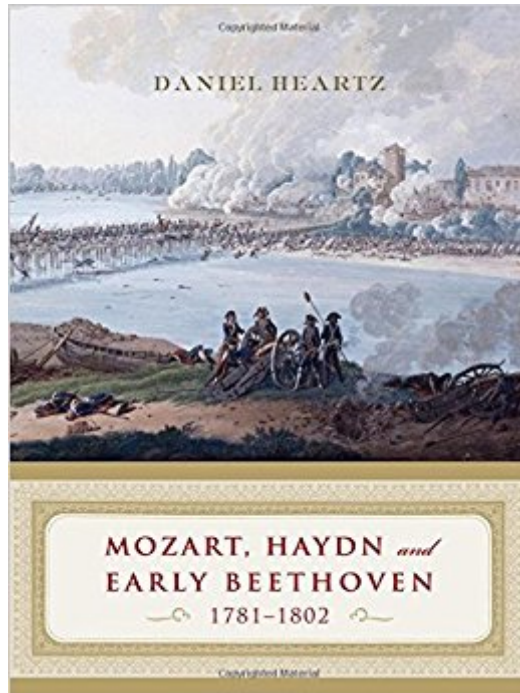




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Mozart, Haydn And Early Beethoven: 1781-1802



Synopsis

A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence. Completing the trilogy begun with *Haydn, Mozart and the Viennese School, 1740-1780* and continued in *Music in European Capitals: The Galant Style, 1720-1780*, Daniel Hertz concludes his extensive chronicle of the Classical Era with this much-anticipated third volume. By the early years of the nineteenth century, "Haydn, Mozart and Beethoven" had become a catchphrase—a commonplace expression signifying musical excellence. Indeed, even in his early career, Beethoven was hailed as the only musician worthy to stand beside Haydn and Mozart. In this volume, Hertz winds up the careers of Haydn and Mozart (who during the 1780s produced their most famous and greatest works) and describes Beethoven's first decade in Vienna, during which he began composing by patterning his works on the two masters. The tumult and instability of the French Revolution serves as a vivid historical backdrop for the tale. 45 illustrations; 163 music examples

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Customer Reviews

Daniel Hertz, Ph.D., professor emeritus at the University of California, Berkeley, is the recipient of Guggenheim Fellowships, two ASCAP Deems Taylor Awards, and the Kinkeldey Award of the American Musicological Society. He lives in Berkeley, California.

This tome is intended as the follow-up and completion of the project Daniel Hertz begun with

"Haydn, Mozart and the Viennese School 1740-1780". Together with his other book "Music in European Capitals 1720-1780" they form a very thorough and extremely impressive survey of the Galant and classical styles. All of these books are uniformly excellent in their content, and I would like to focus on the one unfortunate point which detracts a star from my final rating. My main gripe with this book, and the reason why I cannot give it five stars, is that it is narrower in scope than its predecessor. The reason for this is that the former gave brief but very interesting surveys of smaller names, such as Reutter, Tuma, Monn, Birck, Wagenseil, Gassmann, Salieri, Dittersdorf, Wanhal, Hofmann, Ordonez, Albrechtsberger and Steffan, as well as a chapter on Gluck's activities in Vienna, which is followed up in "Music in European Capitals", which charts his career after he moved to Paris. Together, these names are a decent introduction to the generation of Haydn, as well as the one immediately preceding it. Even though some details in these presentations have been superseded, they are still very useful, and were my introduction to every one of them, save Gluck. It is therefore somewhat disappointing to observe that Hartz focuses solely on the three major classics. There are things in the first book that seems to indicate that he had originally planned otherwise: The story of Salieri is ended quickly after 1780, and begs for a continuation, and no music by Wanhal from after ca. 1783 is considered. Both of these men had long enough careers to justify a chapter in this book, and certainly Hartz would have had much interesting to say of their later careers, as well as some of Mozart's contemporaries and pupils, such as Eybler and Süssmayr. Musicology has traditionally been more interested in those preceding the great classics rather than their contemporaries and less advanced followers, which is a shame, since some of them were very fine. Hartz' first book was presented a much-needed corrective for the intelligent lay reader, and I was sorely disappointed to see that this approach had not been followed up here. There are good reasons for this: In general, less has been written about these composers, and the book is about as long as the first one in any case. I still think it is a shame, though. What is in the book, however, is uniformly excellent. As the title promises, it tracks the careers of Mozart, Haydn and Beethoven through the years 1781-1802, with ample biographical data and discussion of musical details. Some musical skill is needed to appreciate the latter, but it should be well within the grasp of readers with their sight-reading basics in order.

well written and documented. readable history with understandable musical commentary. will require many sessions to fully grasp content. a long winter's night companion. well done

The book is the final work in a trilogy by Daniel Hartz commencing with Haydn, Mozart and the

Viennese School, 1740 - 1780 (published 1995, now out of print) and followed by *Music in the European Capitals: The Gallant Style, 1720 - 1780*. The book takes up the story where the earlier one left off and ends appropriately in 1802, by which time Haydn had virtually stopped composing and Beethoven was soon to alter the musical landscape with his *Eroica* Symphony, No.3. It is surely significant that this book should appear in 2009, the year in which we commemorate the 200th anniversary of the death of Franz Joseph Haydn. In reviewing this large work I felt the need frequently to refer to the earlier volumes, especially the first in the series. This was particularly the case with Haydn since inevitably I was looking at the book from the perspective of that composer's contribution in the period under discussion. Haydn is after all the thread that links all three composers in music and beyond. The canvas is so vast that one has to come to terms with the chronology from the outset. Mozart (having died in 1791 at the age of 35) should be the logical starting point, which indeed it is with the composer's return to Vienna. There are a little over three hundred pages falling under the general heading *Mozart 1781 -1791*. We come to Haydn specifically at chapter 4 (page 307) *Haydn: The 1780s*. The Beethoven section commences with chapter 7 (pages 675 to 789). Important compositions from all three composers are discussed in depth within the general chronology. In the case of Mozart we are soon into a treatment of opera in Vienna with discussions of *Idomeneo* and *Die Entführung*. Symphony No. 36 (Linz) of 1783 is given extensive treatment since this is "the gateway to Mozart's greatest symphonies,". Here, as in the discussion of all instrumental works, it would be of help to have the scoring given at the outset. Hertz rightly points to the rare appearance of trumpets and drums in a symphony's slow movement at that time. (Haydn in fact briefly introduces both in the slow, fifth movement of his 60th Symphony *Il distratto* of 1774.) With Symphony No. 40 we are told that later Mozart added two clarinets to the wind section, re-scoring the oboe parts appropriately. Apart from this instance, Mozart used the full scoring found in five of Haydn's late London Symphonies only in his Symphony No. 39 in E flat. On page 232, final paragraph, we have: "The String Quintet in D, K.593, begins with that rare thing in Mozart's chamber music (but not in Haydn's), a slow introduction." This puzzled me in view of the close attention given to the quartets of both composers. In fact with Haydn we find a slow introduction to a string quartet (as distinct from an entire movement in slow tempo) only in Opus 71 No. 2. Mozart also uses the device in his so-called Dissonance quartet, the last of the six quartets dedicated to Haydn. I wrote to Professor Hertz and raised this point, amongst others. His response was typically humble; I quote from his letter dated 10 April 2009: "...it is simply wrong when applied solely to chamber music. And I don't mind if you quote me in admitting my mistake." Turning to the Haydn symphonies, chronology requires that detailed coverage should commence with No.75 (circa

1780), which indeed it does. Were you to look for that extraordinary Symphony No. 64, with its affecting slow movement, you will not find it here or in the earlier book of 1995. In the treatment of the string quartets Hertz rightly commences with Op. 33 with some reference to earlier works in the genre. The late choral music too is subjected to a searching analysis. Coverage of the keyboard trios is less rigorous. In the case of the great E flat trio (Hob. XV: 22) the extensive first movement is given one, short sentence. On the other hand, Hertz gives sound reasoning why he is not comfortable with the late Sonata in D Hob. XVI: 51. Some may have difficulties with the chronology. Thus, into the Beethoven section at page 679 "A Rhine Journey" we are back with the Mozarts: "Cultural and economic ties as well as geography linked the various political states of the Rhine Valley. This context can be explored from a specific vantage point hitherto neglected in music studies: the letters Leopold Mozart sent home to Salzburg describing the trip he and his family made down the Rhine in the summer of 1763." I have to say, having read the book more than once, that this sort of thing does not trouble me. In this short review I have tended to concentrate on the music. This must not be allowed to distort the overall impact one has from reading the book at a measured pace - that one may do from beginning to end (I found it difficult to put the book down at times leading to many a late night!). But I suspect most readers will want to "dip" into its many absorbing pages. This I have just done in respect of The Creation (21 pages): "Moderato in A and in 2/4 time, the Terzetto has a melody that begins exactly like the duet "L'ÃfÂ ci darem la meno" in Don Giovanni (also in A and in 2/4 time, Andante). A sketch Haydn made for the melody shows he did not begin with the resemblance to Mozart but only ended up with it." This has the human touch for me; I hope others will feel the same. The index is comprehensive, the binding excellent. The book is a treat to use and in this reviewer's estimation worthy to stand alongside its two predecessors. Taken from a review for the Haydn Society of Great Britain: JCV 12/05/09

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