzando* movements or character pieces of more agitated quality, they would deviate from the smooth-singable sonata-form theme melodic model and compose “tightly-knit” themes<sup>75</sup> with shorter, less-singable note values. Examples include the “Préambule” from *Carnaval* seen in figure 1.2. However, in Romantic music it is rare to encounter short or dotted, non-vocal rhythms in primary or secondary themes of sonata forms, or themes from programmatic works or opera.

Like the Romantic nineteenth-century themes, these *galant* eighteenth-century themes are periodic, unambiguously tonal containing mostly tonic and dominant chord qualities, and memorable to trained musicians familiar with tonal European music. Unlike the nineteenth-century examples, however, these eighteenth-century themes are not vocally *bel canto* in style. The prominent melodic line within these homophonic textures is often staccato or includes dotted rhythms that would be difficult to sing. Furthermore, the themes are not as

<sup>75</sup> Caplin, *Analyzing Classical Form*, 203-204.

[illegible]

Allegro assai

Allegro assai

Sinfonia No. 90

21

20

29

\*) Cor. II Longman & Broderip — bis 97  
to 27

Figure 4.3 From Allegro to the transition, Symphony No. 90 in C major, Hob.I: 90 by Joseph Haydn. In *Kritische Ausgabe sämtlicher Symphonien*, vol. 10, ed. H. C. Robbins Landon (Salzburg: Haydn-Mozart Presse, 1964): 107-163.

Allegro

Köchel Nr. 333

13

13

2

Figure 4.4. Primary theme from beginning to end of the first sentence, Piano Sonata in B-flat major, K.333 by W.A. Mozart. Eds. Carl Adolf Martienssen and Wilhelm Weissman, in *Sonaten für Klavier zu zwei Händen* (Leipzig: C. F. Peters, 1938): 204-223.

Figure 4.5 First eight-measure phrase in the tonic key, Symphony in C major (1768) by Johann Georg Albrechtsberger. Ed. Oskar Kapp, in *Denkmäler der Tonkunst in Österreich*, Band 33 (Vienna: Österreichischer Bundesverlag, 1909).

Of the aesthetic differences between eighteenth-century music and nineteenth-century music, the fourth concept is delaying harmonic resolution to expand conflict and create a fiction-like narrative of the sort where a protagonist faces a central conflict or problem.

Nineteenth-century musicians of the German tradition defined the tonic harmony as the *teleos*, the end goal toward which the teleological narrative directionally develops.<sup>76</sup> Therefore, many composers expanded the length of melodies from balanced periodic phrases to create greater tension and thus greater satisfaction in listeners' minds. Characteristic instances of endless melody in Wagner occur in the preludes to Acts I and III of *Die Meistersinger*, as well as to represent a desire that cannot be fulfilled in life in *Tristan und Isolde*.<sup>77</sup>

<sup>76</sup> Adolph Bernhard Marx, *Die Lehre von der musikalischen Komposition* (Breitkopf & Härtel, 1846): 23.

<sup>77</sup> Richard Wagner, Vorspiel und *Isoldens Liebestod*, *Tristan und Isolde* (Leipzig: Breitkopf & Härtel, 1895); Richard Wagner, Vorspiel and Act I, Vorspiel and Act III, in *Die Meistersinger von Nürnberg* (Leipzig: C. F. Peters, 1910; New York: Dover Publications, 1976): 7-259, 462-825; Wagner, *Isoldens Liebestod*, arranged for piano solo

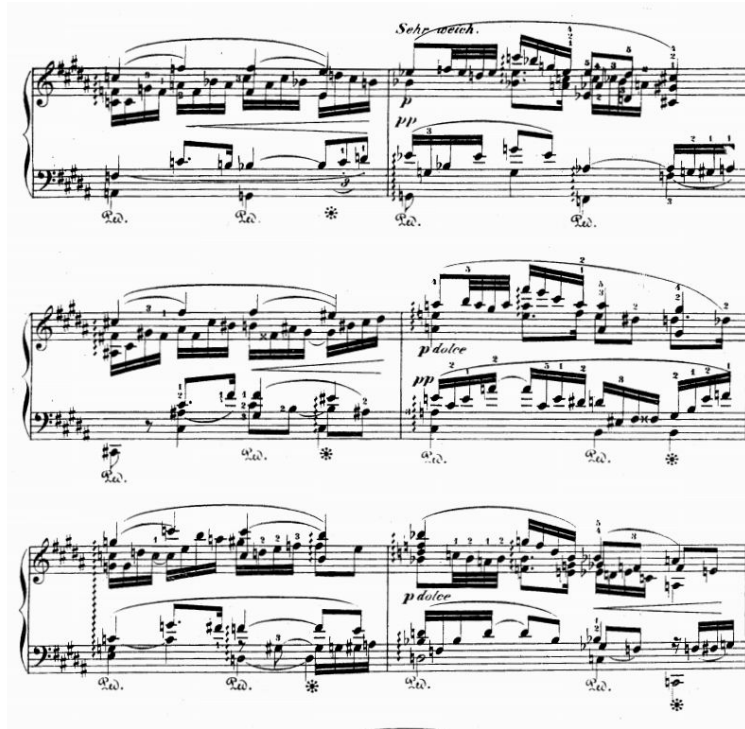


Figure 5. Wagner, *Isoldens Liebestod*, mm. 24-29, arranged for piano solo by Franz Liszt, in *Musikalische Werke Serie IV, Band 1* (Leipzig: Breitkopf & Härtel, 1922): 112-119.

Fifth, instrumental timbres, as well as preferred instrumentations, morphed between 1700 and 1900. The symphonic orchestra became a more common and popular ensemble as bourgeois audiences grew, and many instruments became louder and designed to project more (fortepiano versus modern Steinway, gut strings and transitional early-Tourte bows versus steel-wound strings and modern bows). Lush, sensual timbres became a preferred instrumental sound, in contrast to the ideals of clarity and delicacy evident in treatises such as Leopold Mozart's *A Treatise on the Fundamentals of Violin Playing*.<sup>78</sup>

by Franz Liszt, in *Musikalische Werke Serie IV, Band 1* (Leipzig: Breitkopf & Härtel, 1922): 112-119; Annalise Smith, "Honour Thy German Masters: Wagner's Depiction of 'Meistersang' in *Die Meistersinger von Nürnberg*," *Musicological Explorations* 11 (2010): 92-132.

<sup>78</sup> Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Jakob Lotter, 1756): 80, 114-119.



Lastly, longer, more complex forms were considered evidence of greater sophistication and genius.<sup>79</sup> Aside from piano miniatures and some lieder of the late nineteenth century, short forms fell out of fashion in favor of long operas and symphonies. Music history likewise became a story of exceptional individuals whose complex, genius masterworks were difficult to understand, and mysterious complexity in nineteenth-century music became a measuring stick against which all musical works were measured.<sup>80</sup>

How may performers cultivate greater understanding of the music itself? Analyzable semiotic units include (but are not exclusive to) pitch, duration, and timbre; rhythmic patterns and pitch patterns; motives or ostinati; phrases or units several seconds long; the form of an entire work or movement; and the genre to which the work belongs. Other variables in musical semiotics may include the number of voices in a texture; the rhythmic, pitch, and timbre patterns of each voice; and harmonic systems of expectation in which the music exists.

Semiotic analyses of music from late-eighteenth-century Austria are not uncommon in current literature. As Kofi Agawu illustrates in his introduction to *Playing with Signs: A Semiotic Interpretation to Classic Music*, the sign's meaning is dependent to a greater or lesser extent upon the culture in which it occurs: Mozart's evocation of 'Turkish music' in *Die Entführung aus dem Serail* is dependent upon the audience's recognition of certain rhythms, tempi, meters, harmonies, and melodic contours as representing what Turkish music sounded like in the minds of the Viennese; 'Turkish music' in the particular scene of *Die Entführung aus dem Serail* is furthermore comical to that audience in regards to the character singing on-stage. Thus, the signs

---

<sup>79</sup> Jill Halstead, *The Woman Composer: Creativity and the Gendered Politics of Musical Composition* (Aldershot: Ashgate, 1997): 191-193, 203-209.

<sup>80</sup> Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful* (London: J. Dodsley, 1773).

within the musical work must be considered in relation to their genre and the culture of the intended audience.<sup>81</sup>

To begin a semiotic analysis of the second movement from Joseph Haydn's String Quartet Op. 77 No. 1, one might consider the tempo, texture, tonality, chordal harmony, and expectations regarding these variables in a *galant* style second movement in the 1790s. Second movements of a string quartet, in Haydn's oeuvre (he had written sixty),<sup>82</sup> are archetypally Adagio or Andante, peaceful, and introspective. Quartet second movements of the eighteenth century are typically in the same key as the first movement, or in a closely related key. Moreover, the beginning of a Haydn quartet second movement often is gentle or marked *piano* and establishes the tonic in the first measure by V-I progression or by unambiguously beginning on a functional tonic triad.<sup>83</sup> The entire body of Haydn quartet second movements could be analyzed in respect to their *topics* (what characters or moods they present, what extramusical connotations may exist, and by what means these meanings are created) and how certain second movements deviate from or play with the archetype; this example will begin with the second movement of Op. 77 No. 1.

Contrary to the expectation of a closely-related key, all movements of Op. 77 No. 1 are in G major except the striking E-flat second movement.<sup>84</sup> Marked *forte*, all four instruments play a resounding unison. The unison line floats out of time and out of texture: there is no context, just

---

<sup>81</sup> V. Kofi Agawu, *Playing with Signs* (Princeton: Princeton University Press, 1991): 3-4.

<sup>82</sup> International Music Score Library Project, "Template:String Quartets (Haydn, Joseph)," accessed July 9, 2020, [https://imslp.org/wiki/Template:String\\_Quartets\\_\(Haydn,\\_Joseph\)](https://imslp.org/wiki/Template:String_Quartets_(Haydn,_Joseph)).

<sup>83</sup> In the slow movements of Hob.III: 2, 4, 6, 8-11, 19, 22-23, 25, 26-28, 30, 33, 35, 36-37, 41-42, 57, 59-60, 62, 66-68, 70-71, 75-80, and 82; about half of the quartets containing Adagio, Andante, Largo or other slow middle movements. Franz Joseph Haydn, *String Quartets* (New York: Dover Publications, 1982).

<sup>84</sup> Franz Joseph Haydn, II. Adagio in *Streichquartett No. 1 G-Dur, Op. 77*, in *Eleven Late String Quartets, Opp. 74, 76, 77*, ed. Wilhelm Altmann (New York: Dover Publications, 1979).

jubilance, and for a moment no meter—the rhythm of the first measure does not move the melody forward, but contributes to the floating out in space as the E-flat, G, and C seem long and somewhat unrelated. Before outlining a tonic chord, the mediant rises up to 6: the connotation is almost vii, the relative minor, rather than a tonic E-flat major triad. Measure 2 likewise floats outside of a tonal realm or sense of time with the sustained A-flat on beat 1. The whole two-measure Basic Idea<sup>85</sup> ends by a falling vii<sup>o</sup> triad; the melodic line tumbles down a minor ninth. The falling-sixth interval may connote what eighteenth-century English writers termed a *passion*, or “an immediate, direct, or moving sensation,” according to Haydn scholar Eloise Boisjoli, or *an affection*, described by Boisjoli as “more refined, kindly, or simply directed towards other persons.”<sup>86</sup>



Figure 6.1. Haydn, String Quartet in G major, Op. 77 No. 1, II. Adagio, mm. 1-6. Ed. Wilhelm Altmann, in *Eleven Late String Quartets, Opp. 74, 76, & 77* (New York: Dover, 1979): 255.

The Contrasting Idea of the period is harmonically conventional and tonally rich with its ii7-6 suspension on beat 4 of measure 3. Measure 4 may contain what Leonard Ratner or Kofi Agawu term an “*Empfindsam* or sensibility topic.”<sup>87</sup> Delayed resolutions with stress on the

<sup>85</sup> William Caplin, *Analyzing Classical Form* (Oxford: Oxford University Press, 2013): 76-80.

<sup>86</sup> Boisjoli, “Haydn as a Man of Feeling,” 4-6.

<sup>87</sup> Agawu, *Playing with Signs*: 17-19.



cadential dominant or pre-dominant first beat were considered to represent the *sentiment* which “enables genuinely moral judging” and characterizes “the Man of Feeling, [who] ...continually worked to refine his moderate character,” according to Boisjoli.<sup>88</sup> The ascending line in Violin I in measure 3 is moderate, sensible, and affable in a tonal form where melodies centering around the tonic and moving stepwise are expected. Synthesizing the Basic Idea and Contrasting Idea (measures 1-2 and 3-4), the period antecedent overall may be interpreted as slightly impassioned, warm, and yet removed from the ordinary G major, special.

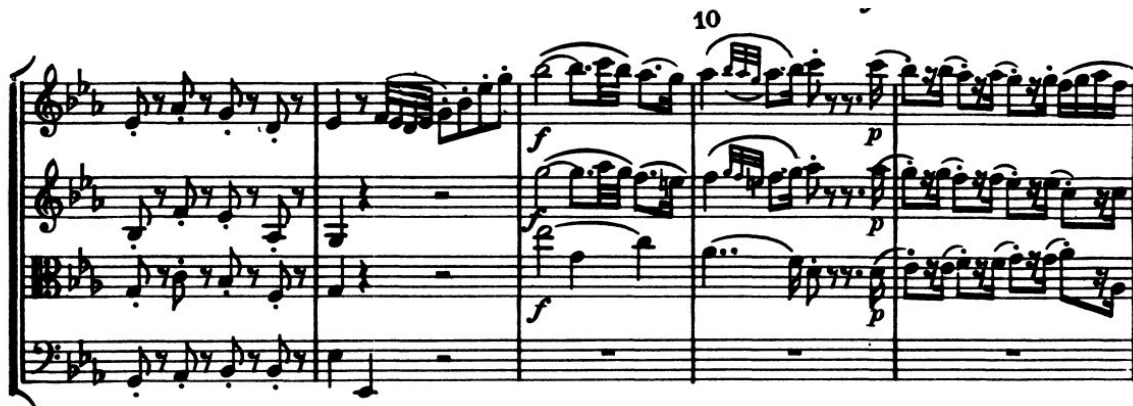


Fig. 6.2. Refiguration of the Basic Idea with parallel thirds in the treble voices; a delicate high register. Haydn, Op. 77 No. 1 in G major, II. Adagio, mm. 7-11.

Haydn proceeds from the first period (mm. 1-8) by transforming the unison Basic Idea into a bassline overlain with delicate violin descants in parallel thirds. The high register and ornaments on the violin duet likewise contribute to what may be interpreted as an otherworldly, precious, or very tender character to the movement—like the E-flat tonality in a G major quartet, or the rhythmic groundlessness of the Basic Idea, a high register removes the Basic Idea of the movement away from the normal ‘groundedness’ of a low bassline in the cello and of moderate registers. The harmonic contextualization of the Basic Idea with  $\hat{3}$  and  $\hat{5}$  in the upper voices

<sup>88</sup> Boisjoli, *ibid.*

may render the Basic Idea less stark and more static than the unison, especially as the perfect fifth formed by the bottom and top voices on beat 1 of measure 9 creates a feeling of stasis.<sup>89</sup> As sounds are evidence of the physical properties of their source, high sounds tend to be made by smaller bodies.<sup>90</sup> Therefore, high sounds that create consonant harmonies, feature ornamentation, and whose melodic contours are gentle may seem delicate beyond the usual lower and more abrupt sounds heard in daily human life. The delicacy of the treble version may work in tandem with the remoteness of E-flat major and the meterless feeling of the Basic Idea to create a sense of a special, somewhat otherworldly ambience.

What may this special, tender but impassioned, otherworldly character mean in context of the composer's intention, the function for which the quartet was composed, and the broader eighteenth-century cultural context? The String Quartet in G major, Op. 77 No. 1, was composed in 1799, the year following *Die Schöpfung* (The Creation); Haydn had returned from London to Vienna, where he composed six more masses for the Esterhazy chapel.<sup>91</sup> In 1799, the composer was busy conducting public performances of *Die Schöpfung* and *Die Jahreszeiten* (The Seasons) in Vienna.<sup>92</sup> He would live for ten more years, the latter six in poor health; in 1805, Camille Pleyel, son of Ignaz Pleyel, described Haydn thus:

We found him very weak; the face, it is true, has hardly changed, but he can scarcely walk, and when he speaks for some length of time, he completely loses his breath.... We found him holding a rosary in his hands, and I believe he passes almost the whole day in prayer. He says always that his end is near,

---

<sup>89</sup> Elaine Chew, "Modeling Tonality," Proceedings of the Twenty-Third Annual Conference of the Cognitive Science Society, eds. Johanna D. Moore and Keith Stenning (Edinburgh: University of Edinburgh, 2001): 206-212; Martin Lohse, *Bach Counterpoint: Two-Part Invention*, vol. 1 (Frederiksberg: Det Kongelige Danske Musikkonservatorium, 2019): 83-91.

<sup>90</sup> Cox, 36-37, 41-42, 46.

<sup>91</sup> Albert Christoph Dies, *Biographische Nachrichten von Joseph Haydn* (Wien: Camesina, 1810): 72, 106; Geiringer and Geiringer, *Haydn*, 301-304.

<sup>92</sup> Dies, *Biographische Nachrichten*, 157-162.

that he is too old, and that he is useless in this world. We did not stay long because we saw he wished to pray. I embraced him and kissed his hand.<sup>93</sup>

Haydn's personality was notably complex. Although his correspondence reveals a witty and good-humored man, he could also be melancholy, as in 1799 when he wrote to Maria Anna von Genzinger, "I beg Your Grace not to shy away from comforting me by your pleasant letters, for they cheer me up in my isolation, and are highly necessary for my heart, which is often very deeply hurt."<sup>94</sup> Although the composition of *Die Schöpfung*, the annotations 'In nomine Domini' and 'Laus Deo',<sup>95</sup> and countless quotes from letters reveal that Haydn was indeed a devout Catholic in certain respects, he was capable of animosity. The marriage between Joseph Haydn and Maria Anna Keller Haydn was unhappy in the extreme, and both had multiple affairs.<sup>96</sup> Biographical unearthing of an author's sins may add validity to claims regarding the aesthetic and philosophical claims of spiritual influence in his compositions; regardless of the composer's private life, the cultural backdrop of the Catholic Austrian Empire in the 1790s remains.

One possible reading of String Quartet Op. 77 No. 1, II. Adagio is a kindredness to the aforementioned slow movement with the conversation between God and the sinner.<sup>97</sup> It is impossible to know if the composer envisioned any extramusical meaning for this slow movement of the quartet. However, general musical characteristics of Op. 77 No. 1, II. Adagio indicate both celestial otherworldliness (extreme contrasts in registers and textures, delicate high descants; the remote key of E-flat) as well as warmth and *Empfindsamkeit* or moral sensibility.<sup>98</sup> The hollow isolation implied by the Basic Idea unison, as well as the fragmentary character of

---

<sup>93</sup> Geiringer and Geiringer, *Haydn*, 184.

<sup>94</sup> Landon, 101-102.

<sup>95</sup> Carpani, *Le Haydine*, 264.

<sup>96</sup> Landon, see correspondence with Luigia Polzelli, 115-139, Rebecca Schroeter 279-286.

<sup>97</sup> Richard Will, "When God Met the Sinner, and Other Dramatic Confrontations in Eighteenth-Century Instrumental Music," *Music & Letters* 78, no. 2 (1997): 175.

<sup>98</sup> Webster, James. "Haydn's Sensibility." *Studia Musicologica* 51, no. 1/2 (2010): 13-27.

the melody, may resemble the monastic *Einsamkeit* (solitude) that for medieval mystics was “the most intensive form of communication” with God.<sup>99</sup> Countless times in both the Hebrew Bible and the New Testament, God’s people go out to the desert or the wilderness to receive revelation, including Hagar, the entire nation of Israel, Elijah, and John the Baptist; Jesus is tempted by the devil in the wilderness for forty days and nights.<sup>100</sup> If the slow movement of Op. 77 No. 1 is a prayerful dialogue, then it is a joyful reconciliation of the sinner and the almighty God.

What other works of music might be discarded with the labels ‘boring’ or ‘incoherent’ if we, twenty-first century interpreters trained on modern instruments, do not understand the cultural context in which they were created? By failing to understand the culture of the music’s origin, performers and scholars alike risk failing to understand the music’s vernacular, its syntactic and semantic system. However, immersion into the world of the music’s first creators, performers, and listeners can open performers’ eyes to new worlds of semiotic possibilities.

---

<sup>99</sup> Odo Marquard, “Plädoyer für die Einsamkeitsfähigkeit,” *Einfach Leben* 12 (2012): 30.

<sup>100</sup> Genesis 16-17, 21; Exodus 2:11-4:17, 12:33-19:25, 23:20-18; 1 Kings; Mark 1:1-14; Matthew 3:1-4:17, Luke 3:1-21, 4:1-15; John 1:19-34, and quoted passages from Isaiah.

## Bibliography

- Adorno, Theodor W. *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott. Chicago: University of Chicago Press, 2013.
- Agawu, V. Kofi. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton: Princeton University Press, 1991.
- Albrechtsberger, Johann Georg. Symphony in C major (1768). In *Denkmäler der Tonkunst in Österreich*, Band 33, edited by Oskar Kapp. Vienna: Österreichischer Bundesverlag, 1909. Accessed July 11, 2020. International Music Score Library Project (IMSLP).
- Arenas, Erick. "Beyond the 'Viennese Mass': Thoughts on the History, Use and Modern Understanding of the Eighteenth Century Austro-German Orchestral Mass Repertoire," *Sacred Music* 141, no. 4 (Winter 2014): 21-27.  
<https://media.musicasacra.com/publications/sacredmusic/pdf/sm141-4.pdf>.
- Aston, Nigel. *Christianity and Revolutionary Europe, 1750-1830*. Cambridge: Cambridge University Press, 2002. Accessed on 5 July 2020.  
[http://content.schweitzer-online.de/static/catalog\\_manager/live/media\\_files/representation/zd\\_std\\_orig\\_zd\\_schw\\_orig/002/320/182/9780521460279\\_table\\_of\\_content\\_pdf\\_1.pdf](http://content.schweitzer-online.de/static/catalog_manager/live/media_files/representation/zd_std_orig_zd_schw_orig/002/320/182/9780521460279_table_of_content_pdf_1.pdf)
- Bach, Carl Philipp Emanuel. Symphony in E major, H. 662. Holograph manuscript, 1773, Bibliothèque nationale de France, Musique. Uploaded to IMSLP by Tito Manlio in 2015.
- . "Von den Manieren." In *Versuch über die wahre Art das Clavier zu spielen*, vol. 2 (Berlin, 1762). Accessed July 16, 2020. International Music Score Library Project (IMSLP).
- Bahr, Ehrhard. Review of *German Classicism and the French Revolution* by Jeffrey L. High. *Eighteenth-Century Studies* 39, no. 1 (2005): 134-137.
- Beethoven, Ludwig van. Symphony No. 3 in E-flat major "Eroica", Op. 55. In *First, Second, and Third Symphonies in Full Score*, edited by Max Ungar, 193-368. New York: Dover Publications, 1976.
- Berger, Karol. *Bach's Cycle, Mozart's Arrow*. Berkeley: University of California Press, 2007.
- Boisjoli, Eloise. "Haydn as a Man of Feeling: The Affect of Refined Sentiment in Selected Slow Movements of Haydn's String Quartets." *HAYDN: Online Journal of the Haydn Society of North America* 8, no. 1 (Spring 2018).
- Bonds, Mark Evan. *Music As Thought: Listening to the Symphony in the Age of Beethoven*. Princeton: Princeton University Press, 2006. Accessed July 13, 2020. ProQuest Ebook Central.

- Botstein, Leon. "The Audience," *The Musical Quarterly* 83, no. 4 (1999): 479-486.
- Brahms, Johannes. Clarinet Sonata No. 2 in E-flat, Op. 120. In *Sämtliche Werke*, Band 10: Klavier-Duos, edited by Hans Gál, 179-202. Leipzig: Breitkopf & Härtel, 1926-27.
- . Symphony No. 1 in C minor, Op. 68. In *Sämtliche Werke*, edited by Hans Gál. New York: Dover Publications, 1974.
- Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful*. London: J. Dodsley, 1773.
- Burney, Charles. *A General History of Music*, vol. 3. London: Robson and Clark, Bond-Street, 1789. Accessed July 12, 2020. Google Books.
- Byros, Vasili. "Meyer's Anvil: Revisiting the Schema Concept." *Music Analysis* 31, no. 3 (2012): 273-346.
- Castle, Gregory. *The Literary Theory Handbook*. Hoboken, N. J.: John Wiley, 2013. Accessed July 17, 2020. ProQuest Ebook Central.
- Caplin, William. *Analyzing Classical Form*. Oxford: Oxford University Press, 2013.
- Carlton, Kathleen Marie. "Improvised Ornamentation in the Opera Arias of Mozart: A Singer's Guide." PhD diss. University of Oklahoma, 2001.
- Carpani, Giuseppe. *Le Haydine: ovvero lettere su la vita e le opere del celebre maestro Giuseppe Haydn*. Milano: Candido Buccinelli, 1812. Accessed July 3, 2020. Internet Archive.
- Chew, Elaine. "Modeling Tonality." Proceedings of the Twenty-Third Annual Conference of the Cognitive Science Society, eds. Johanna D. Moore and Keith Stenning. Edinburgh: University of Edinburgh, 2001: 206-212.
- Cooper, Barry. *Beethoven*. Oxford: Oxford University Press, 2008. Accessed July 17, 2020. ProQuest Ebook Central.
- Cox, Arnie. *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking*. Bloomington: Indiana University Press, 2016.
- Crossick, Geoffrey and Heinz-Gerhard Haupt. *The Petite Bourgeoisie in Europe 1780-1914: Enterprise, Family, and Independence*. United Kingdom: Taylor & Francis, 2013.
- Cunningham, Caroline. Review of *String Sonatas from Op. 1 and Op. 8 by Biagio Marini, Thomas D. Dunn, William Gudger* (CD). *Notes* 41, no. 4 (1985): 779-80. DOI: 10.2307/940881.

- Cypess, Rebecca. "Instrumental Music and 'Conversazione' in Early Seicento Venice: Biagio Marini's 'Affetti Musicali' (1617)", *Music and Letters* 93, no. 4 (November 2012): 453-478.
- Dahlhaus, Carl. "Neo-Romanticism." *Nineteenth-Century Music* 3, no. 2 (1979): 97-105.
- . *Schoenberg and the New Music*. Cambridge: Cambridge University Press, 1987.
- Dies, Albert Christoph. *Biographische Nachrichten von Joseph Haydn*. Wien: Camesina, 1810. Accessed July 3, 2020. Google Books.
- Dvorak, Antonin. Symphony No. 9 in E minor, Op. 95, "From the New World," in *Symphonies Nos. 8 and 9 in Full Score*. Mineola: Dover Publications, 1984: 181-258.
- . Symphony No. 9 in E minor, Op. 95, ed. and arr. Paul Juon for piano solo. Berlin: N. Simrock, 1899.
- Fick, Kimary. "Sensitivity, Inspiration, and Rational Aesthetics," PhD diss., University of North Texas, 2015.
- Forrest, Alan and Peter H. Wilson, eds. *The Bee and the Eagle: Napoleonic France and the End of the Holy Roman Empire, 1806*. London: Palgrave Macmillan, 2008.
- Fremont-Barnes, Gregory, ed. *Encyclopedia of the Age of Political Revolutions and New Ideologies, 1760-1815*. Westport, CT: Greenwood, 2007.
- Frisch, Walter. "Reger's Bach and Historicist Modernism," *Nineteenth-Century Music* 25, no. 2/3 (2001): 296-312.
- Galilei, Vincenzo. *Dialogo della musica antica et della moderna*, ed. and trans. Robert H. Herman. PhD diss., University of North Texas, 1973.
- Geiringer, Karl and Irene Geiringer. *Haydn: A Creative Life in Music*, 3rd ed. Berkeley: University of California Press, 1982.
- Gjerdingen, Robert O. "The Meyer." In *Music in the Galant Style*, 111-128. Oxford: Oxford University Press, 2007.
- Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford: Oxford University Press, 2008.
- Grave, Floyd K. "Concerto Style in Haydn's String Quartets." *The Journal of Musicology* 18, no. 1 (2001): 76-97.

- Griesinger, Georg August. *Biographische Notizen über Joseph Haydn*. Leipzig: Breitkopf & Härtel, 1810. Accessed 3 July 2020. Bayerische Staatsbibliothek, Internet Archive. [https://archive.org/details/bub\\_gb\\_sGhDAAAACAAJ/page/n53/mode/2up](https://archive.org/details/bub_gb_sGhDAAAACAAJ/page/n53/mode/2up).
- Halstead, Jill. *The Woman Composer: Creativity and the Gendered Politics of Musical Composition*. Aldershot: Ashgate, 1997.
- Haydn, Franz Joseph. *Eleven Late String Quartets, Opp. 74, 76, 77*, ed. Wilhelm Altmann. New York: Dover Publications, 1979.
- . *String Quartets, Opp. 42, 50, & 54*, ed. Wilhelm Altmann. New York: Dover Publications, 1982.
- . Symphony No. 90 in C major, Hob.I: 90 by Joseph Haydn. In *Kritische Ausgabe sämtlicher Symphonien*, vol. 10, edited by H. C. Robbins Landon, 107-163. Salzburg: Haydn-Mozart Presse, 1964. International Music Score Library Project (IMSLP).
- Hoffman, E. T. A. "Beethovens Instrumental-Musik." *Allgemeine musikalische Zeitung* 12, no. 40 (July 4, 1810): 630-643. Accessed July 15, 2020. Google Books. <https://play.google.com/books/reader?id=LwYVAAAAQAAJ&hl=en&pg=GBS.PA629>.
- . "Beethovens Instrumental-Musik." In Oliver Strunk, ed. and trans., *Source Readings in Music History*, vol. 3, 1197-1198. New York: W. W. Norton & Company, 1998.
- Irwin, Joyce L, ed. and trans. *Foretastes of Heaven in Lutheran Church Music Tradition: Johann Mattheson and Christoph Raupach on Music in Time and Eternity*. London: Rowman & Littlefield, 2015.
- Jones, David Wyn. "Becoming a Complete Capellmeister," *Studia Musicologica* 51, no. 1/2 (2010): 29-40.
- Kramer, Lawrence. *Schubert: Sexuality, Subjectivity, Song*. Cambridge: Cambridge University Press, 1998.
- Landon, H. C. Robbins, trans. and ed. *The Collected Correspondence and London Notebooks of Joseph Haydn*. Fair Lawn, N. J.: Essential Books, 1959.
- Lehner, Ulrich L. *The Catholic Enlightenment: The Forgotten History of a Global Movement*. New York: Oxford University Press, 2016. Oxford Scholarship Online, 2016. doi: 10.1093/acprof:oso/9780190232917.001.0001. <https://www-oxfordscholarship-com.ezproxy.proxy.library.oregonstate.edu/view/10.1093/acprof:oso/9780190232917.001.0001/acprof-9780190232917>. [https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1537&context=theo\\_fac](https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1537&context=theo_fac).



- Lehner, Ulrich L. and Michael O'Neill Printy, eds. *A Companion to the Catholic Enlightenment in Europe*. Vol. 20 of *Brill's Companions to the Christian Tradition*. Leiden: Brill, 2010.
- Lerdahl, Fred and Ray Jackendoff. *A Generative Theory of Tonal Music*. Cambridge: MIT Press, 1983.
- Lohse, Martin. *Bach Counterpoint: Two-Part Invention*, vol. 1. Frederiksberg: Det Kongelige Danske Musikkonservatorium, 2019.
- Longyear, R. M. "Binary Variants of Early Classic Sonata Form," *Journal of Music Theory* 13, no. 2 (1969): 162-185.
- Lorenz, Michael. "Fux Documents." Review of Johann Joseph Fux: *Leben - musikalische Wirkung - Dokumente* by Johann Joseph Fux, ed. Rudolf Flotzinger (unpublished manuscript, September 2016). Research Gate.  
[https://www.researchgate.net/publication/315117172\\_Fux\\_Documents](https://www.researchgate.net/publication/315117172_Fux_Documents).
- Mann, Alfred and John Edmund, trans. and eds. *The Study of Counterpoint from Johann Joseph Fux's Gradus ad parnassum*. New York: W. W. Norton & Company, 1971.
- Marx, Adolph Bernhard. *Die Lehre von der musikalischen Komposition*. Breitkopf & Härtel, 1846.
- . *Musical Form in the Age of Beethoven: Selected Writings on Theory and Method*, ed. and trans. Scott Burnham. Cambridge: Cambridge University Press, 2006.
- Marston, Nicholas. "Schumann's Monument to Beethoven," *Nineteenth-Century Music* 14, no. 3 (1991): 247-264.
- Marquard, Odo. "Plädoyer für die Einsamkeitsfähigkeit," *Einfach Leben* 12, no. 30 (2012).
- Matthew, Nicholas. "Interesting Haydn: On Attention's Materials," *Journal of the American Musicological Society* 71, no. 3 (2018): 655–701.
- Meyer, Leonard B. *Style and Music: Theory, History, and Ideology*. Chicago: University of Chicago Press: 1996.
- Mikusi, Balázs. "The Dew-Dropping Morn... Miserere nobis: Haydn's Worst Joke Reconsidered." *Journal of Musicological Research* 28, no. 2/3 (April 2009): 212-222.
- Mirka, Danuta and Keith Chapin. "Learned Style and Learned Styles." In *The Oxford Handbook of Topic Theory*. Oxford: Oxford University Press, 2014. ProQuest Ebook Central.
- Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Augsburg: Johann Jakob Lotter, 1756. Accessed July 10, 2020. International Music Score Library Project (IMSLP).

- Mozart, Wolfgang Amadeus. Piano Sonata in B-flat major, K.333. In *Sonaten für Klavier zu zwei Händen*, edited by Carl Adolf Martienssen and Wilhelm Weissman, 204-223. Leipzig: C. F. Peters, 1938. International Music Score Library Project (IMSLP).
- Newman, William S. "The Recognition of Sonata Form by Theorists of the 18th and 19th Centuries," *Papers of the American Musicological Society* (1941): 21-29.
- November, Nancy. "Instrumental Arias or Sonic Tableaux: 'Voice' in Haydn's String Quartets Opp. 9 and 17." *Music and Letters* 89, no. 3 (August 2008): 346–372.
- Otruba, Gustav. "Kirche und Kultur in Aufklärung und Barock: Eine geistesgeschichtliche Analyse auf Grund des Büchereinlaufes der Klosterbibliotheken Klosterneuburg, Melk und Schotten/Wien in den Jahren 1680— 1750." *Jahrbuch für Landeskunde von Niederösterreich* 31 (1953/1954): 238-266. Accessed July 5, 2020. Verein für Landeskunde von Niederösterreich.  
[https://www.zobodat.at/pdf/Jb-Landeskde-Niederoesterreich\\_31\\_0238-0266.pdf](https://www.zobodat.at/pdf/Jb-Landeskde-Niederoesterreich_31_0238-0266.pdf)
- Parker, Mara. *String Quartets: A Research and Information Guide*. Taylor & Francis Group, 2010. ProQuest Ebook Central,  
<https://ebookcentral.proquest.com/lib/osu/detail.action?docID=1020226>.
- Prizer, William F. "Performance Practices in the Frottola: An Introduction to the Repertory of Early 16th-Century Italian Solo Secular Song with Suggestions for the Use of Instruments on the Other Lines." *Early Music* 3, no. 3 (1975): 227-35. Accessed July 13, 2020. [www.jstor.org/stable/3125637](http://www.jstor.org/stable/3125637).
- Roeck, Bernd. *Civic Culture and Everyday Life in Early Modern Germany*. Leiden: Brill Academic Publishers, 2005. Accessed July 1, 2020. ProQuest Ebook Central.  
<https://ebookcentral.proquest.com/lib/osu/detail.action?docID=3004079>.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: W. W. Norton & Company, 1997.
- Salamone, Jennifer L. "Misbehaving Minuets: A Preliminary Theory of Humor and Dance Form Haydn's Opp. 76 and 77," PhD diss., University of Kentucky, 2017.  
<https://doi.org/10.13023/ETD.2017.072>.
- Sammartini, Giovanni Battista. Sinfonia in G major, J-C 39. Edited by Daniel Van Gilst, Collection Musicale en Format Numérique, Musique Instrument de Style Concertant, 2016. International Music Score Library Project (IMSLP).  
[http://conquest.imslp.info/files/imglnks/usimg/4/4e/IMSLP433775-PMLP705102-EN324\(2016\) - Sammartini\\_GB - Sinfonia\\_G\\_major.pdf](http://conquest.imslp.info/files/imglnks/usimg/4/4e/IMSLP433775-PMLP705102-EN324(2016) - Sammartini_GB - Sinfonia_G_major.pdf).

- Schmid, Heinrich. *Von der Mitte des 18. Jahrhunderts bis in die Gegenwart*. Vol. 2 of *Geschichte der Katholischen Kirche Deutschlands*. Munich: R. Oldenbourg, 1874. Accessed 5 July, 2020. [https://books.google.com/books?id=j9BgAAAACAAJ&lpg=PA264&ots=ag\\_geLP1r2&dq=18%20jahrhundert%20katholische%20schriften&pg=PP7#v=onepage&q&f=false](https://books.google.com/books?id=j9BgAAAACAAJ&lpg=PA264&ots=ag_geLP1r2&dq=18%20jahrhundert%20katholische%20schriften&pg=PP7#v=onepage&q&f=false). Google Books.
- Schoenberg, Arnold. *Fundamentals of Musical Composition*, ed. Gerald Strang. New York: St. Martin's Press, 1967.
- Schroeder, David P. "Audience Reception and Haydn's London Symphonies," *International Review of the Aesthetics and Sociology of Music* 16, no. 1 (1985): 57-62.
- Schubert, Franz Peter. String Quartet No. 13 in A minor, D. 804. In *Franz Schubert's Werke*, Serie V: Streichquartette, No.13, ed. Joseph Hellmesberger Sr. and Eusebius Mandyczewski. New York: Dover, 1965.
- Schumann, Robert. Carnaval, Op. 9. In *Robert Schumanns Werke*, Serie VII: Für Pianoforte zu zwei Händen, ed. Clara Wieck Schumann. Leipzig: Breitkopf & Härtel, 1879.
- . "Ein Opus II," *Allgemeine musikalische Zeitung* 33, no. 49 (December 7, 1831): 808-811.
- . "Neue Bahnen," *Neue Zeitschrift für Musik* 39, no. 18 (October 28, 1853): 185-186.
- Schüren, Reinhard. "Intergenerational Occupational and Marital Mobility in German Cities in the Nineteenth and Early Twentieth Centuries." In *Building European Society*, ed. David Vincent, 68-91. Manchester: Manchester University Press, 1993.
- Scott, Amanda Lynne. "Beethoven's Grand Uomo: Heroic Identification and the Eroica Symphony." Master's thesis, University of North Carolina, 2007. <https://doi.org/10.17615/kp86-6349>.
- Sisman, Elaine Rochelle. *Haydn and the Classical Variation*. Cambridge: Harvard University Press, 1993.
- Smith, Annalise. "Honour Thy German Masters: Wagner's Depiction of 'Meistergesang' in Die Meistersinger von Nürnberg," *Musicological Explorations* 11 (2010): 92-132.
- Smith, Peter H. "You Reap What You Sow: Some Instances of Rhythmic and Harmonic Ambiguity in Brahms," *Music Theory Spectrum* 28, no. 1 (Spring 2006): 57-97.
- Spitzer, John and Neal Zaslaw, "Improvised Ornamentation in Eighteenth-Century Orchestras," *Journal of the American Musicological Society* 39, no. 3 (1986): 524-577.

- Thayer, Alexander Wheelock. *Thayer's Life of Beethoven*, vol. 2, eds. Elliot Forbes, Henry Edward Krehbiel, Hermann Deiters, Hugo Riemann. Princeton: Princeton University Press, 1967.
- The Haydn Society of North America, "Joseph Haydn Biographical Sketch," *HAYDN: The Online Journal of the Haydn Society of North America*, accessed July 16, 2020, <https://www.rit.edu/affiliate/haydn/joseph-haydn-biographical-sketch-0#section0>.
- Vazsonyi, Nicholas. "Beethoven Instrumentalized: Richard Wagner's Self-Marketing and Media Image," *Music and Letters* 89, no. 2 (May 2008): 195-211.
- Wagner, Richard. *Religion und Kunst*. Bayreuth: Th. Burger, 1881.
- . *My Life*, vol. 1. Edited, translated, and published by Project Gutenberg. <http://www.gutenberg.org/ebooks/5197>.
- . *Isoldens Liebestod* from *Tristan und Isolde*, Act III. Arranged for piano solo by Franz Liszt, in *Musikalische Werke Serie IV, Band 1* (Leipzig: Breitkopf & Härtel, 1922): 112-119.
- . *Zukunftsmusik*. Leipzig: J. J. Weber, 1861.
- Weaver, Andrew H. "Music in the Service of Counter-Reformation Politics: The Immaculate Conception at the Habsburg Court of Ferdinand III (1637-1657)." *Music & Letters* 87, no. 3 (2006): 361-78. Accessed July 1, 2020. [www.jstor.org/stable/3876904](http://www.jstor.org/stable/3876904).
- Weber, William. "The Cultural Explosion." In *Music and the Middle Class: The Social Structure of Concert Life in London, Paris, and Vienna*, 19-34. New York: Holmes & Meier, 1975.
- Webster, James. "Haydn's Sensibility." *Studia Musicologica* 51, no. 1/2 (2010): 13-27.
- White, Harry. *Johann Joseph Fux and the Music of the Austro-Italian Baroque*. Aldershot, Hants, England: Scolar Press; Brookfield, Vt., USA: Ashgate Pub. Co., 1992.
- Widmer, Joseph. *Der katholische Seelensorger in gegenwärtige Zeit*, Vol. 2. Munich: Ben Jakob Giel, 1823. Accessed 5 July 2020. Google Books. <https://books.google.com/books?id=jL5FAAAAcAAJ&lpg=PA185&ots=mRn0keAitX&dq=katholische%20homilie&pg=PP7#v=onepage&q=katholische%20homilie&f=false>.
- Will, Richard. "When God Met the Sinner, and Other Dramatic Confrontations in Eighteenth-Century Instrumental Music," *Music & Letters* 78, no. 2 (1997): 175.
- Wyer, Robert. *Form- und Stiluntersuchungen zum ersten Satz der Klaviersonaten Carl Philipp Emanuel Bachs*. Biel, 1960.