

Week Three

Wolfgang Mozart, Heir Apparent

1756–1791

Father

Leopold

Kapellmeister to the Archbishop of Salzburg, fine composer, and author of an important treatise on violin playing.



Mother

Anna Maria

Anna Maria would appear to have been a supportive and loving mother, but not a musician herself.

She died in July 1778 in Paris, while accompanying Wolfgang on a job-seeking tour; he was only 22 years old at the time.



Sister

Maria Anna (Nannerl)

Leopold trained Nannerl as well as Wolfgang, and she even played in public with her brilliant young brother. Eventually she married and raised a family.

After her husband's death in 1801 she returned to Salzburg and worked as a music teacher.





Leopold Mozart

Symphony in C Major, C1: Presto

Matthias Bamert
London Mozart Players



Wolfgang Amadeus Mozart

Klavierstück K. 1a

Bernard Foccroule,
Clavichord

andante

Handwritten musical score for the 'andante' section. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music includes various note values, rests, and dynamic markings. A large section of the score is crossed out with multiple diagonal lines, indicating a deletion or correction.

allegro

Handwritten musical score for the 'allegro' section. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is more rhythmic and includes various note values and rests.

Als Holzgänger Compositiones in der ersten 3. Nummer nach
Stillerh. m.



The family headed out on a grand tour when Wolfgang was all of six years old.

The music world's first child-star prodigy, he knocked 'em dead all over Europe.

Leopold was an indefatigable promoter and advertiser, so much so that some of his overstatements and hyperbole have hung on Wolfgang's posthumous reputation ever since.



Wolfgang Amadeus Mozart

Violin Sonata in C, K. 6: Menuet I & II

Gerald Poulet, *violin*
Blandine Verlet, *harpsichord*

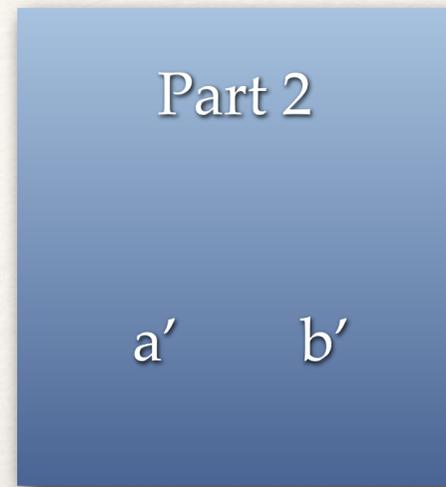
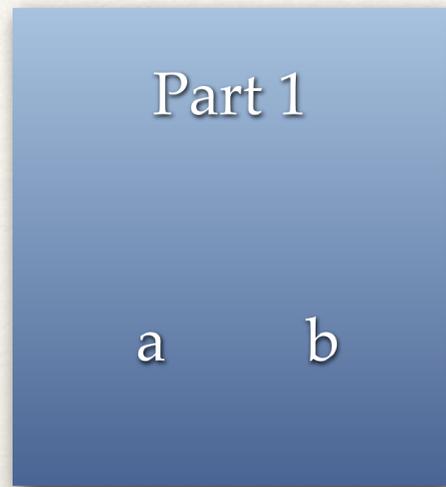
A painting depicting a 18th-century interior. In the center, a woman in a red dress sits at a keyboard instrument. To her right, a man in a dark coat sits with a cello. Above them, a portrait of a woman in a blue dress is framed in an oval. The background features a bust of a seated figure in a niche.

Mozart's first publication, a set of violin sonatas (actually piano sonatas with violin accompaniment), came out in Paris in 1762.

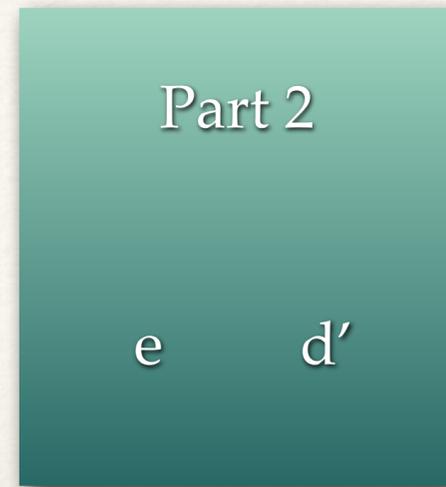
He was already quite an accomplished composer. This sonata would have been perfectly acceptable from a mature composer of the era.

We will hear the Menuet movement, which is cast in the usual Minuet & Trio form—one minuet (a two-part form) followed by another (also a two-part form) with a repeat of the first minuet.

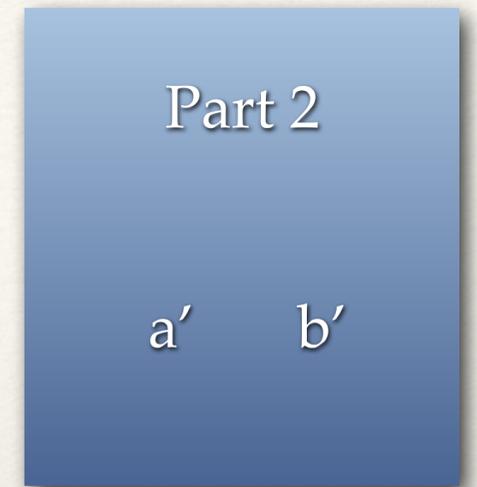
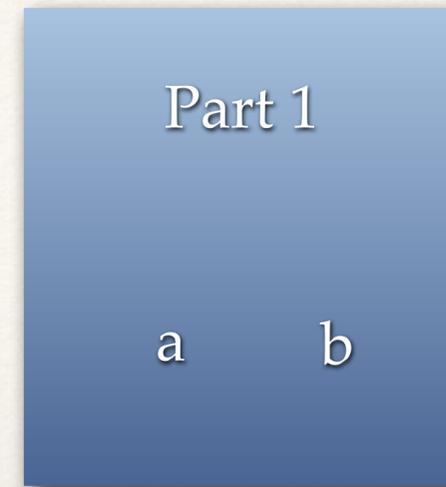
Menuet I



Menuet II



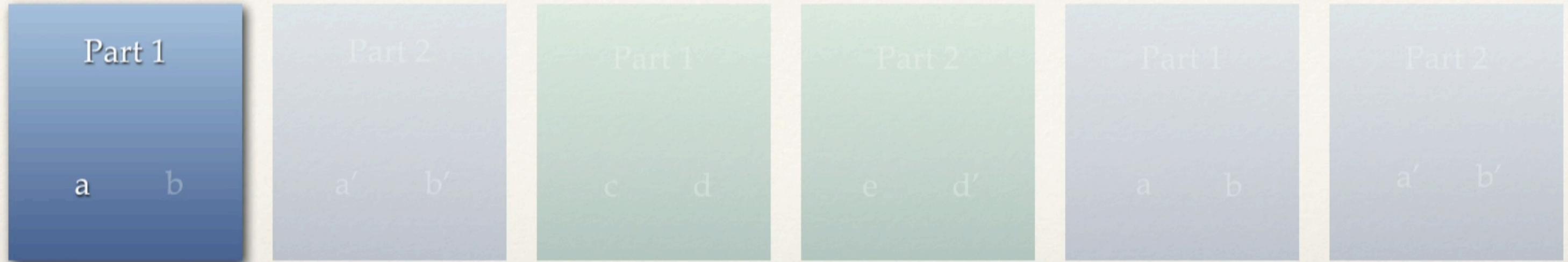
Menuet I da Capo



Menuet I

Menuet II

Menuet I da Capo



Menuet I

Part 1

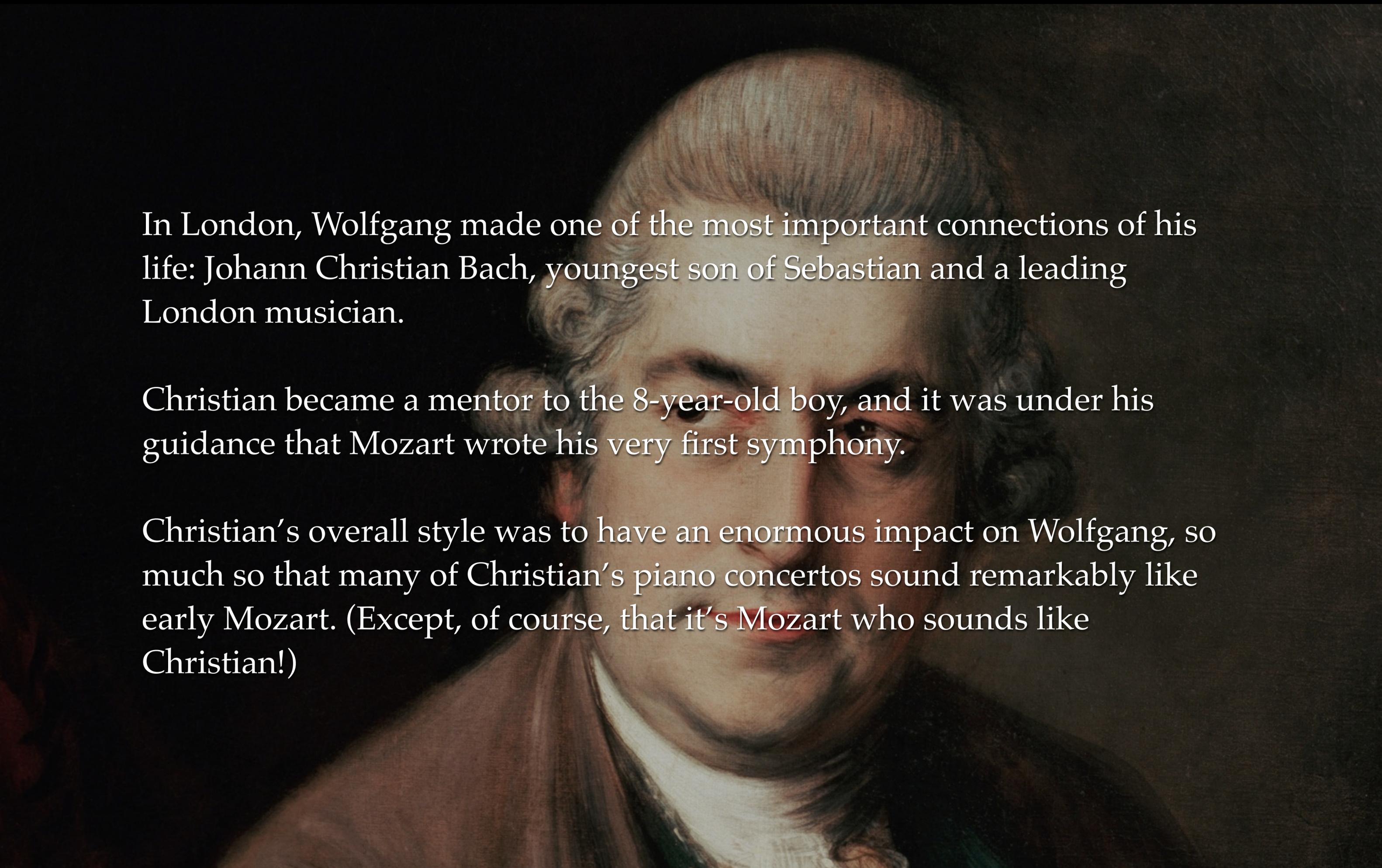
Phrase a establishes C Major with a repeated two-measure figure

Phrase b moves to a cadence in G Major, the key of the dominant

Part 2

Phrase a' resembles the first phrase, but moves back to C Major

Phrase b' is almost the same as Phrase b, but in C Major

A portrait of Johann Christian Bach, a young man with a powdered wig, looking slightly to the right. The background is dark and textured.

In London, Wolfgang made one of the most important connections of his life: Johann Christian Bach, youngest son of Sebastian and a leading London musician.

Christian became a mentor to the 8-year-old boy, and it was under his guidance that Mozart wrote his very first symphony.

Christian's overall style was to have an enormous impact on Wolfgang, so much so that many of Christian's piano concertos sound remarkably like early Mozart. (Except, of course, that it's Mozart who sounds like Christian!)



Johann Christian Bach

Piano Concerto in B-flat Major

Anthony Halstead, *fortepiano*
Hanover Band

Moving On

- ❖ Eventually Wolfgang started growing up. He wasn't the cute child prodigy any more, and life became much more difficult for him.
- ❖ His teen years remained extraordinarily productive, but he was in transition: he wasn't quite *Mozart* yet, but at the same time he wasn't the Infant Phenomenon any more, either.
- ❖ His father arranged for a position at the Salzburg court—work that Wolfgang resented, since it left him in the shadow of not only his father, but also of the overbearing Archbishop Colloredo.

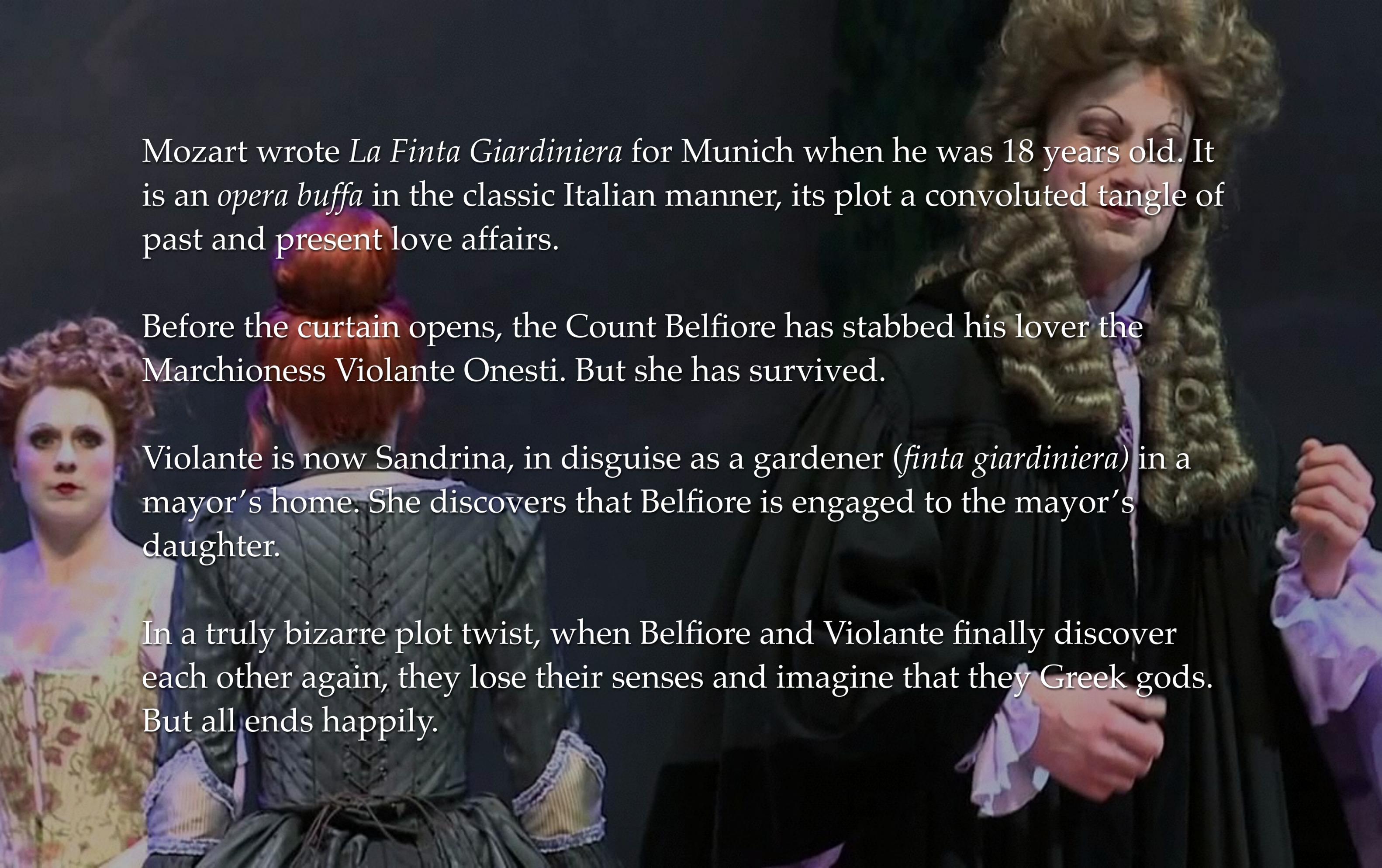




K. 196

La Finta Giardiniera

Julia Cromwell, *soprano*
Leopold Hager
Mozarteum-Orchester Salzburg

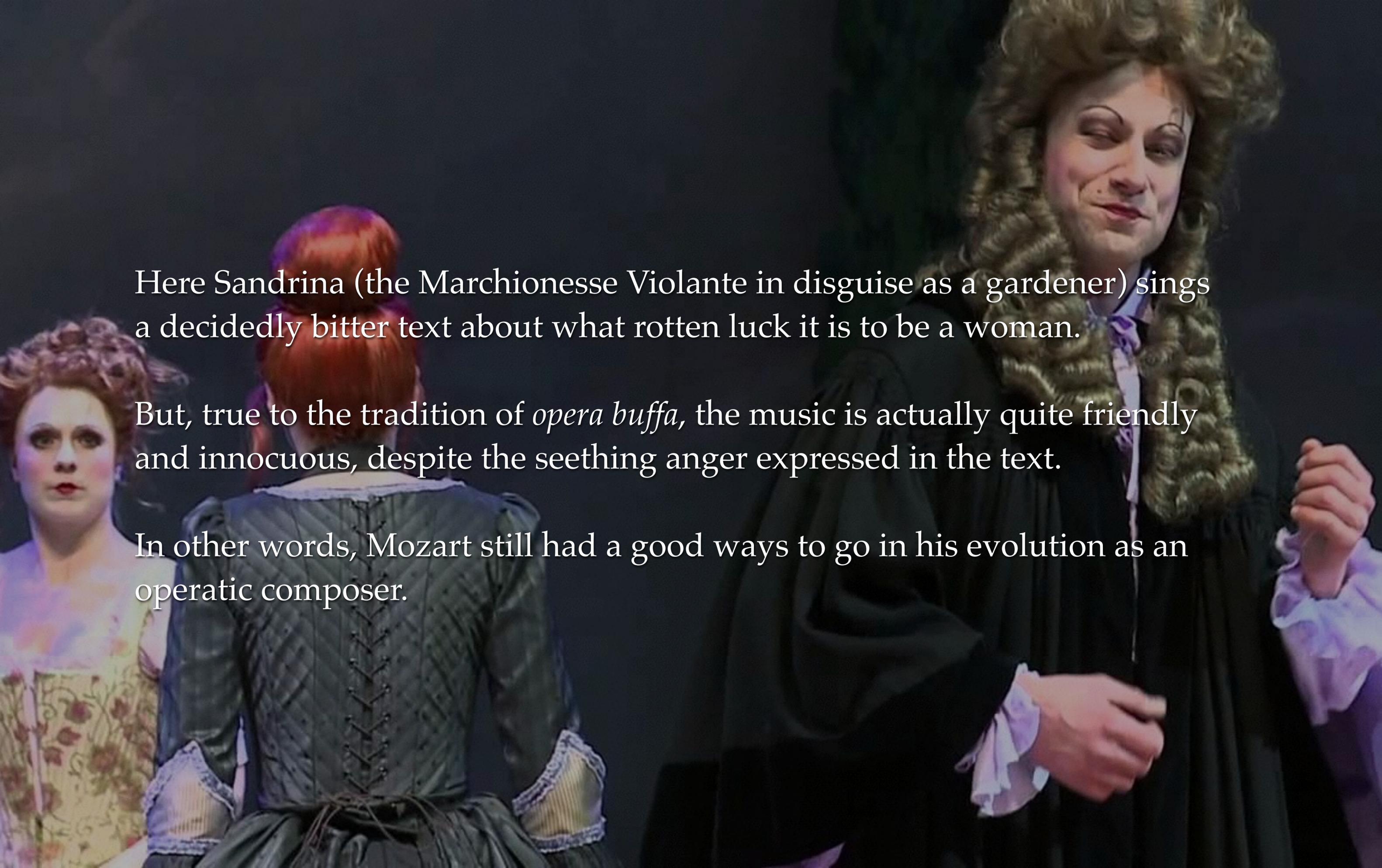


Mozart wrote *La Finta Giardiniera* for Munich when he was 18 years old. It is an *opera buffa* in the classic Italian manner, its plot a convoluted tangle of past and present love affairs.

Before the curtain opens, the Count Belfiore has stabbed his lover the Marchioness Violante Onesti. But she has survived.

Violante is now Sandrina, in disguise as a gardener (*finta giardiniera*) in a mayor's home. She discovers that Belfiore is engaged to the mayor's daughter.

In a truly bizarre plot twist, when Belfiore and Violante finally discover each other again, they lose their senses and imagine that they are Greek gods. But all ends happily.



Here Sandrina (the Marchionesse Violante in disguise as a gardener) sings a decidedly bitter text about what rotten luck it is to be a woman.

But, true to the tradition of *opera buffa*, the music is actually quite friendly and innocuous, despite the seething anger expressed in the text.

In other words, Mozart still had a good way to go in his evolution as an operatic composer.

Noi donne poverine,
tapine sfortunate,
appena siamo nate
ch'abbiamo da penar.

Disgrazie da bambine,
strapazzi grandicelle
e dell'età nell fiore,
o siamo brutte o belle
il maledetto amore
ci viene a tormentar.

Meglio saria per noi
non nascere o morir.

We poor women,
We unfortunate wretches,
Are no sooner born
Than we begin to suffer.

Misfortunes in our childhood,
ill-treatment as we grow up,
And in our prime,
Whether we are ugly or beautiful,
Accursed love
Comes to torment us.

It would be better for us
Never to be born or to die.



K. 297

**Symphony No. 31 in D
Major "Paris" K. 297: III**

Sir Charles Mackerras
Scottish Chamber Orchestra

Mozart's 1777–78 European trip, mostly in search of a better working environment, was one of the low points of his career, with 1778 in Paris as its nadir.

There was no work. Leopold had not been able to obtain leave from Salzburg and so Wolfgang's mother had accompanied him—very much against her will—and she died while she and the 22-year-old Wolfgang were in Paris.

About the only good thing that came out of the trip was this symphony, composed in 1778 for the *Concert Spirituel*, the oldest and most established concert series in Paris.

CONCERT
SPIRITUEL,
AU CHATEAU DES THUILLERIES,
le premier jour de l'ASSOMPTION quinze Août 1754.
Il sera joué une Symphonie nouvelle à Cors-de-Chasse
Premier Violon de S. A. S. le Prince de Saxe-Cobourg, de Pologne,
Ensuite Concerto de M. le Prince de Saxe-Cobourg, de Pologne,
& Trompettes & Corps-de-Chasse, de M^{re} CORDELET.
M^{re} MARCHAND, âgée d'onze ans, Jouera un Concerto
de Violon de la Composition de M^{re} MONDONVILLE.
La Signora GALLI, Cantante Italiana, nouvellement arrivée
de Londres, chantera un air Italien.
M^{re} VANMALDER, Maître des Concerts & Premier Violon de S. A. S.
M^{gr} le Prince Charles de Lorraine, jouera un Concerto de Violon
de sa Composition.

Apparently the rehearsal was a disaster, but the concert went very well indeed.

“Right in the middle of the first Allegro was a passage that I knew they would like; the whole audience was thrilled by it and there was a tremendous burst of applause ... I began [my finale] with the two violin sections only, *piano* for the first eight bars—followed instantly by a *forte*; the audience, as I expected, said ‘Shh!’ at the soft beginning, and then, as soon as they heard the *forte* that followed, immediately began to clap their hands.”

—Wolfgang to Leopold July 3, 1778

Exposition

P
a b a b

T
a b

1S
a b

2S
a b b'

1K
a b

2K
a b

Development

1S
a a a b

Recapitulation

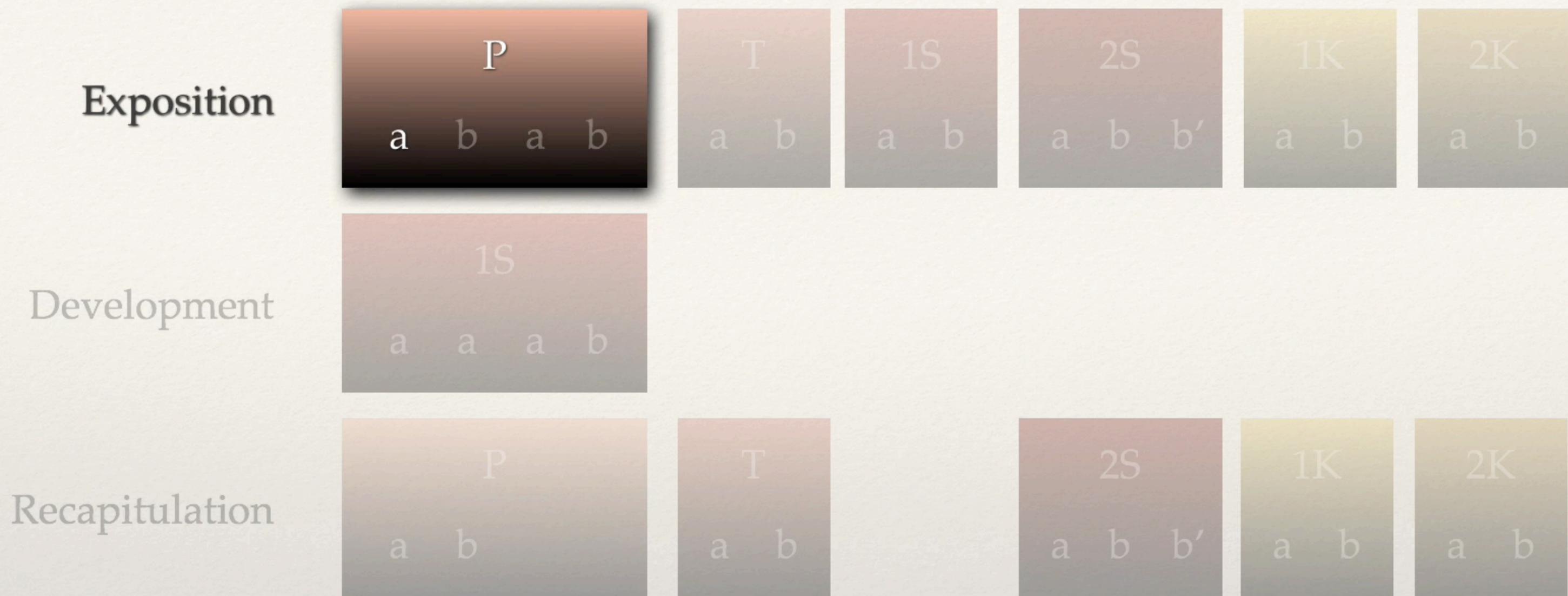
P
a b

T
a b

2S
a b b'

1K
a b

2K
a b



Pa contrasts off-beat notes in first violins with scurrying notes in second violins

Pb adds a heraldic rhythm in the winds

Break with Salzburg

- ❖ Mozart finally got himself free from the Archbishop and from his father's direct influence.
- ❖ Archbishop Colloredo has often been made out as a villain in the Mozart biography, but all in all he seems to have been tolerant of his difficult Kapellmeister and his even more difficult son.



1781: To Vienna

- ❖ Mozart moved to Vienna with only his name and his energy to support him.
- ❖ They turned out to be more than enough.
- ❖ Before long he was receiving commissions—including a lavish new opera for the National Theater.



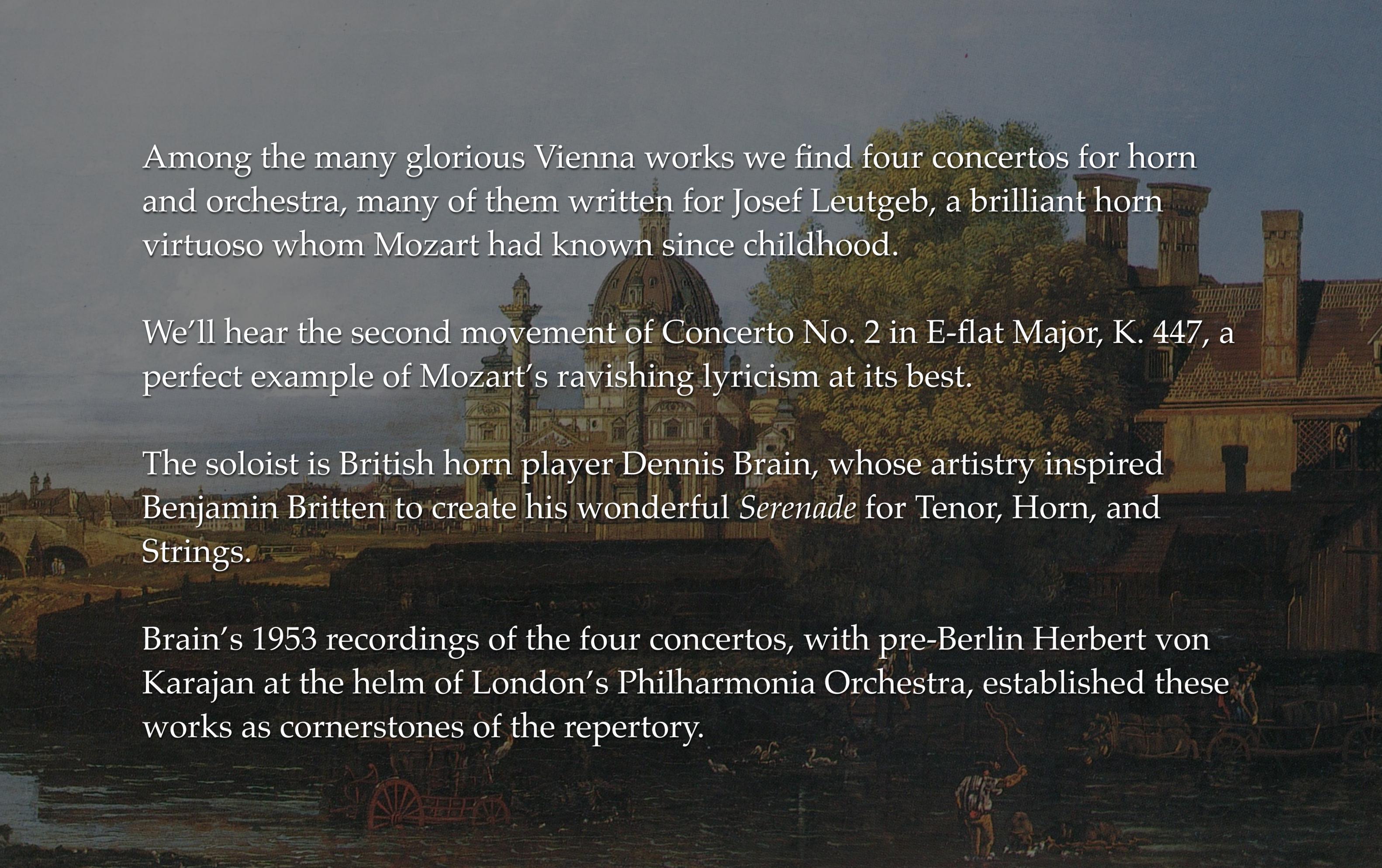
The Vienna Years

- ❖ It's in Vienna that Mozart becomes *Mozart* once and for all.
- ❖ There had been numerous magnificent works before Vienna, but now his inspiration soared to the heights that have cemented his position on musical Olympus.



The Vienna Years

- ❖ Consider some of his works:
 - ❖ Symphonies 35 “Haffner” through 41 “Jupiter”
 - ❖ The string quartets dedicated to Haydn
 - ❖ The string quintets
 - ❖ Piano concertos
 - ❖ Mass in C Minor; Requiem
 - ❖ *The Abduction from the Seraglio; The Marriage of Figaro; Don Giovanni; Così fan tutte; The Magic Flute; La Clemenza di Tito*



Among the many glorious Vienna works we find four concertos for horn and orchestra, many of them written for Josef Leutgeb, a brilliant horn virtuoso whom Mozart had known since childhood.

We'll hear the second movement of Concerto No. 2 in E-flat Major, K. 447, a perfect example of Mozart's ravishing lyricism at its best.

The soloist is British horn player Dennis Brain, whose artistry inspired Benjamin Britten to create his wonderful *Serenade* for Tenor, Horn, and Strings.

Brain's 1953 recordings of the four concertos, with pre-Berlin Herbert von Karajan at the helm of London's Philharmonia Orchestra, established these works as cornerstones of the repertory.

Canaletto's paintings of Vienna accompany the performance.





K. 527

Don Giovanni: Act I, Scene III

Bryn Terfel, *Don Giovanni*
Hei-Kyung Hong, *Zerlina*
John Relyea, *Masetto*
James Levine
Metropolitan Opera Orchestra

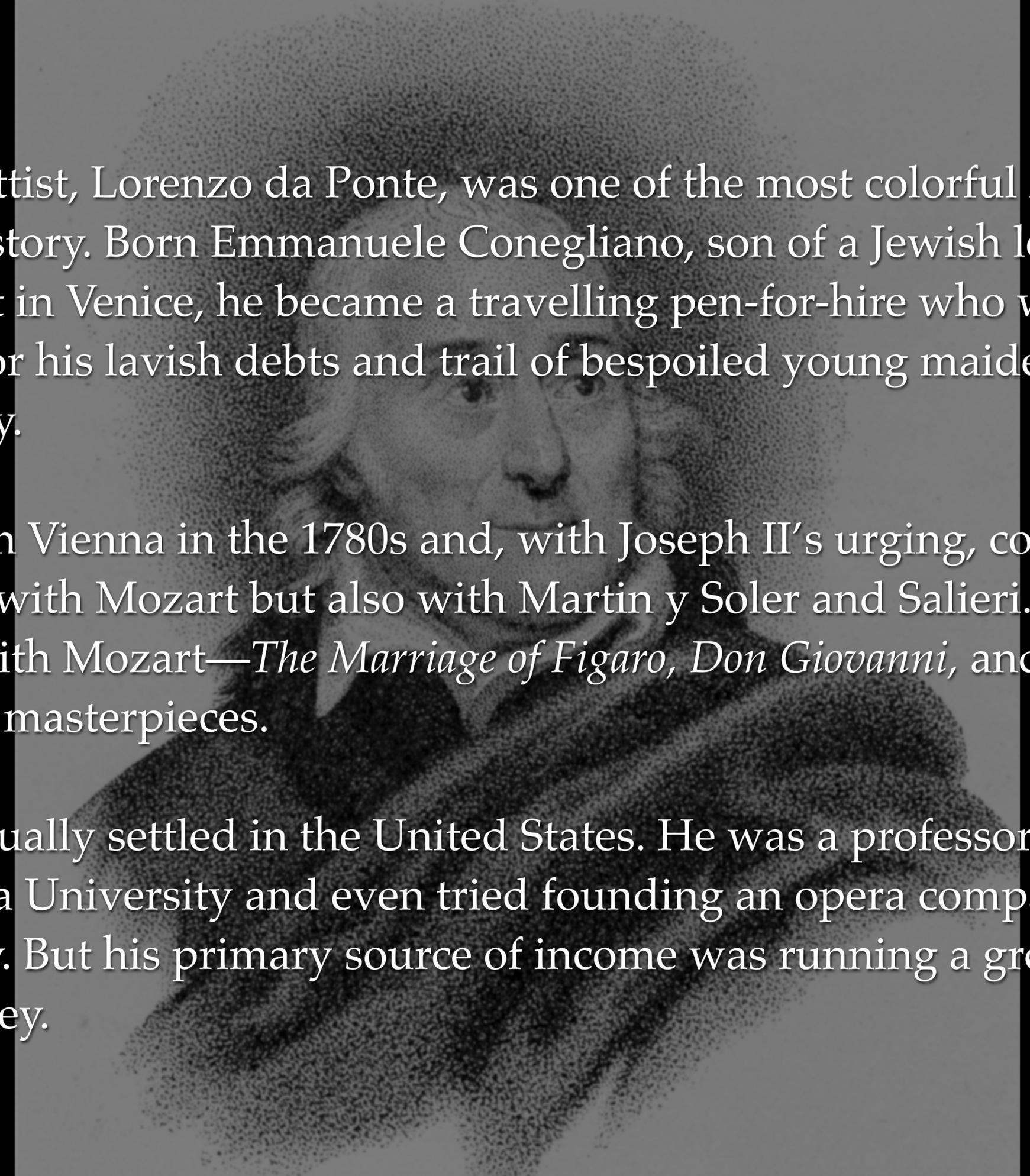
DON GIOVANNI

Don Giovanni was a commission from Prague, a city where Mozart's music was especially cherished.

The opening night, on October 29, 1787, was one of the great triumphs of Mozart's career. The Vienna premiere a half-year later was less successful, but the opera went on to acclaim in a later production.

Since then it has remained one of the greatest of all operas—an ideal fusion of theater with music, its characters human and believable, its musical imagination stupendous in its variety and power.

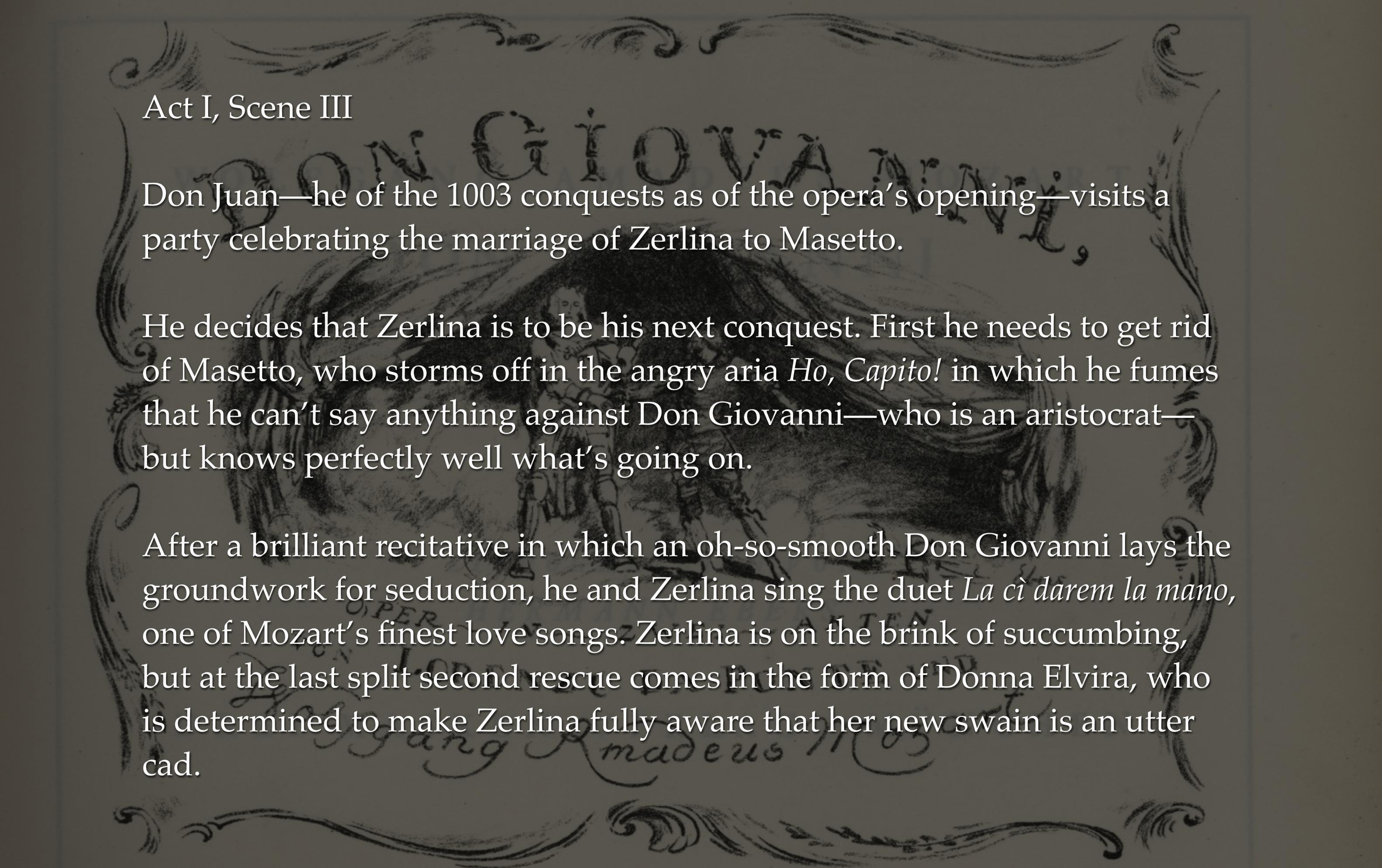
OPERA IN TRE AKTEN
VON
LORENZO DA PONTE UND
Wolfgang Amadeus Mozart

A faint, grayscale portrait of Lorenzo da Ponte is visible in the background of the text. He is an elderly man with long, wavy hair, wearing a dark coat and a white cravat.

The librettist, Lorenzo da Ponte, was one of the most colorful figures in music history. Born Emmanuele Conegliano, son of a Jewish leather merchant in Venice, he became a travelling pen-for-hire who was better known for his lavish debts and trail of bespoiled young maidens than for his poetry.

He was in Vienna in the 1780s and, with Joseph II's urging, collaborated not only with Mozart but also with Martin y Soler and Salieri. His three operas with Mozart—*The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*—are his masterpieces.

He eventually settled in the United States. He was a professor of Italian at Columbia University and even tried founding an opera company in New York City. But his primary source of income was running a grocery store in New Jersey.



Act I, Scene III

Don Juan—he of the 1003 conquests as of the opera’s opening—visits a party celebrating the marriage of Zerlina to Masetto.

He decides that Zerlina is to be his next conquest. First he needs to get rid of Masetto, who storms off in the angry aria *Ho, Capito!* in which he fumes that he can’t say anything against Don Giovanni—who is an aristocrat—but knows perfectly well what’s going on.

After a brilliant recitative in which an oh-so-smooth Don Giovanni lays the groundwork for seduction, he and Zerlina sing the duet *La ci darem la mano*, one of Mozart’s finest love songs. Zerlina is on the brink of succumbing, but at the last split second rescue comes in the form of Donna Elvira, who is determined to make Zerlina fully aware that her new swain is an utter cad.



Adagio Requiem
1792
Wolfgang Amadeus Mozart
There was really no visible reason for Mozart's health to decay so precipitously in the second half of 1791.

Violon
Vcllo
Coro
Basso
Fagotti
Clarin
Trombon
Corno
Alto
Tenore
Basso
But it all went very fast; at the beginning of 1791 he was a vital, if distinctly overweight, young musician who had just emerged from a mild creative slump and was now writing his best work—*The Magic Flute*, the Clarinet Concerto in particular.

Then his health collapsed. During 1791 he had been working on a Requiem Mass on an anonymous commission (now known to be from the Count von Walsegg), but he had put it aside for other projects.

The unfinished Requiem has become Mozart's memorial in popular memory, even though technically he wasn't actually working on it at the time of his death.

Adagio

Requiem

Wolfgang Amadeus Mozart
1791

Violini

Viola

2 Corni
Basso
in f.

Fagotti

Clarin
in D.

Timpani
in D.

Conto

Alto

Tenore

Basso

Despite being a work of fiction, the movie *Amadeus* handles Mozart's death and burial with superb artistry.

He was buried in a common grave—the norm for non-aristocrats in Vienna—on what has been established was a drizzly, overcast day.

The actual events of his death are not as shown here; Salieri was not present, and the Requiem had nothing to do with the situation.



Adagio *Requiem* *Wolfgang Amadeus Mozart*
Violin
Viola
Corno
Bassofono
Fagotto
Clarin
Tromba
Corno
Alto
Tenore
Basso

Mozart's early death—he was all of 35—is one of humanity's saddest losses.

Had his lifespan been the same as Haydn's, he would have lived until 1834.

He would have witnessed the careers of Beethoven and Schubert from beginning to end.

He probably would have become an early Romantic—teacher and friend of Schumann, Mendelssohn, Chopin, Weber, and others. Imagine a grand two-part opera of *Faust*, or a gigantic *Bonaparte* oratorio.

Adagio

Requiem

Wine W. A. Mozart
1792

Violini

Viola

*2 Cori
Basso
in f.*

Fagotti

*Clarin
in D.*

*Trombe
in D.*

Conto

Alto

Tenor

Basso

But what we have is pretty astounding anyway.

Handwritten blue stamp

