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**CLASSICAL TRENDS OF THE DEVELOPMENT OF
ORCHESTRAL MUSIC STYLE AND J. HAYDN'S WORKS**

The article deals with the concept of style in its modern sense, defines the basic approaches to the phenomenon of classical style. It characterizes the tendencies of the symphonic technique becoming of J. Haydn as a leading representative of the classical orchestral music.

Keywords: style, canon, classical, symphony, wind instruments.

Musicological knowledge of style is significant and multidimensional. The formation of representations of it depends directly on the evolution of this phenomenon and to the greatest extent is determined by the historical boundaries of style in music. The complexity of this field of musicology is explained by the fact that the concept of style shows three intersecting trends.

The first one of them is determined by the metatheoretical and aesthetic-philosophical justification of a significant number of musicological categories, the compulsion of which increases when musicologists refer to the general humanitarian problematics (primarily to the issues of cultural history). This trend is reflected in the articles and studies of N. Gerasimova-Persidskaya, M. Druskina, E. Zinkevich, V. Konen, T. Livanova, E. Markova, S. Tyshko and others [1].

The second one is caused by the active interaction of musicology with the art disciplines, primarily with literary studies; for this trend the most important thing is historical factor, since it is determined by many centuries of historical interaction of music with other art types, the emergence of an autonomous musical content based on synthetic genres, verbal-poetic texts and the like. This trend is most clearly manifested in the works of M. Aranovsky, E. Zinkevich, L. Kiyanovskaya, T. Livanova, M. Lobanova, E. Nazaikinsky, A. Samoilenko, N.. Shakhnazarov and some others [1].

The third trend is the development of the style category (that is, the study of style as a phenomenon and as a concept) has a specific musicological character and

suggests possible benefits in some cases for the very musicological terminology, compared to the generalized art or aesthetic ones, on the initiating nature of the musicological thought towards others humanities. This orientation is revealed by the researches of B. Asafiev, V. Zaderatsky, I. Kotlyarevsky, V. Medushevsky, A. Sokolov, V. Kholopova, S. Shyp and some others [1].

However, the actual musicological trend of researching style as an artistic phenomenon cannot be considered as entirely determined. Firstly, it is associated with the introduction of musicological terms to the scientific consciousness; secondly, it opens up and a special type (logical principles) of musicological interpretation of humanities, i.e., transient, stylistic categories. In the first case, the most important in modern musicology can be considered the concepts of the so-called "epoch styles", as well as specific style phenomena such as style semantics, stylization, citation, allusion, defamiliarization and some others, developed in the studies of M. Aranovsky, V. Zaderatsky, M. Lobanova, M. Tarakanova, V. Kholopova. An important reason for the ambiguity of the actual musicological interpretation of music stylistic content becomes still continuing to this day traditional division of musicology into two spheres – theoretical and historical, which is found primarily in the choice of object for musicological analysis and the nature (goal orientation) of this analysis [1].

With the predominance of the theoretical approach, a positive aspect can be considered the desire for unambiguity and internal consistency of the selected terms, the consideration of language components of style (which promotes the development of semiotic approach), studying the interdependence of style and structural-logical norms of a particular composition, detailed, in-depth approach to the style that has allowed isolating the phenomenon *of stylistics as a combination of "intra-style" signs – immanent components of style*. Continued research and development in this area in relation to style allows considering in diachronic perspective the problem of studying style in relation and on the basis of the phenomena of *composer's style – style of culture*. This context corresponds to the

subject of our research interests and reveals the law-governed dependence of one phenomena on other.

In 1759, by the recommendation of Furnberg, Haydn received his first permanent position – the job of capellmeister in the home orchestra of the Czech nobleman, Count Morzin. For this orchestra Haydn's first symphony was written – D-dur in three parts. This was the beginning of formation of Viennese classical symphonism. After 2 years Morzin dissolved chapel because of financial difficulties and Haydn contracted and agreement with rich Hungarian magnate, passionate music fan – Paul Anton Esterhazy.

Haydn worked for 30 years serving for the Esterhazy princes: first – as vice-capellmeister (assistant), and 5 years later – as a chief capellmeister. His duties included not only music composition. Haydn had to conduct rehearsals, keep order in the chapel, be responsible for the safety of the music sheets and instruments, and so on. All the works by Haydn were the property of Esterhazy; the composer had no right to write music commissioned by others, could not freely leave the possession of the prince. However, the opportunity to manage a wonderful orchestra, performing all his works, and the relative financial and household security persuaded Haydn to accept Esterhazy's offer.

Living in the estates of Esterhazy (Eisenstadt and Esterhazy), and only occasionally coming to Vienna, having little contact with the wider musical world, he became during the term of that service the greatest master of European scale. For the chapel and home theater of Esterhazy were written most Haydn's symphonies (in the 1760s ~ 40, in the 70s ~ 30, in the 80s ~ 18), quartets and operas. [3]

Musical life in the residence of Esterhazy was open in its own way. The concerts, opera performances, solemn receptions, accompanied by music, were attended by distinguished guests, including foreigners. Gradually, Haydn's fame went beyond Austria. His works have been successfully performed in major music capitals. Thus, in the middle of the 1780s the French public got acquainted with the

six symphonies, called "Paris" (No.No. 82-87, they were created especially for Paris "Concerts of the Olympic Lodge").

In 1790 prince Miklos Esterhazy died, having bequeathed a lifetime pension to Haydn. His successor dismissed the chapel, while retaining the title of capellmeister for Haydn. Being completely free from the service, the composer was able to carry out his long-held dream – travel abroad of Austria. In the 1790s, he made two tours to London at the invitation of the organizer of "Subscription concerts" violinist I.P. Salomon (1791-92, 1794-95). 12 "London" symphonies written on this occasion, completed the development of this genre in the works of Haydn, confirmed the maturity of the Viennese classical symphonism (a little earlier, in the late 1780s. 3 last [symphonies by Mozart](#) appeared). The English public perceived Haydn's music enthusiastically. At Oxford, he was awarded an honorary degree of Doctor of Musical Arts.

The last during Haydn's life owner of Esterhazy, Prince Nicholas II turned out to be a passionate lover of arts. The composer was again called for service, though his work was then modest. Living in his own home in the suburbs of Vienna, he composed mainly masses for Esterhazy ("Nelson Mass", "Theresa Mass", etc.).

Impressed by Handel's oratorio heard in London, Haydn wrote two secular oratorios – "Creation" (1798) and "The Seasons" (1801). These monumental, epic-philosophical works, claiming the classical ideals of beauty and harmony of life, the unity of human and nature, crowned properly the works of the composer.

Haydn died at the height of the Napoleonic campaigns, when the French troops had occupied the capital of Austria. During the siege of Vienna, Haydn consoled his close people: *"Children, do not be afraid, for where Haydn is, nothing can happen."*

Haydn wrote 104 symphonies, the first of which was created in 1759 for the chapel of Count Morzin, and the last one – in 1795 in connection with the London tour.

Symphony genre in Haydn's works has evolved from the samples close to functional music and chamber music, to "Paris" and "London" symphonies, which affirmed the classical laws of the genre, characteristic types of thematism and development techniques.

The rich and complex world of Haydn's symphonies has remarkable qualities of openness, sociability, focusing on the listener. The main source of their musical language are genre-everyday, song and dance intonations, sometimes directly borrowed from folklore sources. Included in the complex process of symphonic development, they discover new imaginative, dynamic capabilities.

Haydn's mature symphonies set the classic orchestra, including all groups of instruments (strings, woodwind and brass, percussion). [2]

Almost all Haydn's symphonies are *non-program*, they do not have any specific plot. The exception is the three earlier symphonies, named by the composer himself "Morning", "Noon," "Evening" (No.No. 6, 7, 8). All other names, given to Haydn's symphonies and established in practice, belong to the listeners. Some of them convey the general nature of the work ("Farewell" – No. 45), while others reflect the peculiarities of orchestration ("Horn signal" – No. 31 "Drumroll" – No. 103) or accentuate some memorable image ("Bear" – No. 82 "Chicken" – No. 83, "Watch" – No. 101). Sometimes the names of the symphonies are connected with the circumstances of their creation or performance ("Oxford" – No. 92, six "Paris" symphonies of the 80s). However, the composer himself never commented on the content of his imaginative instrumental music.

Haydn Symphony obtains the sense of generalized "world view" in which different aspects of life – serious, dramatic, lyrical-philosophical, humorous – are brought to unity and balance.

Haydn's symphonic cycle usually contains the typical four parts (allegro, andante, minuet and finale), although sometimes the composer sometimes increased the number of parts to five (symphonies "Noon," "Farewell") or limited with three (in the earliest symphonies). Sometimes, in order to achieve a particular

mood, he changed the normal sequence of parts (Symphony No. 49 begins mournful adagio).

Completed perfectly balanced and logically arrayed forms of symphonic cycle parts (sonata, variation, rondo, etc.) include elements of improvisation, wonderful deviations and surprises sharpen interest to the process of thought development, always exciting, eventful. Haydn's favorite "surprises" and "jokes" helped the perception of the serious genre of instrumental music.

Among the numerous symphonies, created by Haydn for the orchestra of Nicholas I, Prince Esterhazy, there is a group of minor symphonies of the late 60's – early 70-ies. These are Symphonies No. 39 (g-moll), No. 44 ("Funeral", e-moll), No. 45 ("Farewell", fis-moll) and No. 49 (f-moll, "Passion, that is related to the topic suffering and death of Jesus Christ).

The supreme achievement of Haydn's symphonism are considered his 12 "London" symphonies.

"London" symphonies (No.No. 93-104) were written by Haydn in England during two concert tours, arranged by the famous violinist and concert entrepreneur Salomon. The first six ones appeared in 1791-92, and six more – in 1794-95, i.e. after Mozart's death of. It is in the "London" symphonies that the composer created his own, unlike any of his contemporaries, stable type of symphony. This symphony model typical of Haydn differs in:

- Domination of major tonalities (minor among the "London" is only one –No. 95, c-moll, but its final was written in C-dur);
- Base on folk-genre thematism, and often – on the authentic folk tunes of the Austrian, German, Czech, Hungarian, Serbian origin. In the XVIII century such thematism was very unusual for large instrumental genres, sounded very fresh and original;
- General cheerful nature of music. Heroism and tragicalness are not very peculiar of Haydn, but in this case he must have taken into account the conditions of "London" symphonies performing. The composer faced not the chamber audience of Esterhazy family members and their guests, knowing

his music style for a long time. Haydn had to conquer and subdue the unsophisticated London listener, who came to the concert literally "from the street". Too complex images could scare common public. The composer tried to make the lyrical parts of the "London" symphonies as much captivating as possible and not very overlong, for each of them, he found some interesting detail – the "flavor". It was immediately appreciated by the audience, and some of the symphonies were named by just the kind of effects is in the slow parts.

All of the "London" symphonies open with *slow introductions* (except for the minor 95th). Introductions perform multiple functions:

They create a strong contrast to the rest of the material of part I, so in its further development the composer, as a rule, does without comparing the different character themes;

The introduction always begins with loud statement of tonics (even of the same name, minor – such as in Symphony No. 104) – which means that the main party of the sonata allegro can start softly, gradually, and even at once deviate to a different key, which creates the direction of music forward to the upcoming climaxes;

Sometimes the introduction material is becoming one of the most important participants in the thematic dramaturgy. Thus, in Symphony No. 103 (Es-dur, "Drumroll") major, but gloomy theme of the introduction appears both the development and the code of part I, and in the development it becomes unrecognizable, having changed the tempo, rhythm and texture.

The sonata form in the "London" symphonies is very peculiar. Haydn created such a type of sonata allegro, in which the main and the secondary themes are not contrasting with each other, and are often built on the same material. For example, of the same theme are the expositions of Symphonies No. 98, 99, 100, 104. In part I of Symphony No. 104 (D-dur) the song and dance theme of the main party is set out by just strings on p, only in the final cadence the whole orchestra enters, carrying defiant fun (this technique has become the art norm in the

"London" symphonies). In the section of the secondary party sounds the same theme, but only in the dominant tonality, and in the ensemble with strings now wood-winds enter alternately.

In the expositions of I parts of Symphonies No. 93, 102, 103 secondary themes are built on their own material, but *not contrasting* in relation to the major themes. For example, in part I of Symphony No. 103 both exposition themes are fervent, cheerful, in genres similar to the Austrian Ländler, both major: the main one – in the main key, the secondary one – in the dominant.

The *sonata developments* of the "London" symphonies are dominated by *motivic type of development*. This is due to the dance character of themes in which rhythm plays an important role (dance themes are easier for dividing into individual motives than cantilena). The development is undergone by the most vivid and memorable theme tune, but not necessarily the starting one. For example, in the development of part I of Symphony No. 104 the motif of 3-4 bars of the main theme is being developed as the most capable of changing: once it sounds questioning and uncertain, then sternly and emphatically.

Developing thematic material, Haydn shows inexhaustible inventiveness. He uses vivid tone comparisons, register and orchestral contrasts, polyphonic techniques. Themes are often heavily reinterpreted, dramatized, although major conflicts do not arise. The proportions of sections are strictly observed – developments often equal to 2/3 of the exposition.

Haydn's favorite form of *slow parts* are *double variations* which are sometimes called "Haydn's." Alternating between themselves, two themes are varied (usually in the corresponding tonalities), different in sonority and texture, but intonationally similar and therefore neighboring peacefully with one another. In this form is written, for example, the famous Andante from Symphony No. 103: both its themes are kept in the national (Croatian) coloring, both play up upward movement from T to D, dotted rhythm, there is alteration of stage IV of the mode; however, the minor first theme (strings) is of concentrated-narrative character, and the majeure second one (the whole orchestra) – marching and vigorous.

In the "London" symphonies there also happen usual variations, such as in the Andante of Symphony No. 94. Here a particularly simple theme varies. This deliberate simplicity forces the music flow is suddenly interrupted by a resounding blow of the whole orchestra with timpani (this is the "surprise", which refers to the name of the symphony).

Along with variation, the composer often uses a *complex three-part form* in slow parts, such as in Symphony No. 104. All the sections of the three-part form here contain something new in relation to the initial musical idea.

Traditionally, the slow parts of sonata-symphony cycles – are the center of the lyrics and songlike melodism. However Haydn's lyrics in symphonies explicitly prefers the *genre*. Many themes of the slow parts are often based on the song or dance foundation, revealing, for example, features of the minuet. It is significant that of all the "London" symphonies remark "cantabile" is present only in symphony Largo 93.

Minuet is the only part in Haydn's symphonies, where there is a mandatory internal contrast. Haydn's minuets have become the standard of life energy and optimism (we can say that the composer's personality – traits of his personal character – are manifested most directly here). Most often they are living scenes of folk life. The dominating ones are the minuets bearing the traditions of peasant dance music, in particular, the Austrian Ländler (such as in Symphony No. 104). More gallant minuet in the "Military" symphony, fanciful-scherzo (thanks to the sharp rhythm) – in Symphony No. 103. Generally, accentuated rhythmic acuity in many Haydn's minuets alters their genre appearance so much that, in fact, directly leads to the Beethoven scherzo.

The minuet form is always complex 3-part da capo with contrasting trio in the center. The trio is usually in mild contrast to the main theme of the minuet. Very often, in fact only three instruments play here (or, in any case, the texture becomes easier and more transparent).

The finals of the "London" symphonies are without exception major and joyful. Here, to the full extent was revealed Haydn's predisposition to the element

of folk dance. Very often, the music of the finals grows out from genuinely folk themes as in Symphony No. 104. Its finale is based on Czech folk melody, which is set out in such a way that its national origin is immediately apparent – against the tonic background of organ point, imitating bagpipes.

The final supports symmetry in the cycle composition : it returns to the rapid tempo of part I, to effective activity, to cheerful mood. The final form – *rondo* or *rondo-sonata* (in Symphony No. 103), or (more rarely) – *sonata* (in Symphony No. 104). In any case, it is devoid of any conflict moments and rushes like a kaleidoscope of colorful festive images.

In general, if in the early Haydn's symphonies the brass group consisted of only two oboes and two horns, then in the later, London ones, there regularly occurs the full pair composition of woodwinds (including clarinets), and in some cases also the pipes and drums.

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