

DT501/1 History of Music: Classical/Romantic

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Lecture 3: Orchestral Music (2): Mozart
and the Symphony

Johann Christian Bach (1735-1782)



- Based himself in London from 1762 where he worked as a composer, performer, teacher and impresario.
- Founded the successful Bach-Abel concerts in London.
- Music is much more accessible and commercially than C.P.E. Bach.
- Composed in the 1760s, Symphony in G minor, Op. 6 No. 6 is perhaps his greatest symphony.
- Major influence on the young Mozart.

Early Years: 1756-72



- Composed his earliest symphony at the age of eight.
- His childhood touring (1762-66) through Western Europe exposed him to a wealth of influences and different musical styles.
 - Johann Schobert in Paris.
 - J. C Bach in London.
- Three further trips to Italy between 1769 and 1773 with Leopold led to further exposure to Italian influences.
 - Italian opera.
 - Sammartini and the Italian Symphonists.
 - studies counterpoint with Padre Martini in Bologna.

Mozart Family Grand Tour 1762–66





Early Years: 1756-72



- Features of the early symphonies:
 - demonstrate Mozart's continuing absorption of German and Italian traits.
 - compact in scale, first movements in binary form.
 - themes often a little four-square, often to the detriment of musical flow.
 - earliest ones in three movements (fast-slow-fast), explored four-movement format on return to Vienna.

Salzburg: 1773-7



- First symphonies of real originality date from 1773.
 - increase in scale and expressive range.
 - first movements now in full sonata form.
 - more dramatic contrasts in thematic material and orchestration.
- Symphony No. 25 in G minor
 - stormy *Sturm und Drang* first movement.
- Symphony No. 29 in A major
 - distinctively Mozartian opening theme.

Mannheim and Paris: 1777-8



- Travels to Mannheim and Paris in search of a permanent post.
 - becomes acquainted with the musicians of the Mannheim orchestra.
 - the Paris symphony reflects this influence in orchestration, use of clarinets and return to the three movement format.
- Returns to Salzburg in January 1779.
- After a dispute with his employer the Archbishop while in Vienna he decides to settle in the city.

Mature Years: Vienna 1781-91



- In Vienna he engages with several new influences
 - plays in string quartets with Haydn.
 - renewed engagement with Baroque models, Bach and Handel.
- Most of his mature symphonic works date from this period.
 - No. 35 the 'Haffner'
 - No. 36 the 'Linz'
 - No. 38 the 'Prague'
 - the summer of 1788 symphonies Nos. 39, 40 and 41.

Symphony No. 41 'Jupiter' in C major

- The nickname 'Jupiter' was coined not by Mozart but, according to Mozart's son, by Johann Peter Salomon. Jupiter is the highest Roman god, implying that the work represents the summit of musical achievement.
- The symphony was composed in the summer of 1788 along with two others - Symphony No. 39 in E-flat major and No. 40 in G minor.
- May have been influenced by Haydn's Paris symphonies No. 82 in C major, No. 83 in G minor and No. 84 in E-flat major. Mozart's 1788 symphonies mirrors this grouping in reverse order.
- Several commentators have put forward the idea of a trilogy pointing to the association of different keys with different moods
 - E-flat: the key of 'quiet majesty', 'nobility' and 'love'.
 - G minor: the key of 'lament' , 'agitation' and 'sorrow'.
 - C major: the key of 'triumph', 'grandiose majesty'.

Symphony No. 41 'Jupiter' *Allegro Vivace*

EXPOSITION	BARS	TONALITY
<u>First Subject Area</u>		Tonic
'Grand Style' Opening [a + b]	1	
Fanfare [c]	9	
 <u>Transition</u>		
[a + b] with ob. + fl. Countermelody [z]	24	Mod begins on ext. of [b]
[a + b] with [z]	37	
Fanfare [c]	49	Standing on the dominant (V of V)
 <u>Second Subject Area</u>		Dominant
'Italianate lyrical theme' [d]	56	
C minor shock [e]	81	
Tutti on [b]	89	
 <u>Closing Section</u>		Dominant
Opera aria [f]	101	
Tutti	111	
Fanfare [c]	117	

DEVELOPMENT	BARS	TONALITY
Wind transition	121	Modulates through various keys.
Opera aria [f]	124	
Tail of [f] extended	133	
False retransition	155	
False reprise	161	
Tutti seq. on [a] inverted	171	
Tail of [f] as retransition	181	
RECAPITULATION		
<u>First Subject Area</u> (tonic)	189	Tonic
<u>Transition</u>	212	Tonic
<u>Second Subject Area</u>	244	Tonic
<u>Closing Section</u>	289	Tonic

Symphony No. 41 'Jupiter' *Molto Allegro*

EXPOSITION	BARS	TONALITY
<u>First Subject Area</u>		Tonic
Fux theme [a] + sequel [x]	1	
[a + x]	9	
Fanfare [b] - dotted martial figure in brass - scurrying scales in strings	19	
<u>Transition</u>		
Fugato on [a]	36	Modulates to
[c] scale motive, imit. and seq.	56	dominant
[b] fanfare in stretto	64	
<u>Second Subject Area</u>		Dominant
[d] new theme	74	
in counterpoint with [b] and [c]		
Stretto on [d]	94	
<u>Closing Section</u>		Dominant
Codetta on [x]	115	
Codetta on [b]	135	

DEVELOPMENT	BARS	TONALITY
[a] answered by [b]	158	modulates through various keys
Stetto imit. on [b]	172	
a answered by [b]	189	
Retrans. on [b]	210	
RECAPITULATION		
<u>First Subject Area</u>		Tonic
[a + x]	225	
[a] diss. Sequence	233	
<u>Transition</u>		Tonic
[c] imit. and seq.	254	
[b]	262	
<u>Second Subject Area</u>		Tonic
[d] with [b], and [c]	272	
Stretto on [d]	292	

Closing section

Tonic

Codetta on [x] 313

Codetta on [b] (stretto and inversion) 334

Coda

Tonic

Stretto on [a] with inversion 357

Five voice fugato with all motives (except x) 371

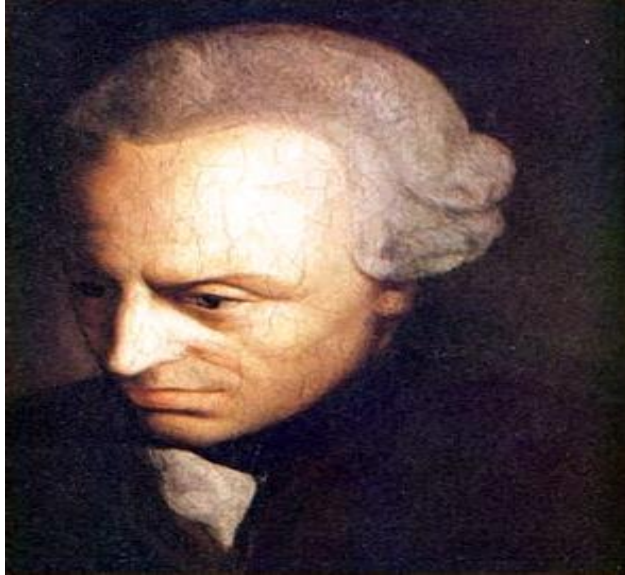
in invertible counterpoint

Closing on [x] and [b]

Features of Mozart's Mature Style

- A variety of different styles and expressive characters can be found within a single movement or work.
- These contrasts in material are made cohere in the expression of a large-scale dramatic structure.
- Sensitivity to instrumental colour, particularly in his writing for the woodwind.
- Developmental sections rely more on modulation and variations in orchestration than thematic development as is the case in Haydn.

Beauty vs. The Sublime



Immanuel Kant



Edmund Burke

- The difference between the beautiful and the sublime was a major aesthetic debate in late 18th century.
- The two most influential formulations of 'the sublime' were by the Irish philosopher Edmund Burke and the German philosopher Immanuel Kant.

Sublime objects are vast in their dimensions, beautiful ones comparatively small: beauty should be smooth and polished; the great is rugged and negligent;...beauty should not be obscure; the great ought to be dark and even gloomy: beauty should be light and delicate; the great ought to be solid and even massive. They are indeed ideas of a very different nature, one being founded on pain, the other on pleasure.

Edmund Burke: *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757)

Whereas the beautiful is limited, the sublime is limitless, so that the mind in the presence of the sublime, attempting to imagine what it cannot, has pain in the failure but pleasure in contemplating the immensity of the attempt.

Immanuel Kant: *Critique of Judgement*

Prescribed Listening

Johann Christian Bach: Symphony in G Minor, Op. 6 No. 6. (all movements)

Mozart: Symphony No. 41 in C Major, 'Jupiter', (first and last movements)

Prescribed Reading

The section on Mozart in Chapter 23 of the *Norton History of Western Music*, 9th edition, pp. 538–557.

Read the account of the ‘Jupiter’ symphony that follows the score in the *Norton Anthology of Western Music*.

The section on Mozart in the ‘Symphony’ entry in Grove Music Online gives a good overview of Mozart’s symphonic output while the entry on Mozart himself gives a comprehensive general overview of his career and style.