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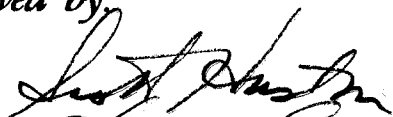
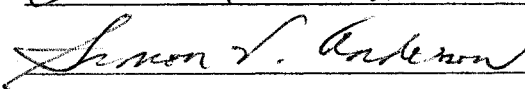
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I hereby recommend that the thesis prepared under my supervision by PAUL ROBERT CHENEVEY

entitled THE INTRODUCTION AS AN INTEGRAL PART OF THE VIENNESE
CLASSICAL SYMPHONY; ITS FUNCTION, FORM, CONSTRUCTION, AND
PERFORMANCE

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS in INSTRUMENTAL CONDUCTING

Approved by:


Earl Thomas


THE INTRODUCTION AS AN INTEGRAL PART OF THE VIENNESE CLASSICAL SYMPHONY
ITS FUNCTION, FORM, CONSTRUCTION, AND PERFORMANCE

A Thesis Submitted to the
Division of Graduate Studies
of the
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In Partial Fulfillment
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DOCTOR OF MUSICAL ARTS in INSTRUMENTAL CONDUCTING
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PREFACE

The introduction -- was it essential to the developing symphony in the eighteenth century or was it merely an appendage placed at the beginning of a large work? What was its function? Why did a composer use it in some works and not use it in other works of the same period? Is its function that of an introduction to the first movement of the symphony or is it related to the entire symphony? Is it thematically related to the remainder of the first movement or in fact to any of the later movements, or does it exist thematically as a single entity? Does it, in fact, have melodic interest or is it primarily a harmonic progression? Does it appear in conjunction with the other movements or is it exclusively a first movement phenomenon?

I will attempt to answer these questions and others in this paper and will draw my examples from the symphonies of Joseph Haydn, Michael Haydn, W. A. Mozart, and Ludwig van Beethoven.

CHAPTER I

INTRODUCTION

The introduction, a relatively short, slow section found at the beginning of a symphonic movement is an integral part of many eighteenth and nineteenth century compositions. Its form remains rather consistent throughout the works of the diverse composers who employ this musical idea in their compositions. It appears, however, only in some of the works of each of the major composers of the time and is not always used in consecutive works. In addition to being present in the first movements of symphonies, the introduction occasionally appears in other movements of the symphony as well as in overtures, masses, and chamber music.

Since there were hundreds of composers connected with the Viennese Classical Symphony, for the purpose of this study the author has chosen to concentrate upon the symphonies of Joseph Haydn, Michael Haydn, Wolfgang Mozart, and Ludwig van Beethoven. Each of these composers is important and in addition to a general discussion of their works, special attention will be given to selected symphonic introductions written by each of these men. The

introductions will be selected from a total of thirty written by Joseph Haydn, four written by Michael Haydn, four written by Mozart, including the one which he wrote for a symphony of Michael Haydn which has been listed in the complete edition of Mozart as Symphony No. 37, K. 444, and the four which were written by Beethoven.

What then is an introduction? First of all, it is a group of one or more phrases which have been written in a manner which will contrast with the main body of the movement. This contrast is almost always achieved through tempo change and may also be achieved through the elements of meter, key, instrumentation, timbre, and mood. The idea of contrast appears to be the most important aspect of the introduction.

Metric and rhythmic features of the introduction include the use of dotted figures, running scale passages, and passages of block chords. Harmonically, the introduction usually consists of a progression which moves from the tonic level to that of the dominant. In some cases this may be as elementary as a single extended cadence, in others, each of these tonal areas may extend for several phrases with intermediate harmonic levels being explored before the final or half cadence on the dominant. The melodic configuration of the introduction tends to be quite simple and usually consists of conjunct patterns. Many composers seem to feel that this

element is of lesser importance than the harmonic and rhythmic elements and thus tend to use more scalar progressions and chordal elements for the bulk of their melodic material.

The results of this study show that with some composers there appears to be little or no relationship between the introduction and the body of the movement, and with other composers significant relationships exist between the materials used in the introductions and those used in other parts of the movement or even in later movements.

We must remember that the introduction may serve as the introduction to a particular movement only; it is not an introduction to the entire symphony. It is not a movement by itself but is a portion of a movement which is almost always the first movement.

Since we have described the introduction, we must now explain what is meant by the word symphony. A symphony consists of a group of orchestral movements arranged in a pattern of contrasting tempos. There is not a definite number of movements in the eighteenth century symphony, but as the form develops, four becomes the average. One of these movements, either the third in the case of a four movement symphony, or the last in the case

of a three movement work, is often written in a stylized dance form, most commonly that of the Minuet.

The first movement is either written in a simple binary form or in that form which is now known as sonata-allegro form. During the eighteenth century, the use of sonata-allegro form with its contrasts in tonal levels and thematic materials becomes more and more standard, and those sections which involve the working out of materials (principally the development section) become increasingly more important.

The other movements of the Viennese Classical Symphonies utilize various forms which include binary, ternary, rondo, and theme and variation.

CHAPTER II

A BRIEF HISTORY OF THE SYMPHONY

The symphony, as a form, developed from several orchestral forms of the Baroque. This development took place over a period of many years. Most historians believe that the symphony, as an independent form, began sometime in the first third of the eighteenth century. Its maturity, however, was not achieved until the last quarter of the century. During this century of change the symphony rose from being one of many forms of music to, in the words of Adam Carse, "the most important form of purely orchestral music."¹ A form so popular that a moderate estimate assures us that more than 1500 such works were written during that century of growth.

It was not until the seventeenth century that instrumental writing became an important field of composition and Italian and Austro-German composers led the rest of Europe in this type of writing. For centuries the voice had been the most important

¹Adam Carse, "Early Classical Symphonies," Proceedings, Royal Musical Association, 1935-36, (London: 1936), p. 39.

and expressive medium for musical communication and instruments had been used only to accompany or enhance it. Thus it was in the orchestra pit of the opera house that a new style of instrumental writing began. From the simple introduction to Monteverdi's "Orfeo" (1607), an instrumental fanfare, the operatic overture developed into an important instrumental form. These overtures were not profound works, but simply functional ones since their primary purpose was to gain the attention of the audience and then perhaps to attempt to set the mood for the opera which they preceded.

Two types or forms of overture arose and received the titles of Italian Overture and French Overture. Despite these regional titles, both were commonly used throughout Europe. The Italian Overture or "Sinfonia" generally began with an allegro section, followed it with a short slow movement, and ended with a lively fast movement. More often than not it consisted of scale and other technical passagework, for melodic appeal was not particularly a concern of the composer. The French Overture was characterized by a short, slow, stately introduction which often employed a dotted rhythmic figure, followed by a fugal allegro section. Sometimes this slow introduction returned at the end of the overture, other times a light dance-movement such as a Minuet followed the imitative allegro.

The role of the French overture as a precedent for the slow introduction of the symphony is controversial. Certainly no composer writing a slow introduction could be unaware of the long overture tradition. Yet, to demonstrate historical relationships, one requires a continuity between two phenomena. The title of the Martin publication just mentioned [Symphonies et ouvertures. Op. 4, no. 1 (Paris, 1751)] indicates a common area, but, curiously, it demonstrates a separation rather than a transfer of styles. Here we find overtures with slow beginnings but symphonies without. Furthermore, the overtures retain the traditional fugato as a second movement, a feature absent from the symphonies.

Apart from Martin, the continuity between the French overture and the slow introduction is hard to find. For example, only two of Gossec's first thirty symphonies (Opp. 3-6, 1756-62) have slow introductions (Opp. 5 no. 3; and 6, no. 1), neither of which seems to derive from the Grave of the earlier overture. At the same time, Austrian composers such as Hoffman, less directly associated with the overture tradition, show more interest in the slow introduction than the French. This suggests that the relationship between French overture and symphonic slow introduction is, at most, incomplete and indirect.²

At the same time, wholly instrumental compositions were developing in Italy, works which bore the title of sonata. There were two basic types of sonatas, the sonata da chiesa, which consisted in its typical form of four movements; slow-fast-slow-fast and which might utilize contrapuntal writing or at least some developmental techniques; and the sonata da camera which consisted of a number of stylized dance movements connected by the use of a common key yet contrasted by rhythmic and metric individualisms.

²Egon Wellesz and Frederick Sternfeld ed., New Oxford History of Music, Vol VII The Age of Enlightenment (London: Oxford University Press, 1973), p. 421.

A strong case may be made for asserting that these two types of sonatas in themselves were the germ from which the eighteenth century symphony evolved, in that by removing the first movement of the sonata da chiesa (or turning it into a slow introduction) and adding a dance movement from the sonata da camera we find the form of the typical late eighteenth century symphony. We must keep in mind, however, the forms of the operatic overtures, and to be fair we must look further. When we do so we find that there are other influences upon the development of the classical symphony which include the serenade, the aria, and the ensemble finale among others.

Although it is impossible to give an exact birth-date to the symphony, by the second quarter of the eighteenth century it had become an established form. Whether it was derived from the Baroque sonata or as Adam Carse believes, from the overtures, or from a combination of these and other sources cannot be proved. Carse states,

. . . the Italian Sinfonia was taken over wholesale, thus providing the first Allegro, the slow movement and the quick Finale, while the French Overture contributed the slow introduction and the Minuet. The fugal Allegro of the Overture was rejected; the slow introduction was not always included, and when it was, it became part of the first movement, while the Minuet crept in gradually, and eventually became an inte-

gral part of the four-movement concert-symphony³ as we know it in the well-known works of Haydn and Mozart.

Symphonies were usually published in sets (six being a common number) and some of the earlier examples show characteristics derived from both the French Ouverture and the Italian Sinfonia within the same set. In London, Thomas Arne's set of eight symphonies (c. 1740) contains examples following both models, and Sammartini's set of eight from approximately the same year includes four symphonies using the French form and four using the Italian. As a general rule, the early symphonies written using the French model are longer and more substantial than those using the Italian model and they usually include as a third and final movement a light allegro, a minuet or even a march. The standard model for the symphony from 1750-1780, however, was the Italian Sinfonia with its three movements; Allegro, Andante, and Presto. This last movement could be replaced by a Minuet and eventually both the Minuet and the Presto were retained to help establish the standard four movement symphony of the late eighteenth century. Monn's Symphony in D major of 1740 may well be the first example of the "modern" four movement symphony.

³ Adam Carse, Eighteenth Century Symphonies (London: Augener, c. 1951), p. 13.

Although the symphony developed throughout Europe in the eighteenth century, it was concentrated in several musical centers which included northern Italy, Vienna, Mannheim, Berlin, and London. Each of these schools developed its own style and characteristics which were to blend together late in the century to form an international style which is usually referred to as the "Viennese Classical Style." Let us now briefly look at these musical centers in turn.

Italy

The most important composer of the Italian school was Giovanni Battista Sammartini (1701-1775) who spent most of his compositional life in Milan. His symphonies are written primarily for strings although optional horn parts occur in some of them. The viola part is often lacking, although this was quite common in the eighteenth century where the violas were expected to play the 'cello line an octave higher. There was also an implied keyboard-continuo part. Most of his symphonies, like those of his contemporaries, consist of three movements, although a Symphony in G major, written between 1735-1740, has four. The last movement of this symphony is a Menuetto, "which may have been added at a later time since it appears also in other contexts."⁴

⁴Louise Cuyler, The Symphony (New York: Harcourt Brace Jovanovich, Inc., 1973), p. 11.

The Italian symphony created few significant innovations and only a handful of masterpieces. Yet its emphasis on easy, natural movement was important in the evolution of the symphony. French concern for elegant detail and German preoccupation with contrapuntal texture might have run the whole idea of the development aground; but the earthy rhythmic vigour and clear melodic objectives of the Italians served as channel markers to keep the others on a straight course.⁵

Vienna

The Viennese school, which included Monn, Wagenseil, Hoffman, and Dittersdorf, is another important center of symphonic development. Georg Mathias Monn (1717-1750) became a popular composer in the imperial capitol due to his rather substantial compositions. The composers in Vienna usually used the four movement symphonic form rather than the three movement form of the Italian, Mannheim, and Berlin composers.⁶ Monn was important in his innovative orchestral ideas -- using various wind instruments with the basic string orchestra. He uses these instruments both as a tutti with the strings and as solo timbres.

Georg Christoph Wagenseil (1715-1777) another important Viennese composer, developed the compositional aspect of the

⁵New Oxford History, pp. 383-383.

⁶New Oxford History, pp. 401, 403.

symphony. His works are highly developed, more complex in their thematic and harmonic relationships than those of his Viennese contemporaries. He ". . . displays considerable ingenuity in developing and extending materials."⁷ Thus in the music of Monn and Wagenseil we can see a development of compositional skills and techniques, and the introduction of a variety of orchestrational timbres.

Mannheim

Another important continental center of the pre-classic symphony was the Rhenish city of Mannheim. The court of Mannheim became important in the history of orchestral writing and performance for a brief period in the eighteenth century while one of the best orchestras in the world was located there.

It was due to a variety of historical events that this musical center developed, a rather lucky combination of events as far as the history of music is concerned. At the same time that a new court was being established in Mannheim (1743), one without previous traditions, many fine musicians were forced to flee Bohemia during the War of the Austrian Succession. Thus many great musicians arrived at the new and tiny court of Mannheim

⁷Cuyler, Symphony, p. 13.

where they were able to write and perform music as they pleased. The fact that this court had no musical traditions and that the Elector, Karl Theodor, wanted to establish his reputation throughout Europe caused him to encourage his musicians to be inventive and thus abbetted their musical experiments and development.

The best known composers associated with this court were Johann Stamitz (1717-1757) and F. X. Richter (1709-1789). These composers and their contemporaries utilized many devices that we commonly refer to as Mannheim traits, all of which in fact became a part of the international symphonic language of Europe during the late eighteenth century. Devices such as the "Mannheim crescendo", "Mannheim rocket", "Mannheim sigh", "Mannheimer Walze", together with the French "Premier coup d'archet" were employed in a great number of works by most of the leading composers of the late eighteenth century, among them Mozart and Haydn.

The typical symphonies which were produced by these Mannheim composers were three movement works with the final movement usually a Minuet. Thus the form was fast-slow-minuet. An exception to this general rule was Johann Stamitz who, on several occasions used a four movement design with the Minuet as the third movement.

A candid assessment of the repertory of the Mannheim symphonists, made now with fuller knowledge of compositions of such men as Sammartini and Wagenseil, suggests that their flair for the orchestra set them apart.⁸

The precision of the string sections and the increased use of wind instruments gave these composers an expressive vehicle for their musical thoughts.

Berlin

The Berlin or North German School was dominated in its early years by the influences of Italian Opera. Centered around the court of Frederick the Great were a group of composers who were active in the fields of opera, chamber music, and the symphony. The most important were Johann Gottlieb Graun (1703-1771), Johann Adolf Hasse (1699-1783) who was active primarily in Dresden at the court of Saxony, and Carl Phillip Emanuel Bach (1714-1788), the second son of Johann Sebastian.

Graun's symphonic style is marked by a rather conservative use of the three movement Italian form. His greatness is seen in his excellent development sections, which in many cases tend to overshadow the expositions and also make the recapitulations seem far too short. The music of Hasse is characterized by the word

⁸Cuyler, Symphony, p. 14.

imaginative. In his operas and symphonies there are many examples of his flair for the dramatic, the use of unusual timbres, and of a-symmetrical phrase structure.

C. P. E. Bach built upon these general Berlin characteristics and became one of the most popular composers of his time, a man who was known throughout Europe, indeed even America. His music is a synthesis of Baroque, Classical, and Romantic elements and some of the most "personal" and "emotional" musical ideas of the eighteenth century are to be seen in it. It is in the music of this Bach that we begin to see many of the strengths, huge ideas, and the power that are such an important element of the music of Beethoven. Bach's music is concerned with the polyphony of the Baroque, the drama of the Romantic together with the small rhythmic structures, interest in the development of musical ideas, and structural ornamentation of the Classic.

In most contemporary collections of 18th century symphonies . . . the works of North Germans occupy relatively little space. . . . The implied verdict rests on the unlucky transitional position of the chief northern composers, who were old-fashioned before they reached their prime. . . . By an accident of chronology the North German composers were never fully at home in the Classical style. Hence, despite their intellectual talent for development of ideas and their marked originality in many details, they wrote few symphonic works of lasting significance.⁹

⁹New Oxford History, pp. 394-395.

London

From the English school there emerged three composers of symphonies in the eighteenth century: Thomas Arne (1710-1778), William Boyce (1710-1779), and Johann Christian Bach (1735-1782), the youngest son of the Baroque master. Through Bach's exposure in the opera house while living and composing in Italy, he developed a dramatic style of instrumental composition and a pleasing melodic line. His works were popular both in England and on the continent and the young Mozart is reported to have stated that J. C. Bach was the greatest musical influence upon his life until the time that he (Mozart) met Haydn.

The symphonies of Bach are written in the three movement Italian form. A study of the G minor Symphony, Op. 6, No. 6 shows a rather international flavor with French and Mannheim devices skillfully intermingled with Italian melody.

At the time that the symphony was developing in these various musical centers, there existed in Vienna a popular form of music called the Serenade. This form consisted, on the average, of five movements and was traditionally played outdoors -- often under the window of a girl, by a group of hired musicians. Like the sonatas of the Baroque and early Classic period, the movements

of the Serenade were all written in the same key. The first movement often was a March, and if not a March, it was at least a festive movement which could be played as the musicians were approaching the appointed house. This movement was followed by a Minuet. The third movement, an *adagio* or *andante*, was slow and expressive, a musical portrayal of the love of the suitor for his girl. This was followed by another Minuet and then the Serenade ended with a fast movement -- perhaps a retreat as her father appeared on the scene.

Within the form of the Serenade we can discern the four movement Classic symphony. By removing the first Minuet, the form Fast-Slow-Minuet-Fast is readily apparent. Other characteristics of the Serenade which are found in the symphony are a Marchlike mood in the introduction of the symphony, an emotional or expressive feeling in the slow movement, and a feeling of playfulness in the finale. Whether or not the Serenade was a conscious source for symphonic form cannot be proved but since the same composers wrote both Serenades and symphonies, it can be assumed that they are related.

What then was an early Classic symphony? It was a three or four movement orchestral work written in one or more keys using strings for its basic timbre with a harpsichord and some selected

winds to fill in the harmony and to provide melodic and textural contrast. It was music that was designed for easy listening, music that was not particularly "learned", thus enjoyable by both active and passive audiences upon first hearing. Harmonically the symphony remained simple with most excursions away from the tonic being to closely related keys. Melodically it often was composed of sets of familiar ideas or cliches put together by the composer, thus it was the skill of the composer in combining these bits and pieces that was important, not the originality of the melodic ideas or gifts of the composer.

As the century progressed, the form of the symphony became more standardized and the symphony became a composition which inspired and intrigued the great composers. It became, in other words, a type of composition which was considered equal to opera as a vehicle for the demonstration of compositional skills rather than just a simple variety of background music. In the hands of master composers such as Joseph Haydn, Mozart, and Beethoven it became the most important musical form of the age.

CHAPTER III

THE HISTORY AND FUNCTION OF THE INTRODUCTION

It is impossible to pinpoint the exact date when an introduction was first used in a symphony but by the year 1760 the principle had been established. In his book 18th Century Symphonies, Adam Carse refers to the G major Symphony, Op. 3, No. 3 of Johann Stamitz (1717-1757) as having a three measure introduction with a total first movement length of 81 measures.¹⁰ As Stamitz died in 1757, this symphony would obviously date before 1760. Among the early works of Carlos d'Ordoñez (1734-1786) there is ". . . an unusual symphony, in C major, with a slow movement connected to a following Allegro, which is dated 1756 in a copy preserved in the Göttweig Monastery."¹¹

In a set of eight symphonies of William Boyce (1710-1779) published in London by Walsh in 1760, three contain introductions

¹⁰Carse, 18th Century Symphonies, p. 51.

¹¹New Oxford History, p. 401.

and another is written in the style of a French Overture.¹² The following year, Leopold Hoffman, Viennese cathedral Kapellmeister, wrote a symphony using such an introduction, as is recorded in the Göttsweig catalogue. This symphony is one of at least a dozen of this type which he wrote before 1770. Hoffman was ". . . one of the earliest composers who consistently wrote four-movement symphonies with both slow introductions and minuets."¹³ The fact that his symphonies were distributed widely throughout Europe may be a factor in the establishment of this form of the classical symphony.

In the same year of 1761, Joseph Haydn wrote his first symphony in which he used an introduction -- Symphony No. 6 ("Le Matin"). This was the first of thirty introductions he was to write between 1761 and 1795.

Other early examples of the introduction in the symphony include two symphonies, Op. 5, No. 3 and Op. 6, No. 1 of Francois-Joseph Gossec (1734-1829) which appeared in Paris in 1762, and symphonies of Christian Cannebach (1731-1798) of Mannheim in 1763, and Florian Leopold Gassman (1729-1774) of Vienna

¹² William Boyce, Symphony in Bb, ed. and with a forward by Max Goberman, Vol 150 of Diletto Musicale (Vienna: Verlag Doblinger, 1964), Forward.

¹³ New Oxford History, p. 401.

in 1767.

Michael Haydn first used the introduction in symphonies of 1774 and 1778. Mozart did not use one until 1783 and Beethoven used it first in a symphony in 1800. However, by the late 1770's the introduction had attained its place as an important part of sonata-allegro symphonic form.

The Function and Occurance of the Introduction

What was the function of the introduction? Why was it not always present? There were several apparent functions which the introduction served and different composers, indeed different compositions of the same composers, show different apparent functions. The most important functions were (1) to increase, reduce, or contrast the emotional tension with that prevailing within the remainder of the movement, (2) to make a value judgement of a particular work, (3) to set a mood, and (4) to permit more freedom in composition.

The first of these functions is concerned with (1) producing an emotional response and (2) providing contrast, two of the most important ideas in music, indeed of all the arts and even life itself in the opinion of this author. The symphonic composer could thus set up an emotional response and then quickly offer contrast to the performer and audience by having the exposition

be in opposition to the style of the introduction.

Contrast might be possible between the introduction and the main body of the movement through the mediums of meter, rhythm, tempo, key, mode, harmony, melody, texture, and timbre. Most often several of these elements would be used together to heighten the contrast. Thus a typical introduction might be written in an opposing meter, in a different tempo, the minor mode if the body of the movement was in the major, and would give greater emphasis to rhythmic and harmonic elements than to the melodic. Almost always the introduction would end on a dominant seventh chord with the exposition then beginning on the tonic.

The second important function or purpose of the introduction is to indicate a value judgement, i.e. to grant greater importance to a specific work from a large group of works. This aspect is directly related to the ceremonial wherein a sort of pomp and dignity is given to a work through the presence of a slow introduction, often with dotted rhythms. Some symphonies which were written specifically for performance at important occasions have introductions seemingly for this ceremonial purpose alone. The idea of identifying a work as being particularly important by giving it an introduction may be illustrated by the Symphony No. 36, K. 425 of Mozart. Saint-Foix, in speaking about this

symphony says, "At this period in his artistic career Mozart seems to have regarded a slow introduction as almost indispensable for the opening of a grand symphony."¹⁴

A third function and perhaps the most important for the casual listener is that of setting or establishing the mood of the composition -- preparing the listener for that which is to come. This may be illustrated by studying a work such as the Symphony No. 53 of Joseph Haydn. In describing this symphony H. C. Robbins Landon says that

. . . the introduction is now supposed to set the stage for an evening of entertainment, to act as a 'curtain-raiser', a short space in which the audience may become comfortable and prepare itself for twenty-five minutes of intellectual amusement, undisturbed by anything more ambitious. [sic]¹⁵

A fourth function of the introduction might well be one of compositional experimentation. An examination of the seven introductions written by Mozart (four for symphonies and three for overtures), shows that he seemed to feel somewhat freer in not having to write according to the established compositional rules within the introductions and thus was able to experiment

¹⁴Georges de Saint-Foix. The Symphonies of Mozart, trans. by Leslie Orrey (New York: Alfred A. Knopf, 1949), p. 157.

¹⁵H. C. Robbins Landon, The Symphonies of Joseph Haydn (London: Universal Edition and Rockcliff Publishing Co., 1955), p. 356.

harmonically in ways which he could only duplicate within development sections, and there only to a lesser extent due to the prevailing rules.

Other reasons for writing introductions range from "getting the attention" of the audience to the simple fact that they were fashionable. Since some well-known composers were writing introductions it was logical for other composers to also write them. By the last ten years of the eighteenth century all of the leading composers had written introductions. It had become the prevailing style and those symphonies which did not contain introductions became the exception. Thus all of the late symphonies of Joseph Haydn but one, Symphony No. 95, have introductions. In the case of the last three symphonies which were written by Mozart in 1788, only a few years earlier, only the Symphony No. 39 in Eb has an introduction. The other two are set apart by not having an introduction. Of the nine symphonies which Beethoven completed between 1800 and 1824, four contain introductions; Symphonies No. 1, 2, 4, and 7; and the other five do not. Of these introductions written by Beethoven, the one which opens the Symphony No. 7 is a masterpiece of compositional and orchestrational skills.

Although the introduction may serve various functions for

the composer and the audience, indeed several simultaneous ones in some cases, by the last fifteen years of the eighteenth century the introduction was necessary and was an established part of standard symphonic form.

CHAPTER IV

THE CONSTRUCTION OF THE INTRODUCTION

In this chapter we shall examine and discuss the form and construction of the introduction. We will attempt to determine the typical characteristics of the introduction.

Length

The length of the introduction in this period between 1750 and 1827 varies greatly from a few measures to as many as sixty-two measures, as seen in the Symphony No. 7 of Beethoven. As seems to be found with development sections of sonata design movements, the length of introductions generally increases during the course of the eighteenth century and on into the nineteenth. It appears that in these sections of sonata design movements (introduction and development), composers were able to use their compositional skills in a manner which allowed them to experiment with more freedom, thus as they became more experienced in the art and craft of musical composition, composers expanded these sections of their compositions. An important point to remember,

however, is that as the introductions became longer, so did the entire movements -- so that, in fact, the relative lengths of these sections remained approximately the same.

In examining the thirty symphonies of Joseph Haydn which contain slow introductions, we find that they range in length from six measures as found in Symphony No. 6 ("Le Matin") (1761?) to thirty-nine measures in the Symphony No. 103 ("mit dem Paukenwirbel") (1795). These two symphonies contain respectively 112 measures and 189 measures in the remainders of their first movements. As these symphonies show the extremes in length for Haydn they will be used as the two examples of the introduction of Joseph Haydn later in this paper. The lengths of the introductions of all the symphonies of Joseph Haydn are listed below:

Symphony 6 - "Le Matin"	6 measures	1761?
movement 2	14 measures	
Symphony 7 - "Le Midi"	10 measures	1761
Symphony 15	34 measures	1764
Symphony 25	23 measures	1765
Symphony 50	12 measures	1773
Symphony 53 - "L'Imperiale"	16 measures	c. 1775-78
Symphony 54	17 measures	1774
Symphony 57	31 measures	1774
Symphony 60 - "Il Distratto"	24 measures	1775
Symphony 71	7 measures	1780
Symphony 73	26 measures	c. 1781
Symphony 75	23 measures	1781
Symphony 84	20 measures	1786
Symphony 85 - "La Reine"	11 measures	1785/86
Symphony 86	21 measures	1786

Symphony 88	16 measures	1787
Symphony 90	16 measures	1788
Symphony 91	20 measures	1788
Symphony 92 - "Oxford"	20 measures	1788?
Symphony 93	20 measures	1791
Symphony 94 - "Surprise"	17 measures	1791
Symphony 96 - "The Miracle"	17 measures	1791
Symphony 97	13 measures	1792
Symphony 98	15 measures	1792
Symphony 99	18 measures	1793
Symphony 100 - "Militair"	23 measures	1794
Symphony 101 - "Die Uhr"	23 measures	1794
Symphony 102	22 measures	1794
Symphony 103 - "Drum Roll"	39 measures	1795
Symphony 104 - "London"	16 measures	1795

In addition to the above symphonies which contain slow introductions, seven of the symphonies of Haydn open with an entire movement in slow tempo somewhat in the manner of the Italian sonata da chiesa. These symphonies are:

Symphony 5	c. 1760
Symphony 11	c. 1760
Symphony 18	1762/64
Symphony 21	1764
Symphony 22	1764
Symphony 34	c. 1765
Symphony 49	1768

There are two published symphonies of Michael Haydn which contain slow introductions. They are both written in the key of D major and date respectively from 1774 and 1778. The first of these has an introduction of 40 measures and the second has an introduction of 20 measures. Two additional symphonies of Michael

Haydn which appear to have introductions are listed in the Perger index and date from 1779 and 1784. These symphonies are not published and the lengths of their introductions at present cannot be determined.

Mozart wrote introductions for three of his symphonies plus one introduction for a symphony of Michael Haydn which was later published under his name (Mozart) as Symphony No. 37, K. 444.

Symphony 36 K. 425	19 measures	1783
Symphony 37 K. 444	20 measures	1783
Symphony 38 K. 504	36 measures	1786
Symphony 39 K. 543	25 measures	1788

Four of the nine symphonies of Beethoven are written with slow introductions in the opening movements. The First Symphony also has an introduction preceeding the finale.

Symphony 1 Op. 21	12 measures	1800
4th movement	6 measures	
Symphony 2 Op. 36	33 measures	1803
Symphony 4 Op. 60	38 measures	1807
Symphony 7 Op. 92	62 measures	1815

Thus the introductions of these four composers range from a length of six measures (J. Haydn) to a length of sixty-two measures (Beethoven) with the average introduction containing about twenty measures. In his study of these four composers the author could find only two examples of introductions which were used in movements

other than the first; the Symphony No. 6 of J. Haydn, where there are introductions in both the first and second movements, and the Symphony No. 1 of Beethoven where there are introductions preceeding both the first and fourth movements. In both of these cases the second introduction is shorter and appears to be of less significance than the first.

Meter

What metric features can be found within these introductions?

First of all in most cases there is a different meter used in the introduction than is found in the following body of the movement. An exception to this rule is found in the late symphonies of Joseph Haydn in which Haydn preferred to use the same meter for both. Between 1788 and 1792, he wrote six symphonies with both the introduction and the body of the movement in 3/4 meter. A tempo relationship, however, exists between these introductions and the following expositions using the same meter which is obvious to the listener hearing any good performance.

The following chart shows the distribution of various metric combinations in the introductions of J. Haydn, M. Haydn, Mozart, and Beethoven.

<u>Intro.</u>	<u>Expos.</u>	<u>Number</u>
<u>Joseph Haydn</u>		
♩	♩	1 example
♩	3/4	1 example
2/4	3/4	1 example
3/4	♩	2 examples
3/4	2/4	1 example
3/4	3/4	7 examples
3/4	C	5 examples
3/4	6/8	3 examples
C	♩	2 examples
C	2/4	1 example
C	3/4	5 examples - inc. 1 2nd mvt.
C	C	2 examples
<u>Michael Haydn</u>		
2/4	3/4	1 example
3/4	C	1 example
<u>Mozart</u>		
♩	3/4	1 example
3/4	C	2 examples
C	C	1 example
<u>Beethoven</u>		
♩	♩	1 example
2/4	2/4	1 example - 4th mvt.
3/4	C	1 example
C	♩	1 example
C	6/8	1 example

Rhythm

A study of all these introductions shows a pronounced use of dotted rhythmic figurations. Second in importance are passages of rapid notes. In his book Form in Tonal Music, Douglass Green assigns four characteristics to the form of the introduction: the heraldic, melodic, motivic, and cadential sections.¹⁶ The heraldic embraces the dotted rhythmic or fanfare idea which may have been derived from the French Overture.



It is in this section of the introduction that the rhythmic element seems to be most pronounced. Indeed, some of the shorter introductions are merely brief fanfares which lead directly to the primary thematic material of the exposition. In the more complex introductions which contain more of these elements or sections,

¹⁶Douglass Green, Form in Tonal Music (New York: Holt, Rinehart and Winston, Inc., 1965), p. 212.

another common rhythmic feature is that of a pulsating accompaniment, often written in eighth notes.



This pattern forms the background for either a melodic idea as in the above example or for a series of scale figurations.

Some introductions use silence as an important musical and rhythmic thought. The judicious use of rest and/or fermate adds greatly to the drama of the introduction and was of particular importance to Joseph Haydn as may be seen in the following example.

SINFONIA No.88

(ca. 1787)

I

Joseph Haydn

Adagio [1]

Flauto
2 Oboi
2 Fagotti
2 Corni in Sol/G
2 Clarini (Basso)
Timpani (Basso)

Adagio [1]

Violino I
Violino II
Viola
Violoncello obbligato e Basso

[5] [3]

Sinfonia No. 88

[10] (a 2) [10]

Allegro [15]

Allegro [13]

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Haydn-Mozart Presse NO 170

3

4

N. M. P. 170

Harmonic

Harmonic analysis of a representative sample of eighteenth century introductions will show a large number of seventh chords and inversions. One reason for the large number of inversions found in the introductions written during this period may be the fact that the aural effect of chordal inversions is one of less stability than that produced by progressions of root position chords. Since the harmonic movement of the introduction is primarily one of tonic to dominant seventh with the tonal area of V often treated as a sort of secondary tonic, a composer may need to devise a nondirect or less stable progression so as to lengthen the introduction.

Those introductions which do not begin on the tonic major or tonic minor key of the symphony are in the minority. In these cases, the composer has the freedom, within the rules of the period, to digress to a greater degree before arriving at the dominant seventh of the tonic key.

In the few cases where the introduction does not end on the dominant seventh, the exposition itself does not begin on the tonic. This may be seen in the Symphony No. 92 ("Oxford") of Joseph Haydn where the first four measures of the exposition are dominant seventh

instead of tonic. In this case, the introduction ends on VII₆ of V.

Two systems of musical notation, each consisting of four staves (treble and bass clefs). The first system is labeled with a measure number '13' in a box. The second system is labeled with a measure number '14' in a box. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *staccato*. The bottom left of the first system is marked '224' and the bottom center of the second system is marked 'H. M. 1. m'.

Allegro spiritoso Sinfonia No. 92

Two systems of musical notation, each consisting of four staves. The first system is labeled with a measure number '21' in a box. The second system is labeled with a measure number '22' in a box. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo). The tempo marking 'Allegro spiritoso' is present at the beginning of each system.

Melodic

The melodic element of the typical introduction is not of as much importance as the rhythmic and harmonic elements. Perhaps this is because the melodic element is so strong in the body of the movement. Few introductions even contain an idea which could really be called a melody. An example of a true melody is the second idea which appears in the introduction of the Symphony No. 7 of Beethoven.

The musical score is for the introduction of Beethoven's Symphony No. 7. It features a melodic line in the Flute (Fl.) and Violin (Vl.) parts, which is characterized by a series of eighth notes. The other instruments, including the Horn (Hb.), Clarinet (Kl. (A)), Bassoon (Fg.), Horn (Hrn. (A)), Trumpet (Tr. (D)), Percussion (Pk.), Trombone (Br.), and Cello/Double Bass (Vc. u. Kb.), provide harmonic support. The score includes dynamics such as 'dimin.' (diminuendo) and 'p dolce' (piano dolce). The Flute part is marked '1' and the Violin part is marked '2'.

When truly melodic materials are used, they are often presented as simple ideas with some sort of ornamentation superimposed upon them such as non-harmonic tones, trills, turns and mordents.

Rather than using a true melody, the introduction usually is constructed of various motifs. Some of these are scalar in design, others are harmonically based. These motif-based melodic sections are joined together to form the basic melodic contour of the introduction. A given motif may commonly be found traveling throughout the various voices of the orchestra. The shaping of the melodic line through the use of these various motifs is usually determined by the harmonic movement involved in the specific introduction. For purposes of contrast, usually two or more types of motifs are used within any given introduction, although exceptions may be found.

The question arises as to whether the introduction is really a part of the movement or merely an appendage without any relationship to it. After examining many introductions written between 1750 and 1815, the author has come to the conclusion that in a general sense, during this period there is a relationship between the music of the introduction and that of the exposition. In most cases it is merely that of mood or a simple motivic connection, although a few examples show a melodic contour or specific rhythmic

idea present in both the introduction and the body of the movement. Of the four composers whose works are being examined in this paper, Joseph Haydn is the only composer who consistently (in his late works) relates thematic material from the introduction to the body of the movement.

SINFONIA No. 90

(1798)



Nineteenth century Romantic composers such as Schubert and Berlioz used direct thematic transferral between the introduction and the remainder of the movement, but the composers of the Viennese Classical Tradition as a rule did not.

Sometimes a bridge was carefully constructed so as to

connect the introduction to the body of the movement. Joseph Haydn often used a cadenza-like passage in one of the wood-winds for this purpose. A famous bridge passage is found in the Symphony No. 7 of Beethoven where a dotted figuration moves from the 4/4 of the introduction to the 6/8 of the exposition.

This musical score shows measures 59 and 60. The instruments listed on the left are Flute (Fl.), Horn (Hb.), Clarinet in A (Kl. (A)), Bassoon (Fg.), Violin (Vl.), Bassoon (Br.), and Violoncello/Double Bass (Vc.). The woodwinds (Fl., Hb., Kl. (A), Fg.) play a rapid, dotted eighth-note figure in measure 59, which then transitions into a more sustained melody in measure 60. The strings (Vl., Br., Vc.) provide a rhythmic accompaniment with eighth notes.

E. E. 3612

This musical score is for measures 103 and 104, marked 'Vivace (♩. 104)'. The instruments listed on the left are Flute (Fl.), Horn (Hb.), Clarinet in A (Kl. (A)), Bassoon (Fg.), Horn in A (Hrn. (A)), Violin (Vl.), Bassoon (Br.), and Violoncello/Double Bass (Vc. u. Kb.). The woodwinds (Fl., Hb., Kl. (A), Fg.) play a rapid, dotted eighth-note figure in measure 103, which then transitions into a more sustained melody in measure 104. The strings (Vl., Br., Vc. u. Kb.) provide a rhythmic accompaniment with eighth notes. Dynamics include *sempre p* (piano) and *cresc.* (crescendo).

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Thus a typical introduction in a "Viennese Classical Symphony" might be characterized as a short section of music with much rhythmic interest, composed of motifs which lead to the dominant seventh chord of the tonic key of the movement. This introduction might be thematically related to the body of the movement but if so the relationship most often would be in a general way rather than in a specific manner. The meter of the introduction would often contrast with that of the body of the movement and the tempo would always supply contrast.

CHAPTER V

AN OVERVIEW OF THE INTRODUCTIONS OF JOSEPH HAYDN, MICHAEL HAYDN, W. A. MOZART AND LUDWIG VAN BEETHOVEN

As we study the symphonies of Joseph Haydn, Michael Haydn, Mozart, and Beethoven, it becomes apparent that each of these composers utilized the introduction in their symphonies only at certain periods in their compositional life. In the case of Joseph Haydn there were four periods out of a total of eight when he employed the introduction as a part of his symphonic form. His brother, Michael Haydn, used the introduction during a middle period of symphonic composition and Mozart used the introduction in a series of mature symphonies, reverting to the practice of not using an introduction for his last two symphonies. Beethoven was not as regular in his usage and after the first two symphonies, he alternates symphonies without introductions (Nos. 3, 5, 6, 8, 9) with those which use them (Nos. 4 and 7). Let us now examine the symphonies of these composers which use the slow introduction.

Joseph Haydn - (1732-1809)

Haydn uses the introduction in thirty symphonies written during four different periods in his life. The first of these periods is 1761-1765. At this time he had just arrived in Eisenstadt and was beginning his long period of employment with the Esterházy family. The series of symphonic works which he wrote at this time shows him in a period of experimentation; the introductions are of differing forms, and symphonies using introductions are interspersed with other symphonies using entire slow movements as their opening movements. In his book The Symphonies of Joseph Haydn, H. C. Robbins Landon says,

. . . Haydn was still not satisfied with the customary order of the four movements which . . . now consisted of Allegro - Adagio (Andante) - Minuet and Trio - Finale (Allegro; Presto; Vivace; etc.). Borrowing a leaf from the old Church Sonata (sonata da chiesa), which usually commenced with an elegant Grave or Adagio, Haydn reversed the order of the first two movements and began the symphony with an entire Adagio movement. . . . The two earliest examples of this new form are Symphonies 5 and 11. During the year 1764 Haydn wrote two further works with opening Adagio movements (Nos. 21 and 22), while No. 18 was probably written a little before this date. Nos. 34 (c. 1765) and 49 (1768) are the last two examples of this type of symphony. . . . In several symphonies Haydn attempted a hybrid form, in which a long slow introduction took the place of the opening Adagio; Nos. 6 and 7 employ short opening adagios which probably have some significance in the general programmatic scheme, but No. 15 actually uses the old French Ouverture form of Lully (slow - fast - slow) for its initial movement. No. 25, apparently written about the

same time, begins with a protracted Adagio which is neither an introduction in the style of Nos. 6 and 7 nor a complete opening slow movement.¹⁷

These symphonies are followed by the group Nos. 26 - 49 which do not use any introductions and were written between 1766-1772.

Between 1773 and 1775, Haydn once again wrote symphonies with slow introductions. In the words of Landon,

. . . Haydn again takes up the problem of quick or slow opening and arrives at the satisfactory solution of a slow introduction. It is noteworthy that a whole series of works suddenly introduces a short opening Adagio or Largo: Nos. 50 (1773), 55 (1774), 57 (1774), 60 (1775) and No. 53 (c. 1778). There is much to suggest that the opening slow movements of the early Esterházy period are the direct predecessors of Haydn's famous slow introductions.¹⁸

This period between 1773 and 1775 thus is the first period of true introductions in Haydn's compositional growth. The ten symphonies, Nos. 61 through 70, written between 1776 and 1779 once again do not contain introductions. In 1780 and 1781, Haydn returns to the use of the introduction in Symphonies Nos. 71, 73, and 75. The years 1782-1785 again bring a group of symphonies, Nos. 76 through 83 without introductions. From 1786 through the end of his symphonic career in 1795, he almost always used the introduction. Of the 21 symphonies written during this period only three, Nos. 87, 89,

¹⁷Landon, Symphonies, pp. 216-218.

¹⁸Landon, Symphonies, pp. 217-218.

and 95 do not have introductions. Thus a study of the symphonies of Joseph Haydn shows cycles of use and non-use of the introduction.

A.	1759-60	Symphonies 1-5	No introductions
B.	1761-65	Symphonies 6-25	Some introductions
C.	1766-72	Symphonies 26-49	No introductions
D.	1773-75	Symphonies 50-60	Used introductions
E.	1776-79	Symphonies 61-70	No introductions
F.	1780-81	Symphonies 71-75	Used introductions
G.	1782-85	Symphonies 76-83	No introductions
H.	1786-95	Symphonies 84-104	Used introductions

During periods A, B, and C in the above chart, Haydn also opened some symphonies with complete slow movements.

Michael Haydn (1737-1806)

Johann Michael Haydn, the younger brother of Franz Joseph, wrote in the symphonic idiom from the late 1750's until 1789. Like his brother he used the introduction only for certain symphonies and these symphonies form a block during the third quarter of his symphonic writing (1774-1785). A less familiar composer than the other composers studied, his symphonies have, for the most part, not been published. Landon says that "Michael composed several dozen symphonies, many of which are of a high artistic standard."¹⁹ During his lifetime, for example, only three were published --

¹⁹ Michael Haydn, Sinfonia in D-Dur, ed. and with a preface by H. C. Robbins Landon, Vol 20 of Diletto Musicale (Vienna: Verlag Doblinger, 1962), p. 2.

by Artaria.²⁰ Several of Michael Haydn's works including some symphonies were erroneously published under the name of his brother, and a G major symphony of 1783 was published as Symphony No. 37, K. 444 of Mozart. In fact, Mozart wrote only the slow introduction of this symphony of Michael Haydn, performing it in Linz in October of 1783. At the present time (1976) Verlag Doblinger in Vienna as a part of their series Diletto Musicale is attempting to publish performing editions of his symphonies, indeed several are already published. Lothar Herbert Perger published several scores together with a thematic index of Michael Haydn's instrumental works in the Denkmäler der Tonkunst in Österreich, (Jg XIV, 2) Vol. 29. In studying this thematic index which lists 33 complete symphonies written between 1760 and 1789, (plus Nos. 34-52 as fragments or partial works) and the modern published symphonies both in DTÖe and D.M., the author found that there appear to be four symphonies which have introductions. Although all four are listed in the Diletto Musicale catalogue, at this time only D.M. 317 and D.M. 20 are available. Therefore, these two introductions will be discussed in this paper. The following chart shows the symphonies of Michael Haydn which contain introductions.

²⁰Landon, Preface to Diletto Musicale Vol 20, p. 3.

<u>Diletto Musicale</u>	<u>Perger Index</u>	<u>Key</u>	<u>Date</u>
D.M. 317	P. 21, P. 11 ²¹	D major	1774
D.M. 20	P. 42	D major	1778
D.M. 348	P. 14	F major	1779
D.M. 350	P. 18	Bb major	1784

The earlier symphonies listed in the Perger index appear to be constructed on the familiar four movement plan, but in his later symphonies, Michael Haydn preferred the three movement Italian form. Of the four examples which have introductions, only the first (1774) contains four movements.

Michael Haydn wrote ten symphonies between November 1760 and August 1773, none of which used introductions but all except two of which contained four movements (exceptions: Nos. 4 and 8). Some of the symphonies written between 1774 and 1785 contain introductions and some do not. In 1779, with the Symphony No. 14, Haydn began to consistently use the three movement symphonic form instead of the four movement variety, together with the introduction. After 1784, Haydn used the three movement form without introduction.

²¹D.M. 317 appears to contain the first movement of Perger 21 (10 March 1785) together with the second, third, and fourth movements of Perger 11 (17 April 1774). The preface of the Diletto Musicale edition, however, states that the complete symphony is taken from an autograph score in the Music Department of the National Széchényi Library under the mark Ms. mus. II. Nr. 68 and with the date Salisb [urgi] : 17 Apr: 774 on it.

1760-73	No introductions
1774-85	Some introductions
1786-89	No introductions

Wolfgang A. Mozart (1756-1791)

Of the 41 symphonies which were written by Mozart (including K. 444 of Michael Haydn), only four use introductions; Nos. 36 (1783), 37 (M. Haydn, 1783), 38 (1786), and 39 (1788). We see obviously that Mozart utilized the slow introduction only in his symphonies between 1783 and 1788. During 1788, Mozart wrote two additional symphonies, Nos. 40 and 41 which did not use introductions. In the period from the first occurrence of an introduction in his symphonies (1783) to the time of his death in 1791, Mozart also wrote six operas, three of which (Don Giovanni - 1787, Così fan Tutti - 1790, and Die Zauberflöte - 1791) utilized the introduction. Why did Mozart sometimes use the introduction and other times disregard it? In speaking of the year 1783, Georges de Saint-Foix says, "At this period in his artistic career Mozart seems to have regarded a slow introduction as almost indispensable for the opening of a grand symphony."²²

²² Saint-Foix, Symphonies, p. 157.

Each of these Mozart introductions has its own particular quality due to various factors including orchestration, motivic-thematic construction, and apparent purposes.²³ These symphonies are generally written for strings, woodwinds in pairs, pairs of horns and/or trumpets, and timpani. Each symphony is missing at least one woodwind instrument: No. 36 has no flute or clarinet, No. 37 has no flute, clarinet, bassoon, trumpet or timpani, No. 38 has no clarinet, and No. 29 has no oboe.

The introduction of the Symphony No. 36, K. 425 has been described by Tovey as, ". . . an architectural portico."²⁴ Einstein refers to it as having a, ". . . heroic beginning and the play of light and shade that follows, [leads] from the most tender longing to the most intense agitation."²⁵ An analysis of this nineteen measure introduction shows a moderate use of first inversion triads and a few seventh chords. The primary rhythmic feature is the use of dotted patterns in the style of the French Overture. Melodically, it varies between the use of triadic themes and chromatic motifs.

²³For the purposes of the introduction see page 21.

²⁴Donald Francis Tovey, Essays in Musical Analysis, Vols. I and III (London: Oxford University Press, 1935), p. 184.

²⁵Alfred Einstein, Mozart, His Character His Work, trans, Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945), p. 231.

The introduction which Mozart wrote for the G major Symphony of Michael Haydn is twenty measures in length and appears to have no outstanding characteristics. It seems to be a strictly functional introduction consisting of two basic motifs, (1) a disjunct pattern of quarter note, quarter rest, and sixteenth note; and (2) a simple melodic motif with accompaniment.

The longest introduction written by Mozart is the one for the Symphony No. 38, K. 504 the "Prague" symphony. This three movement symphony which was written in 1787 between the composition of Le Nozze di Figaro and Don Giovanni, shares many qualities with these two great operas. An analysis of this introduction will be presented in Chapter VI.

The last symphonic introduction of Mozart is found in the Symphony No. 39 in Eb, K. 543. This symphony is the first of the final trilogy of symphonies which was completed between June 26 and August 10, 1788. It is interesting to note that in that same year, Michael Haydn wrote a set of seven symphonies within a six week period from January 2 to February 19. Written in the brilliant key of Eb, the Symphony No. 39 has been considered by many musicians and writers to be a link between Mozart and Beethoven.

Kretchmar, in fact, refers to it as "Mozart's Eroica." It not only shares the same key, but also a principal triadic theme with the "Eroica Symphony" of Beethoven. There are also similarities between this symphony and the Eb symphony of Michael Haydn, Perger No. 17 (August 1783), the symphony of Michael Haydn which immediately followed the G major for which Mozart wrote the introduction. Otto Jahn refers to Mozart's Symphony No. 39 as, "Mozart's romantic symphony."²⁷ Certainly the inclusion of the clarinet in the orchestration of this symphony helps to give it a warmer and more romantic temperament.

Twenty-five measures long, this Adagio introduction is written in C (Common) meter. The most frequent rhythmic features are thirty-second note scalar passages and the use of dotted and double dotted patterns. There are only six measures of the entire introduction which do not contain dotted rhythms, and if one disregards the four cadential measures, the two remaining measures contain syncopation. It is thus an introduction with constant rhythmic interest. A rhythmic pedalpoint dominates the ninth

²⁶Wolfgang A. Mozart, Symphony, K. 543 with a forward by Theodor Kroyer (London: Ernst Eulenberg, Ltd., n.d.), n.p.

²⁷Otto Jahn, The Life of Mozart Vol III (London: Ewer and Company, 1882), p. 34.

through seventeenth measures ending with the clashing suspension dissonance of C and Db over a Bb minor chord. Measures 22 to 24 produce a harmonically unsettled effect through the use of a melodic line composed of a rising diminished seventh, followed in the same direction by an augmented fourth. This melody is then resolved downward chromatically to the cadence. Not only does this melody appear in one voice but it is also used in imitation at the octave.

Ludwig van Beethoven (1770-1827)

Of the nine symphonies which were written by Beethoven between 1800 and 1824, four contain introductions of the type we have been discussing (Nos. 1, 2, 4, and 7). In addition to the introduction in the first movement of the Symphony No. 1, there is also a short introduction to the last movement. The Symphony No. 3 also has an effective introduction, but it consists of only two Eb "hammerstroke" chords and thus does not fall into the general form of the slow introduction. The slow introductions of Beethoven belong to two differing types -- simple and complex. The introduction in the seventh symphony is extremely complex. It is divided into several sections, has important melodic materials, and is considered by many to be the greatest that he wrote. The opposite of this introduction in terms of complexity and length, although not of effectiveness, is the introduction to the fourth movement

of the first symphony. Here Beethoven uses only a scale, starting with three notes and by adding one note at a time arriving at a seven note scale beginning on the dominant. The aura of drama and suspense is created by the use of rising motion and adding on each phrase a subdivision of the basic rhythm.

The introduction which opens the first movement of this C major Symphony of 1800 is of interest in a harmonic sense. The introduction begins with a series of fifth relationships with the first chord a major/minor seventh built on the tonic and moving to F. An analysis of the first four measures shows the following harmonic progression: $V7/IV - IV, V7 - vi, V7/V, V$. After the shock of the beginning, the harmony settles down to basic patterns using I, IV, V, and vi in root position and in inversions.

The second symphony in D major, Op. 35, begins with a slightly more complicated introduction. As opposed to the 12 measures of the C major introduction, this introduction contains 33 measures and contains more diversified elements than the simple chords, scales, and simple melody of the C major symphony. This introduction will be discussed in detail in Chapter VI along with other D major symphonies of Joseph Haydn, Michael Haydn, and Mozart.

The Bb Symphony, Op. 60 was written in 1807 and begins with an introduction of 38 measures. This Adagio introduction illustrates several Beethoven characteristics. It opens with a unison Bb pizzicato from the strings, with the winds holding a tonic pedal for five measures. (This introduction begins in the tonic minor.) Over the tonic pedal the strings move slowly through iv, i, and vi to end on V. The dominant level of F is maintained while the strings, first alone and then together with the winds outline various chords. The entire pattern is then repeated, this time with the pedal ending on vi as before, but chromatically changing to bring the work to F#. We remain at that harmonic level for seven measures adding diminished triads and an F#9 chord and suddenly resolve to the Neapolitan of G. This section is followed by a modulatory one: G, G7, C, A7, d, Bb, E7, a, with a strong cadence on A. Beethoven then uses the A as the third in an F7 chord and ends the introduction. The first chord of the Allegro vivace, however, is not a tonic Bb but instead Beethoven continues the F7 or dominant seventh chord. He continues this chord for four measures before finally arriving at the tonic, and we see for the first time in a symphony of Beethoven a transition which links the introduction and exposition, with equal numbers of measures (4) on each side of the double bar. This is an idea which Beethoven will return to in the seventh symphony when the main

theme and tonality of the exposition will not emerge until the fifth measure of the exposition. The introduction of Beethoven's Symphony No. 4 develops beyond that of the second symphony in that (1) he employs pedalpoints to a greater degree, (2) he arpeggiates chords with short notes (eighth followed by eighth rest) as melodic material, and (3) he constructs a new type of bridge or transitional passage to connect the introduction and the exposition.

The last symphonic introduction of Beethoven, that of the seventh symphony will be discussed in Chapter VI.

CHAPTER VI

AN ANALYSIS OF SELECTED INTRODUCTIONS

For ease in making comparisons and to emphasize several differing ideas which arise within the introductions, the author has chosen the following two groups of introductions for analysis.²⁸

(1) One example by each of the four composers studied each of which was written in the key of D major.

J. Haydn	Symphony No. 6 ("Le Matin")
M. Haydn	Symphony (1774) D.M. 317
Mozart	Symphony No. 38, K. 504
Beethoven	Symphony No. 2, Op. 36

(2) A second group of symphonies which show distinctive individual characteristics will also be discussed.

J. Haydn	Symphony No. 103
Beethoven	Symphony No. 7, Op. 92

²⁸Scores for these six introductions may be found in the Appendix.

Group I

Since the key of D major is acoustically the best key for all strings it was popular with instrumental composers during the Baroque and Classical periods. It is for this reason that the author has chosen to begin this chapter by discussing symphonies written in this key by each of these four composers.

J. Haydn - Symphony No. 6

Both the first and last symphonies in which Haydn used the slow introduction are written in the key of D major (Nos. 6, 104). In addition to these two symphonies, Haydn wrote another nine D major symphonies with introductions (Nos. 15, 53, 57, 73, 75, 86, 93, 96, 101). The Symphony No. 6, subtitled "Le Matin", contains the shortest as well as the first symphonic introduction composed by Haydn. Only 6 measures long, it opens a movement of 118 measures. Written in the Tonic key of the symphony, marked Adagio with the exposition marked Allegro it is in common meter (C) with the exposition written in 3/4. Harmonically the introduction is quite simple with either the tonic or a tonic pedal extending for four measures, to be followed by two measures of dominant. The tonic is reaffirmed by the first chord of the exposition. The only other harmonies used in this introduction are IV_6 in measure three and

#IV₆⁵ in measure four. A dotted rhythm is used throughout measures 3-6.

The first violins begin the introduction with a dotted rhythmic figure and the seconds join them in the second measure. Winds (fl., 2 ob., bss.) enter in measure 3 and continue for the remainder of this introduction. The purpose appears to be that of a fanfare even though it begins at a pianissimo level, and it announces the beginning of this symphony.

M. Haydn - Symphony (1774) D.M. 317

The D major Symphony of 1774 contains the longest introduction of the four published symphonies of Michael Haydn. It is 40 measures long with a tempo marking of Allegro and a meter signature of 2/4. The following exposition is written in 3/4 meter and is marked Allegro spiritoso. This introduction exhibits one of Michael Haydn's compositional weaknesses -- the consistent use of phrases of equal length. It is entirely composed of four measure phrases combining to form eight measure periods. This regularity may be balanced, but it can easily bore not only the listener but also the performer. It is the use of balanced irregularity that sets apart the truly great composers from the good composers such as Michael Haydn.

In this introduction Haydn has used some interesting ideas, however. The first phrase ends on the tonic while the second phrase, and end of the first period, ends on the dominant. This period is originally played by the strings; it is then repeated with winds added to the orchestration -- 2 oboes, 2 bassoons, and 2 horns. Haydn uses the same orchestrational plan for the next period. This time the first phrase begins on V_2 , ends on V , and the second phrase begins on I_7 and ends on I . After the repeat of this period with the winds, there are two cadential phrases of four measures each, the first of which alternates I and V , and the second ends the introduction with three out of four measures of IV . Ending the introduction on the subdominant is not a common practice. Usually an introduction would end on the dominant. Haydn begins his exposition not on the customary tonic but on the dominant, and does not arrive at a root position tonic chord until the fifth measure. The harmonic movement of the first five measures of the exposition is: V , $I_6 - V$, I_6 , $V_{\frac{4}{3}}$, and finally I .

This introduction appears to have much more melodic appeal than the average. Of the introductions of both Haydn brothers and Mozart, this example is probably the most "singable". The opening melody sounds more like the beginning of an exposition than an introduction.



This type of melodic appeal in the introduction is also found in the other symphonies of Michael Haydn that were studied by the author and thus appear to be an element in his personal style. This particular introduction also contains many appoggiaturas, a few more than in the other introductions of Michael Haydn. The use of significant amounts of ornamentation also appears to be a part of his compositional style.

W. A. Mozart - Symphony No. 38, K. 504

Completed in Vienna on December 6, 1786, and premiered by Mozart in Prague on January 6, 1787, this symphony, like several of his early symphonies, contains only three movements -- lacking a Minuet. Written during the period between the composition of Le Nozze di Figaro and Don Giovanni, the "Prague Symphony" shares

many qualities with these two great operas. The introduction is closely related to Don Giovanni not only in its rhythmic construction, but also in the use of a chromatic passage near the end of the introduction which is associated in the opera with the statue and the symbol of heavenly vengeance.

Written in common meter and marked Allegro, this thirty-six measure introduction is the longest introduction that Mozart ever composed. In addition to triadic (meas. 1-3, 16-27) and chromatic themes (meas. 10, 29, 31, 34), the timpani plays an important melodic and rhythmic part in all the even numbered measures from measure 16 to measure 26. Even though this is just a single pitch in each measure it is truly an important element in the introduction.

Fl.

Ob.

Fg.

Cor.

Tr.

Timp.

VI.I

VI.II

Vla.

Vlc.
e Cb.

15

A

16

17

18

The musical score for page 62 consists of two systems of staves. The first system contains measures 15 through 18, and the second system contains measures 19 through 22. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score is written in 4/4 time with a key signature of one sharp (F#). Measure 15 begins with a double bar line and a repeat sign. Measure 16 features a first ending bracket labeled 'A' above the staff. Measure 17 features a second ending bracket labeled 'A' below the staff. Measure 18 ends with a double bar line. The second system continues the musical material from measure 19 to 22.

The dynamic range used in this introduction is the most varied that Mozart uses in any of the symphonies or overtures: pp / p / f / fp / sfz. The dynamic range of this introduction is also wider than that of the remainder of the movement which uses only f and p. Diminished chords and chords of the seventh and ninth make up the harmonic language of this introduction. An inverted pedalpoint in the last five measures is used in a fashion which will become an important characteristic of the style of Beethoven. The instrumentation is the largest that Mozart had used up to that time.

Harmonically this introduction has sections which tend to negate key feeling through the use of third relationships (meas. 3-6), and sections which strongly reinforce it (meas. 28-36). There are sections in the tonic major (meas. 1-3) and in the tonic minor (meas. 16-17) and its submediant (meas. 18-19).

The introduction is divided into three sections. The first (meas. 1-15) begins with a fanfare motif in the tonic (meas. 1-3). This is followed by a passage of tonal uncertainty (meas. 4-6). In the middle of measure 6 we begin the second part of the first section on a dominant seventh chord. This section uses suspensions and chromatic lines and ends at measure 15; the second major section (meas. 16-27) which begins in the tonic minor (d) and moves to

its major submediant (Bb), is dramatic with its sudden dynamic changes and its rhythmic tympani pedal. The third section (meas. 28-36) on the dominant, is built above a pedalpoint, first in the 'celli and basses (meas. 28-31) and then in the flutes (meas. 32-33, 35-36). This third section, like the first is divided into two parts -- with the first part containing double dotted notes marked *sfp* alternating with upward chromatic scales with crescendos. The second part slows the drama and ends with two measures of *pp*.

Thus we see that this introduction is divided into three sections with the first and third each subdivided into two unequal parts. Each of the three major sections has a different dramatic purpose, and each differs in its melodic, dynamic, and rhythmic materials.

L. van Beethoven - Symphony No. 2, Op. 36

First performed in April of 1803, the D major Symphony of Beethoven is, in the author's opinion, the most joyful of the nine. The introduction, *Adagio molto*, (3/4) is 33 measures long of a movement having a total length of 360 measures. Like the introduction in the Mozart D major Symphony just discussed, this introduction is divided into three sections. The first section, in the hands of a lesser composer, might function as an introduction

by itself. The second section, in the key of the submediant, is more dramatic and the third with its long pedalpoints acts as a coda. Thus this introduction mirrors that of Mozart.

The first section (meas. 1-11) begins with a unison fanfare followed by a melodic section with a soft dotted figure, then returning to the fanfare. The passage is then embellished with an eighth note pedal in the horns (meas. 8) replacing the dotted figuration of measure four. The melodic line at the end of measure eight is an inversion of that in measure four which prepares us for the modulation to the submediant (Bb).

The second section (meas. 12-22) is characterized by a repeated pedal, first in 16th notes (meas. 12-16) and then in 16th triplets (meas. 13-22). During the first four measures the first violins and the flute and bassoon alternate measures of 32nd note passagework. The last six measures consist of upward scale passages in 64th notes with the 'celli and basses playing the first half of each measure and the first violins playing the second half. Beethoven increases the drama or emotional content of this section by writing the first part with 16th notes in the pedal against 32nds, and the second part with 16th triplets against 64th notes. Each of these two sections utilizes sfp on the downbeat of each measure and a crescendo in the final measure. Harmonically, the second

part of six measures is active while the first part of four measures is less active having a constant Bb pedal.

The third section of this introduction (meas. 23-33) begins with a d minor arpeggiated fanfare of one measure followed by two five measure phrases. The first of these is built above a sustained horn pedal, the second with an articulated pedal in the horn together with 16th triplet chords in the oboe, flute, and bassoon. Like the second section, each measure (except the last in each part) begins with *sfp*, and the last measure of each part contains a rapid crescendo. The final measure, which is harmonically a dominant seventh, ends with a descending 64th note scale to the tonic at the beginning of the exposition.

A Comparison of the Four Introductions

The most important difference seen when comparing these four D major introductions, is the fact that the two earlier ones (J. Haydn and M. Haydn) are written in one section while the two later ones (Mozart and Beethoven) are written in a type of ternary form with (1) introduction, (2) tension or drama, and (3) coda. All except the introduction of Michael Haydn, which was primarily melodic, contain a large percentage of dotted notes and rapid scale passages. Each of these three introductions also contains passages using pedalpoints -- either sustained or repeated.

Dynamic contrast is important in all four introductions, with this aspect of somewhat less importance in the work of Michael Haydn.

Group II

A second group of introductions will now be discussed. The first will be from the Symphony No. 103 of Joseph Haydn, a symphony in which materials from the introduction form an important part of the rest of the first movement. The second introduction to be studied in this group will be from the Symphony No. 7 of Beethoven, an introduction which not only is the longest introduction written by any of these four composers, but is probably the most complex in form and orchestration.

J. Haydn - Symphony No. 103 in Eb Major

It is in this mature symphony of Haydn that the technique of connecting the introduction and the allegro through thematic sharing is most easily perceived. It is not, however, a unique example. Haydn began frequently to unify the introductions and the allegros in the period from 1785-1788. Landon says,

Whether this thematic interconnection was deliberate or simply one subconscious manifestation of a desire to create a more unified symphonic whole remains an open question.²⁹

²⁹ Landon, Symphonies, p. 408.

Of the four composers studied, Joseph Haydn is the only one who consistently uses this technique. Mozart uses a short example of it in the Symphony No. 39 where the opening Eb descending scale passage in the first violins returns in measures 299 and 301 in the coda. The Symphony No. 103, "With the Drum Roll" of Joseph Haydn, however, is an example where there are several references to the introduction within the exposition, the development, and the coda.

This Adagio introduction is 39 measures long and is written in 3/4 meter. It is one of the few introductions in the mature symphonies of Haydn in which there is a metric difference between the introduction and the exposition. In this case, the exposition is written in 6/8 meter. As an introduction it is regular in form with, however, a unique opening. The first measure which is marked Intrada is a timpani solo on the tonic Eb and is extended with a fermata. This is followed by a series of four six measure phrases (four plus two), the first of which ends on the dominant and the second on the tonic. These two phrases are then repeated with different orchestration and with the second violins and later the violas adding a syncopated accompaniment.

In this introduction, Haydn uses orchestration as an important means of achieving the desired mood. After the solo timpani of the first measure, the 'celli and basses together with the

bassoon play the opening melody in unison, the basses carefully written so that they will sound in unison and not an octave below the 'celli.

The musical score shows the introduction of a movement. It features six staves: Fagotti, Timpano in Es-B, Violino I, Violino II, Viola, Violoncelli, and Contrabassi. The key signature is two flats (Bb and Eb) and the time signature is 3/4. The Fagotti part begins with a '1mo Solo' and plays a melody of eighth notes, marked 'p e sostenuto'. The Timpano part has an 'Intrada' and plays a single note. The Violino I and II parts are silent. The Viola part is silent. The Violoncelli and Contrabassi parts play a bass line of eighth notes, marked 'p e sostenuto'.

This series of four six measure phrases is followed by a fifteen measure extension divided into a ten measure period which brings the introduction to a cadence on an octave g (iii in Eb, the tonic key) in measure 35; another cadential extension of five measures ends the introduction. In measures 35, 36, and 37, a quarter note Ab on the last beat is accented with a fz; this semitone alternation will be used later in the movement.

The first melodic example of the introduction to be found in the body of the movement occurs in measures 74 and 75 in the

exposition. At this point in the transition between Group I and Group II materials, Haydn takes the pitches from measures 2-4 of the introduction in diminution and transposes them to the key of the dominant.



It is interesting to note that at the corresponding point in the recapitulation, Haydn does not use these materials.

The second quotation from the introduction takes place in the development in measures 112-125. Like the example found in the exposition, this quotation uses the theme in diminution. This time, however, it appears at the tonic level and is joined by the semitone Ab-g motif which was found at the end of the introduction.



After the first two and a half measures, Haydn continues these two ideas for the balance of this section of the development

A third example occurs at the beginning of the coda where in measures 202-213, an exact quotation (with added instrumentation) of measures 1-12 is found. Haydn expands the orchestration of the introduction to add violas to the 'celli and basses. At the cadences, violins, horns, and clarinets are added to the flutes, oboes, and bassoons that were used in the introduction. When the allegro returns in measure 214, it is the quotation from the beginning of the introduction in diminution as Haydn used it in measures 74 and 75 of the exposition followed by four measures which are equal to measures 76-79. This six measure passage is written in the tonic key as opposed to the dominant as we found it in the exposition. No doubt because Haydn wished to use this material in the tonic at this point is the reason that caused him to leave it out of the recapitulation.

202 **Adagio**

214 **Tempo 1^{mo}**

Thus we see that in this symphony of Joseph Haydn there are in reality four quotations from the introduction used within the body of the movement; in the exposition, the development, and two examples in the coda. All four examples make use of the same melody with three using it in diminution. One example also uses the semitone motif from the end of the introduction together with this diminished form of the theme. The structurally most important and also most obvious example is a direct quotation of the first twelve measures of the introduction used as the first twelve measures of the coda.

L. van Beethoven - Symphony No. 7, Op. 92

The seventh symphony of Beethoven was completed together with the eighth in 1812 and was first performed in Vienna on December 8, 1813. The last symphony in which he had used an introduction had been the Symphony No. 4 of 1807 and now, after an interval of five years he returned to the use of the introduction in the seventh symphony. This introduction, however, is different from his other introductions in several ways. The key relationships within this introduction are much less closely related, however, the formal structure is more highly developed than any of the introductions of his earlier symphonies. In this introduction, Beethoven uses melodic materials, particularly the secondary

theme, that are as long and as beautiful as those used in the remainder of the movement. It is a long introduction containing 62 measures of C meter with a tempo marking of Poco sostenuto.

This introduction, in a binary form, is composed of four sections of unequal length: A - 22 measures, B - 11 measures, A' - 8 measures, B' 11 measures plus a dominant extension of 10 measures which serves as a transition to the exposition. There are three important melodies or motifs used and we will refer to them in the following manner for the purpose of discussion:

x is the four note motif played by the oboe in measures 1 and 2.



y is a rapid ascending scale passage.



z is the melody first played by the oboe beginning in measure 23.



The form of this introduction thus might be diagrammed as follows:

A	x	9 measures	Key of A
	y	5 measures	
	x + y	8 measures	
B	z	6 measures	Key of C
	z + pedal	5 measures	
A'	x + y	8 measures	
B'	z	6 measures	Key of F
	Extension	5 measures	
Dominant extension		5 measures	Key of A (V)
		5 measures	

Notice that the two keys used in addition to the tonic are each a third away from the tonic key of A, and that in themselves they form a dominant-tonic relationship (C to F).

Section A begins with the four note motif x in the oboe. This motif is then used by the clarinet, horn, and bassoon. Motif y enters at measure 10 and is reached through a Neapolitan of the dominant relationship (F to E). At measure 15, the second part of this section begins again in the tonic (A) with the strings playing both motif x and y. This is a period of activity and movement with an abrupt change of mode from D major to d minor at measure 20 leading to the key of C major at the beginning of Section B.

Section B (meas. 23-33) begins with the oboe playing motif z, an extremely beautiful Beethoven melody. In the second measure of this section (meas. 24) the effect of a dotted rhythm is used, a feature that will become important in the transition and the beginning of the exposition. After six measures the z motif is repeated by the violins, this time together with a repeated 16th note pedal which alternates between the 'celli and basses on the first half of each measure and the woodwinds on the second half of each measure. This phrase is five measures long.

In Section A', Beethoven returns to an eight measure period where once again he uses motifs x and y together as he did in measures 15-22. This section is used to modulate to the key of F major in which key motif z is found at the beginning of Section B'

(meas. 42). This time the melody is given to the flute instead of the oboe as in measure 23. At measure 48 Beethoven begins to give the z motif to the violins with a pedalpoint, as he had done at measure 29, but beginning with the second measure (49) it is apparent that he is using his materials as a harmonic extension -- to build tension. This extension is five measures long and is built on the tonic chord of F. At measure 53, again through a Neapolitan of the dominant relationship, Beethoven begins the extension/transition to the exposition on E (the dominant of A, which is the tonic key of the movement).

The dominant extension, consists of two five measure phrases. The first alternates three measures with repeated 16th note E's with two measures of the harmonic structure of V/V - V. The second five measure phrase slows down rhythmically with antiphonal writing between violins and the flute and oboe. Through his careful rhythmic writing, Beethoven is successfully able to lead directly to the 6/8 Vivace without a break from this 4/4 introduction. It is so skillfully written that in a good performance, an unschooled audience cannot perceive where the introduction ends and where the exposition begins.

This masterpiece of an introduction not only prepares the listener for the first movement of this symphony, but in itself are to be found all of the elements of a great composition.

CHAPTER VII

THE PERFORMANCE OF THE INTRODUCTION

Since current ideas of correct performance practice leave room for the individual performer to assert his personality, there cannot be a definitive manner or way to perform any given composition. This does not mean, however, that total freedom in performance is acceptable. A thorough study of the historical period, the composer, and the particular composition allows the performer to perform a composition in the manner that is to him a correct manner. In this chapter we shall attempt to set up some guidelines for a reasonably correct performance of the introduction in the Viennese Classical Symphonies. We will assume that the reader has a broad knowledge of eighteenth century style and thus concentrate our remarks upon more specific matters.

Tempo is perhaps the most important and most controversial aspect of performance in the introductions. This includes both the tempo of the introduction itself and the tempo relationship between the introduction and the body of the movement. In the Mozart

Jahrbuch of 1962/63, Robert Münster in an article entitled "Authentische Tempi zu der sechs letzten Sinfonien W. A. Mozarts?" gives a set of metronome markings which were used by Hummel in the early nineteenth century. This is one source for establishing tempi for a few introductions.³⁰ The metronome as we use it today was constructed by Mälzel in 1816 and the following year Beethoven published metronome markings for all eight of his symphonies in the Allgemeine Musikalische Zeitung. 1817, no. 51. There has been, however, much speculation among musicologists since then as to whether the metronome that Beethoven used was accurate, as several of his markings are so fast as to be practically impossible. In his book On the Performance of Beethoven's Symphonies written in 1906, Felix Weingartner revises these disputed metronome markings so as to produce a more musical result. This volume of Weingartner's is an important tool for any conductor studying the symphonies of Beethoven.

The music itself, however, is probably the best source for a correct and/or appropriate tempo. In a discussion with Jan La Rue this author was reenforced in his contention that a through study of the music itself will give the creative performer a sound basis for establishing a good and correct tempo. The consensus of thought

³⁰Robert Münster, "Authentische Tempi zu der sechs letzten Sinfonien W. A. Mozarts?" in the Mozart Jahrbuch 1962/63 (Salzburg: Internationalen Stiftung Mozarteum, 1964), p. 192.

at the International Haydn Conference held in Washington, D.C. in October 1975 was that many introductions are performed too slowly and out of character. This problem is often caused by a misinterpretation of the term alla breve. If an introduction is marked alla breve it does not mean that it is to be performed slow, rather it assigns larger note values to each pulse. One must bear in mind that in the eighteenth century there was a tremendous difference between regular tempo and alla breve tempo. In a demonstration using multiple recordings of the same symphony, the audience at the Haydn Conference, primarily members of the American Musicological Society, preferred a performance that used a faster tempo for the introduction and was generally less strict in interpretation.

There is undoubtedly a tempo relationship between any good introduction and the movement of which it is a part. Sometimes this relationship is seen as a doppio movimento at the beginning of the exposition. A ternary relationship might be established with each pulse of the introduction becoming three pulses in the exposition. At other times the relationship is more subtle consisting of units of several measures being placed together. The author found general agreement between those he questioned on this matter including Jan La Rue, Newell Jenkins, and Karl Geiringer. Thus it is the duty of the conductor-performer to be certain that the tempo

relationships between the introduction and the exposition are correctly established so that the introduction can successfully serve the purposes which it was designed to serve.

The dramatic and/or emotional appeal of the introduction may be restricted by the musicality of the conductor, the orchestra performing the work, and to a lesser degree, the audience; these factors are contingent upon the music itself. We must remember that there are some introductions that are primarily dramatic in context and others which are calm and lyrical. The degree of dramatic quality within an introduction is determined by the basic purposes of that particular introduction. There is hardly a more dramatic moment in the symphonic literature than the beginning of the introduction of the Symphony No. 39 of Mozart with its double dotted chords, rapid scale passages, and abrupt dynamic changes. The opening of Joseph Haydn's Symphony No. 103 using solo timpani is another good example showing the dramatic character which is so essential a part of many introductions. This opening poses two performance problems for the conductor; (1) the length of the fermata and (2) the dynamic of this timpani roll as Haydn did not indicate a dynamic level until the second measure of this introduction. Since, in the opinion of the author, the introduction contains some of the most dramatic music of the entire symphony,

this element should be given special emphasis in performance while remaining within the bounds of good taste.

The question of the amount of emotion present in the music of the eighteenth century is one which has many differing and widely contrasting answers. How "Romantic" an interpretation of an eighteenth century symphony can be considered to be in good taste, and how close to this style of performance the conductor wishes to venture is a purely personal question, a question which will differ in its answer for each true musician. Therefore, the only comment that this author will state on this question is that the performer must remember to study not only the music but the other arts of the time and then to remember that an unemotional human being is a rarity in any historical period.

There are only a few technical problems found in the introduction which need to be examined by the conductor. The most common one is the changes of tempo which sometimes occur frequently within an introduction together with rests and fermate. The tempi and their relationships within the introduction and between the introduction and the exposition as stated earlier in this paper must be carefully controlled with all relationships between the different tempi correctly established.

Another frequently found performance problem in the introduction is the correct performance of the dot and/or double dot. Some conductors consistently apply the French style double dot to all dotted notes in the introduction. Others make a distinction between single and double dotted notes. If the style of the introduction is close to that of the French Overture, double dotting might be a reasonable manner of performance but this author believes that this is not always the case. If double dotting is used in places where the music is not notated in this manner, clear communication of this idea with the orchestra must be established and the entire orchestra must play these notes exactly together.

There is proportionately more ornamentation used in the introduction than is used elsewhere within the symphony with the possible exception of the slow movements. Thus the proper stylistic realization of these ornaments must be carefully determined by the conductor and communicated to the orchestra.

The major interpretive problem of the introduction for the conductor is the problem of achieving musical unity within a section of a composition which is generally non-melodic and which has phrases which develop quickly. To achieve a successful realization of the inherent functions of the introduction -- to prepare, to contrast, to anticipate -- are the problems of the conductor.

Much has been written on the subject of the size of eighteenth century orchestras, their seating plans, and the use of instruments not notated in the scores. This again is a question which the conductor must answer for himself after proper study and thought. Should he have the bassoon double the bass part or not? Should old or new instruments be used? What about the violas? What is the ideal number of strings in the orchestra? Is it correct and/or satisfying to use an orchestra of eighteenth century size with twentieth century instruments? How does the size of the hall affect the number of performers needed? These are but some of the questions which beset any conductor and the author can only suggest that he study all of the available materials and then make his decisions based upon scholarship that will achieve a result that is pleasant and correct for him.

The author would like to recommend the following basic works to the conductor as interpretive materials dealing with the performance of the Viennese Classical Symphony. Other materials may be found in the bibliography.

Landon, H. C. Robbins. The Symphonies of Joseph Haydn

Saint-Foix, Georges de. The Symphonies of Mozart

Weingartner, Felix. On the Performance of Beethoven's Symphonies

Rothschild, Fritz. Musical Performance in the Times of
Mozart and Beethoven

With the ideas established in these texts together with prior knowledge and general musicianship, the conductor will be able to begin to establish a correct performance of the introduction in the Viennese Classical Symphony.

CHAPTER VIII

CONCLUSION

The introduction -- was it essential to the developing symphony in the eighteenth century or was it merely an appendage placed at the beginning of a large work? We believe it was essential, an important part of symphonic form in the late eighteenth century. What was its function? We have seen that the introduction served many functions, indeed the simultaneous use of several functions may be attributed to many introductions. These functions include (1) preparing the listener for that which is to come, (2) providing contrast, (3) providing a degree of grandeur to permeate the symphonic idiom, and (4) announcing to the audience that the symphony is beginning, just to name a few. The introduction allowed the Viennese Classical composers to expand their musical horizons and experiment with sounds and ideas which might not be deemed appropriate in another context. It allowed composers to insert more drama and emotion into their symphonic music than was possible within the formal/structural confinement of the sonata-allegro form of the first movement, and indeed of the entire symphony.

During the period studied, when the slow introduction was used, with the exception of the late symphonies of Joseph Haydn, we found that there was little or no thematic relationship between the introduction and the rest of the symphony. However, all of the introductions studied were skillfully connected to the following expositions and necessary to balance the remainder of the movement; thus the introductions are essential to the form of the movement.

The mature works written by the four composers studied that do not contain introductions appear to be written in more of a "romantic" idiom or, as in the case of the Symphony No. 41 of Mozart, have other strong constructional features to take the place of an introduction. (In this case the first theme group of the exposition is patterned quite like an introduction.) Thus we find that during the second-last decade of the eighteenth century an introduction was considered necessary within the form of a typical classical symphony.

We have seen that from 1760 to 1812, the length of the introduction increased from a few measures to sixty-two measures in the Beethoven Symphony No. 7. At the same time, however, the overall length of the first movements increased so that the slow introductions remained proportionately the same in comparison with the entire movements.

The metric and rhythmic features of the introduction did not seriously change during the sixty years of its growth. All of the examples studied, with the exception of one symphony of Michael Haydn, contained (1) dotted rhythms and (2) rapid scale passages or repeated notes. Another common rhythmic element found in many introductions was the use of fermate and rests -- periods of silence. With the exception of the late symphonies of Joseph Haydn, most introductions were written using meters which contrasted with the meter of the body of the movement.

Harmonically, the introductions were usually written in either the tonic major or tonic minor key of the movement. They contained a large proportion of seventh chords and chordal inversions, perhaps to produce an effect of less tonal stability. The harmonic scheme of the introductions almost always moved from tonic to dominant thus providing a strong tonal beginning for the exposition.

The melodic element, we have seen, appears to be the least important factor in the introduction. The reason for this may be explained in various ways, but this author believes that it is primarily because melody is such an important part of the body of the movement, thus a downplay of melody in the introduction will provide more contrast. Of all the introductions studied,

the only truly important melodies were found in the D major Symphony (1774) of Michael Haydn, where the exposition was not of equal melodic quality, and the Symphony No. 7 of Beethoven.

A study of the four composers which we have dealt with shows that each wrote symphonies with introductions and symphonies without introductions. Joseph Haydn appears to have made the introduction a more important and more consistent part of his symphonic style than the other composers as he used introductions in all but three of his last twenty-one symphonies (1786-1795). The last two symphonies of both Mozart and Beethoven do not use an introduction. A comparison of the introductions written by these four composers shows that with the exception of Michael Haydn, there is little difference between the introductions written by these men. Joseph Haydn effectively uses silence in his introductions, introductions which appear to be more functional than inspiring. The introductions of Michael Haydn tend to be more melodic, less rhythmically oriented, and less interesting than those of the other composers. Those of Mozart supply the most dramatic influence, perhaps an influence from his operatic mastery. Mozart and Beethoven each wrote introductions in sectional forms, an idea that was not used by either of the Haydn brothers. With the four introductions of Beethoven, the musician is faced with a set of individual works of art, each with its own personal characteristics.

The introduction must fulfill the purposes given to it by its creators in every performance of the great symphonies of these master composers. The duty of the conductor is to perform each and every introduction in a stylistically correct and musical manner. To achieve this goal, he must have total command of the particular composition, of eighteenth century style and performance practice, and be firmly committed to his performance of the introduction to make it one that truly gives the introduction the importance that it demands as an integral part of the Viennese Classical Symphony.

APPENDIX

SINFONIA No. 6

„Le Matin“
(1781?)

Joseph Haydn

I

Adagio

Flauto

2 Oboi

Fagotto

2 Corni in D/Re

Violino I

Violino II

Viola

Violoncello e Basso

Allegro

Solo

[p]

Allegro

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125

D. 10.616

Diletto musicale Nr. 317

165804

Sinfonia in D

1774

Johann Michael Haydn

1737-1806

Erstdruck, hrsg. von Pál Gombás

Adagio

2 Oboi

2 Fagotti

2 Corni
in Re/D

Violino I

Violino II

Viola

Violoncello e
Basso

p

p

p

p

6

2 Ob.

2 Fag.

2 Cor.

VI. I

VI. II

Va.

Vlc. e Basso

p

a2

p

a2

p

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4

13

2 Ob.

2 Fag.

2 Cor.

VI. I

VI. II

Va.

Vlc. e Basso

20)

2 Ob.

2 Fag.

2 Cor.

VI. I

VI. II

Va.

Vlc. e Basso

f *p* *f* *p* *f* *p*

SYMPHONY No. 38

Köchel No 504

W. A. Mozart
(1756-1791)

Adagio

Flauti *a 2*
fp

Oboi *a 2*
fp

Fagotti *a 2*
fp

Corni in D Re
fp

Trombe in D Re
fp

Timpani in D Re La
fp

Adagio

Violino I *fp*

Violino II *fp*

Viola *fp*

Violoncello e Contrabbasso *fp*

2

Fl. I. *p* 1. *p* *e*

Ob. *p* 1. *p*

Bg. *p*

Vi. I. *p* *p*

Vi. II. *p* *p*

Vla. *p* *p*

Vlc. e Cb. *p* *p*

==

Fl. I. *p* 1. *p*

Ob. *p* 1. *p*

Bg. *p*

Cor. *p*

Vi. I. *p*

Vi. II. *p*

Vla. *p*

Vlc. e Cb. *p*

(10)

Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.

15 16 17 18

3

1+

The image displays two systems of musical notation for a symphony orchestra, corresponding to measures 20 and 25. The instruments listed on the left of each system are: Fl. (Flute), Ob. (Oboe), Fg. (Fagott/Bassoon), Cor. (Corni), Tr. (Tromben), Timp. (Timpani), Vl. I (Violin I), Vl. II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Kontrabaß). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). Measure 20 is marked with a circled '20' at the bottom left, and measure 25 is marked with a circled '25' at the bottom right. The page number '107' is centered at the top.

This musical score page, numbered 103, contains two systems of music. The first system includes staves for Flute I (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vic.), and Double Bass (e. Ch.). The second system includes staves for Flute I (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vic.), and Double Bass (e. Ch.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features various musical notations including notes, rests, and dynamic markings such as *fp* (fortissimo piano) and *p* (piano). A section marked with a 'B' in a box is present in both systems. The bottom of the page features a circled number '30' followed by a 'p'.

6

Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

Symphonie N^o 2

I.

Adagio molto

L. van Beethoven, Op. 36

1770-1827

zu 2

2 Flöten

2 Oboen

2 Klarinetten in A

2 Fagotte

2 Hörner in D

2 Trompeten in D

Pauken in D-A

1. Violinen

2. Violinen

Bratschen

Violoncelli
u. Kontrabässe

E E 3619

E. E. 3619

E. E. 3619

The musical score is divided into two systems, each containing measures 19 and 20. The instruments are arranged as follows:

- Fl.** (Flute) and **Hr. (D)** (Horn in D): Both have a first ending bracketed over measures 19 and 20.
- Hb.** (Harp): Plays a sustained chord in measure 19 and a melodic line in measure 20.
- Fg.** (Fagott): Plays a sustained chord in measure 19 and a melodic line in measure 20.
- Vl.** (Violoncello): Plays a sustained chord in measure 19 and a melodic line in measure 20.
- Br.** (Bassoon): Plays a sustained chord in measure 19 and a melodic line in measure 20.
- Vc. u. Kb.** (Violoncello and Kontrabaß): Both play a sustained chord in measure 19 and a melodic line in measure 20.

Dynamic markings include *sf* (sforzando) and *p* (piano). A circled measure number '20' is present above the Harp staff in the second system. The text 'zu 2' appears above the Horn staff in measure 20 of the second system.

E. E. 3619

Fl. *cresc.* *ff* zu 2

Hr. *cresc.* *ff* zu 2

Kl. *cresc.* *ff* zu 2

Fg. *cresc.* *ff* zu 2

Hr. (D) *f* *ff*

Tr. (D) *f* *ff*

Pk. *f* *ff*

Vl. *cresc.* *ff*

Br. *cresc.* *ff*

Vc. u. Kb. *cresc.* *ff* *Vc. p* *ff* Kb.

Hr. (D)

Vl. *p*

Br. *p*

Vc. u. Kb. *p*

E.E. 3619

8

[illegible]

Fl.
Hb.
Cl.
Fg.
Hr. (D)
Tr. (D)
Pk.
Vl.
Br.
Vc. u. Kb.

sf
p
cresc.
sf
p
cresc.
sf
p
cresc.

Allegro con brio

Hb.
Fg.
Hr. (D)
Vl.
Br.
Vc. u. Kb.

sf
p
cresc.
sf
p
cresc.

In Nomine Domini

SINFONIA No. 103

„Mit dem Paukenwirbel“ / „Drum Roll“

(London 1795)

Joseph Haydn

I

Adagio
[1]

2 Flauti
[Solo] *p*

2 Oboi
[Solo] *p*

2 Clarinetti
in Si^b/B

2 Fagotti
Solo
p e sostenuto

2 Corni
in Mi^b/Es

2 Clarini
in Mi^b/Es

Timpanti
in Mi^b/Si^b/Es-B
Solo
Intrada (*ff*)

Adagio
[1]

Violino I

Violino II

Viola

Violoncello
p e sostenuto

Basso
p e sostenuto

Violoncello, Doppeltrommeln, etc. keine Dynamik, auch in T. 202; *ff* = Salomon "Quintetto" (ca 1797); Salomon "Trio" (ca 1798)

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Haydn Mozart Presse No 186 Universal Edition

265

Sinfonia No. 103

10

10

20

30

40

50

60

70

80

90

100

110

120

130

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

Sinfonia No. 103

30

[Solo]

f *f* *f* *p*

30

Tutti

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

Allegro con spirito

40

Allegro con spirito

50

Symphonie N^o 7

I

Ludwig van Beethoven, Op. 92

Poco sostenuto (♩ : 69)

1770-1827

2 Flöten

2 Oboen

2 Klarinetten in A

2 Fagotte

2 Hörner in A

2 Trompeten in D

Pauken in A-E

Violinen

Bratsche

Violoncell u. Kontrabaß

F E 3612

Fl.
Hb.
Kl.
(A)
Fg.
Hrn.
(A)
Vl.
Vc.
u Kb.

dimin.
pp
pp
pp
pp
pp
pp
pp
pp
pp

cresc.
pp
pp
pp
pp
pp
pp
pp
pp
pp

cresc.
pp
pp
pp
pp
pp
pp
pp
pp
pp

E. E. 3612

Musical score for measures 117-119. The score is arranged in two systems. The first system includes staves for Flute (Fl), Horn in B-flat (Hb.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Horn in A (Hrn. (A)), Trumpet in D (Tr. (D)), and Percussion (Pk.). The second system includes staves for Violin (Vl.), Bass (Br.), and Violoncello/Double Bass (Vc. u.kb.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 117 shows the Flute, Horn in B-flat, Clarinet in A, and Bassoon playing chords, while the Horn in A and Trumpet in D play a melodic line. The Percussion plays a rhythmic pattern. Measure 118 features a sustained melodic line in the Horn in A and Trumpet in D, with the Flute, Horn in B-flat, Clarinet in A, and Bassoon playing chords. The Percussion continues its rhythmic pattern. Measure 119 shows the Flute, Horn in B-flat, Clarinet in A, and Bassoon playing chords, while the Horn in A and Trumpet in D play a melodic line. The Percussion plays a rhythmic pattern.

G. E. J. 612

20

Fl

Hr

Kl
(A)

Fr

Hr
(A)

Tr
(D)

Pk

Vi

Br

Vc
u Kb

E. E. 3612

Fl.
Hb.
Kl.
(A)
Fg.
Hrn.
(A)
Tr.
(D)
Pk.
Vl.
Br.
Vc.
u. Kb.

dimin.
p dolce
p dolce
zu 2
p
dimin.
dimin.
dimin.
dimin.
pp
pp
pp
pp

E. E. 3612

E. E. 1012

musical score for measures 121-123. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and brass section (Horn, Trumpet, Trombone, Tuba) are marked with *sf* (sforzando) dynamics. The string section (Violin, Viola, Cello, Double Bass) is marked with *ff* (fortissimo) dynamics. The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and brass play a rhythmic pattern of eighth notes, while the strings play a more complex, flowing line. The overall texture is dense and dramatic.

S 40

Fl. *mf* *sf* *ff* *dimin.*

Hb. *mf* *sf* *ff* *dimin.*

Kl. (A) *mf* *sf* *ff* *dimin.*

Fg. *mf* *sf* *ff* *dimin.*

Hrn. (A) *mf* *sf* *ff* *dimin.*

Tr. (D) *mf* *sf* *ff* *dimin.*

Pk. *mf* *sf* *ff* *dimin.*

Vl. *mf* *sf* *ff* *dimin.*

Br. *mf* *sf* *ff* *dimin.*

Vc. u. Kb. *mf* *sf* *ff* *dimin.*

Fl. *p dolce*

Hb. *p dolce*

Kl. (A) *p dolce*

Fg. *p dolce*

Hrn. (A) *p*

Vl. *p*

Br. *p*

Vc. u. Kb. *p* *pizz.*

F.E. 3613

Musical score for measures 45-49. The score is for a full orchestra and includes parts for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Violin (Vl.), Viola (Vl.), Trumpet (Br.), and Violoncello/Double Bass (Vc. u. Kb.). The key signature is one sharp (F#). The tempo is marked 'r' (ritardando). The dynamics are marked 'pp' (pianissimo) and 'cresc.' (crescendo). The score shows a complex texture with many notes and rests.

Musical score for measures 50-54. The score is for a full orchestra and includes parts for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in A (Hr. n. (A)), Violin (Vl.), Viola (Vl.), Trumpet (Br.), and Violoncello/Double Bass (Vc. u. Kb.). The key signature is one sharp (F#). The tempo is marked 'r' (ritardando). The dynamics are marked 'pp' (pianissimo) and 'cresc.' (crescendo). The score shows a complex texture with many notes and rests.

E. E. 3612

This page of a musical score is for a symphony, likely in D major, 4/4 time. It features the following instruments and parts:

- Flute 1 (Fl. 1):** Plays a melodic line with various dynamics, including *p* (piano) and *ff* (fortissimo).
- Horn (Hr.):** Provides harmonic support with sustained notes and some melodic fragments.
- Clarinet in A (Kl. (A)):** Plays a melodic line, often in unison with the Flute 1.
- Bassoon (Fg.):** Provides a steady, rhythmic accompaniment.
- Percussion (Perc.):** Includes a snare drum and cymbals, playing a rhythmic pattern.
- Violins (Vl.):** Play a complex, rhythmic pattern, often in unison.
- Cellos/Double Basses (Vc. u. Kb.):** Play a steady, rhythmic accompaniment.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *p* (piano). The tempo is marked as 60 beats per minute.

Vivace (♩ = 104)

Fl.
Hb.
Kl (A)
Fg.
Hrn. (A)
Vl.
Vla.
Vc.
u.Kb.

70

E. E. 3612

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