Haydn, Mozart, and the Enlightenment

Syllabus

Instructor: John Gibbons

Quarter: Spring 2024
Start – end date: March 19 – May 7
Session day/time: Tuesday, 10:00 am – 12:30 pm
Course Code and Section: HUAS78032 24S1

Email: john@holdekunst.com

Modality: Remote learning

Course Overview

Pioneering a style of unparalleled versatility and expressiveness, Haydn, Mozart, and the early Beethoven created a musical repertory of elegance, wit, optimism, and logic that remains the benchmark of Western musical culture to this day. This class discusses the evolution and achievements of such genres as the Haydn symphonies and quartets, the Mozart concertos and operas, and the early Beethoven instrumental works in historical, social, and musical contexts. Plenty of contemporary sources are presented, along with a broad array of DVDs and CDs.

Course readings

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<th>Week</th>
<th>Topic</th>
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| Week 1 | • Introduction to the Classical Language  
• Siciliani by Haydn (1773) and Mozart (1774)  
• Finales by Haydn and Mozart  
• Transitional figures: C.P.E. Bach and J.C. Bach  
• “This is how it’s done!” (Haydn String Quartet, Op. 42) |
| Week 2 | • Mozart in the single digits  
• Mozart Amoroso  
• Mozart’s 3rd Piano Sonata  
• Excerpts from Opera and Concerto.  
• Haydn’s arrival at Esterhazy |
| Week 3 | • Storm and Stress: Haydn’s middle symphonies  
• C minor moods in Mozart and Beethoven: Sonata, Concerto and Symphony |
<p>| Week 4 | The Sacred and the Theatrical: Religious music by Haydn, Mozart, and Beethoven |</p>
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| Week 5 | • The Occident and the Orient in the Enlightenment: Images of Hungary, Turkey et al in Haydn, Mozart, and Beethoven  
          • The political dimension:  
            o Hayden’s Kaiser hymn  
            o Mozart’s *Figaro and Magic Flute*  
            o Beethoven up to 1815 |
| Week 6 | • Melancholy and fury: F minor moods in Haydn and Beethoven  
          • The inconsolable: Mozart’s G minor moods |
| Week 7 | The Public Face:  
          • Haydn Paris and London symphonies  
          • Mozart Piano Concertos |
| Week 8 | • A brief look at Haydn’s oratorios “The Creation” and “The Seasons”  
          • Transition to a new aesthetic: Beethoven at the crossroads, Schubert and his wanderers |

Optional texts:

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<tr>
<th>Book</th>
<th>Author/Editor</th>
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<tr>
<td>Haydn: A Creative Life in Music</td>
<td>Karl Geiringer</td>
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<td>Beethoven</td>
<td>Jan Swafford</td>
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<td>Music in the Seventeenth and Eighteenth Centuries</td>
<td>Richard Taruskin</td>
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<td>Mozart: The Early Years 1756-1781</td>
<td>Stanley Sadie</td>
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<td>The Great Haydn Quartets</td>
<td>Hans Keller</td>
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<td>The Classical Style: Hayden, Mozart, Beethoven</td>
<td>Charles Rosen</td>
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<td>Sonata Forms</td>
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<td>The String Quartet: A History</td>
<td>Paul Griffiths</td>
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<td>The Keyboard Music of C.P.E. Bach</td>
<td>Philip Barford</td>
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<tr>
<td>Mozart’s Piano Music</td>
<td>William Kinderman</td>
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Accessing remote courses

Remote courses are taught through our Canvas platform. Approximately two weeks before your class begins, we will add you to your canvas site using the email address you provided at the time of registration. An invitation will then be sent to that email. Click the “Get Started” button in the email to begin the Canvas login process. For step-by-step instructions, please visit https://grahamschool.uchicago.edu/academic-programs/online/learning-resources/liberal-arts. Once you’ve created your Canvas account, you can access any Graham School canvas course for which you are registered at: https://canvas.uchicago.edu.

Accessibility information

Student Disability Services (SDS) works to provide resources, support and accommodations for all students with disabilities and works to remove physical and attitudinal barriers, which may prevent their full participation in the University community. Students that would like to request accommodations should contact SDS in advance of the first class session at 773.702.6000 or disabilities@uchicago.edu.

UChicago CARES Statement:

The University and its faculty are committed to creating a safer and more inclusive learning environment for all students. At the University, all faculty, staff, graduate student instructors, and teaching assistants are considered “Individuals with Reporting Responsibilities” and are required to let the University’s Title IX Coordinator know about any disclosures they receive from students about experiences of sexual misconduct (including sexual assault, dating violence, domestic violence, stalking, and sexual harassment). This includes disclosures of experiences that happened before their time at the University. This is to ensure that all students who have experienced sexual misconduct receive support, options, and information about their rights and resources. Students are not obligated to respond to this outreach, and this will not generate a report to law enforcement.

For more information, please see this handout for students as well as the University’s Policy on Harassment, Discrimination and Sexual Misconduct and Policy on Title IX Sexual Harassment. You can also reach out directly for services and support from the Office for Sexual Misconduct Prevention and Support by emailing titleix@uchicago.edu.

If you, or another student you know, wishes to speak to a confidential resource who does not have this reporting responsibility, please contact the Sexual Assault Dean on Call through the UChicago Safe App or at 773.834-HELP.

Questions? Contact Zoë Eisenman at zme1@uchicago.edu.