

*Week Four*

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# Bright but Lesser Lights

1750–1820

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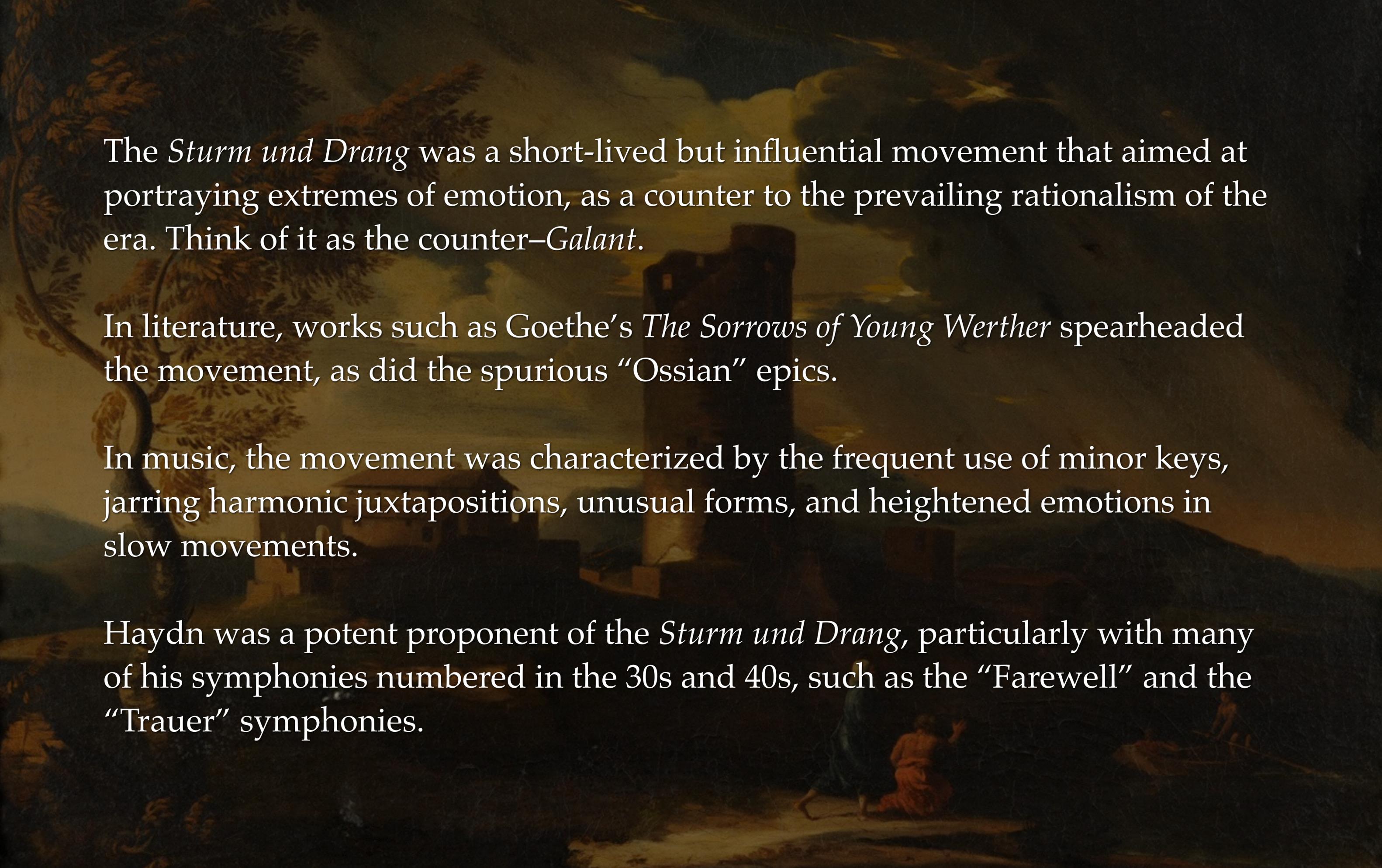
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# Johann Baptist Vanhal

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- ❖ 1739–1813
- ❖ Solid musician with an enviable track record in various courts, including Dresden
- ❖ For the last 30 years of his life he was entirely independent, and reasonably secure financially
- ❖ In 1784 he played quartets in Mozart's flat with Haydn, Mozart, and Dittersdorf



The background is a dark, atmospheric painting. On the left, a large, gnarled tree with dense foliage stands in the foreground. In the center, a tall, dark stone tower or castle structure rises against a cloudy, dimly lit sky. In the lower right foreground, several figures are visible, including one in a red garment and another in a blue garment, appearing to be in a state of distress or conversation. The overall mood is somber and dramatic, consistent with the Sturm und Drang movement.

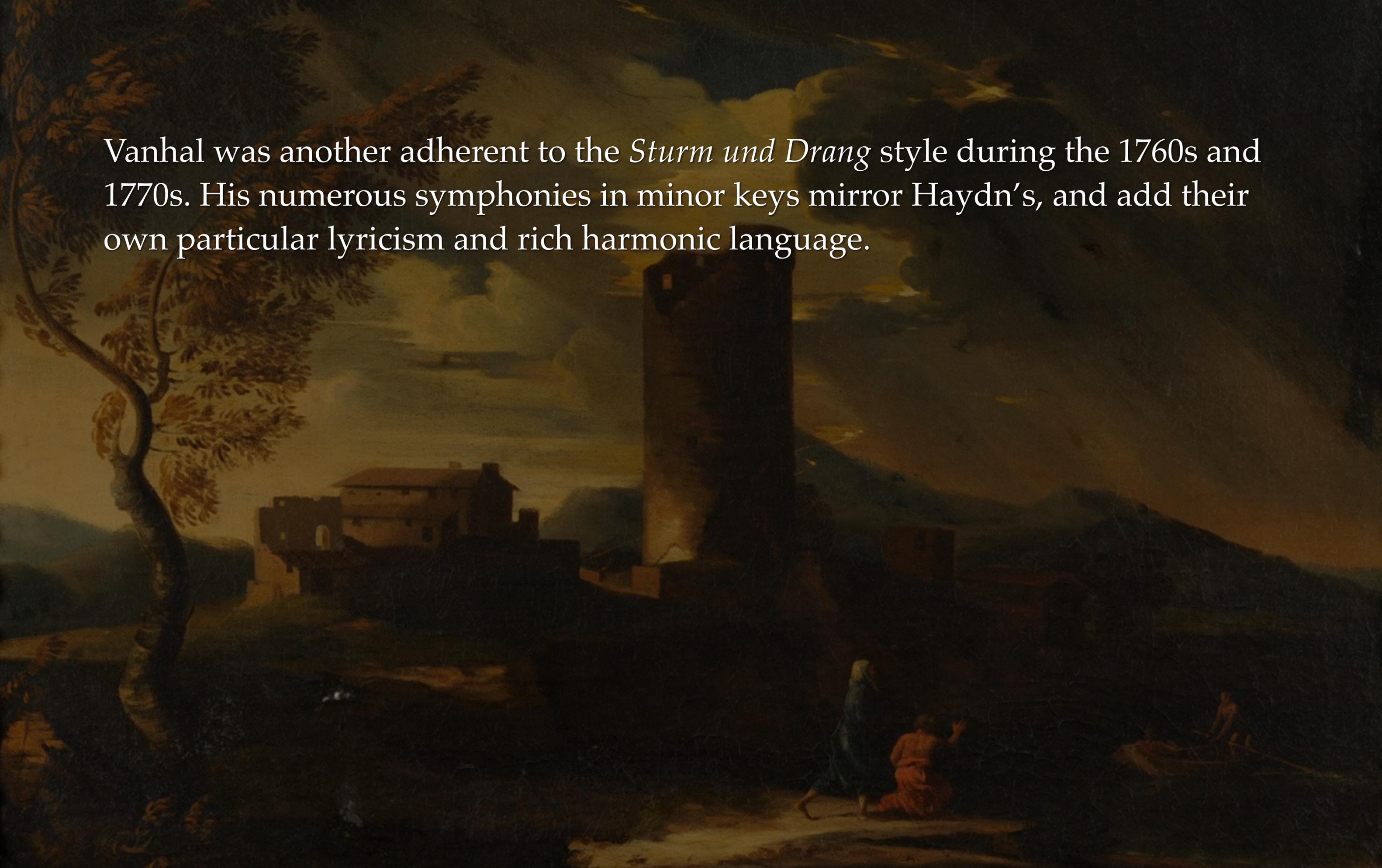
The *Sturm und Drang* was a short-lived but influential movement that aimed at portraying extremes of emotion, as a counter to the prevailing rationalism of the era. Think of it as the counter-*Galant*.

In literature, works such as Goethe's *The Sorrows of Young Werther* spearheaded the movement, as did the spurious "Ossian" epics.

In music, the movement was characterized by the frequent use of minor keys, jarring harmonic juxtapositions, unusual forms, and heightened emotions in slow movements.

Haydn was a potent proponent of the *Sturm und Drang*, particularly with many of his symphonies numbered in the 30s and 40s, such as the "Farewell" and the "Trauer" symphonies.

Vanhala was another adherent to the *Sturm und Drang* style during the 1760s and 1770s. His numerous symphonies in minor keys mirror Haydn's, and add their own particular lyricism and rich harmonic language.

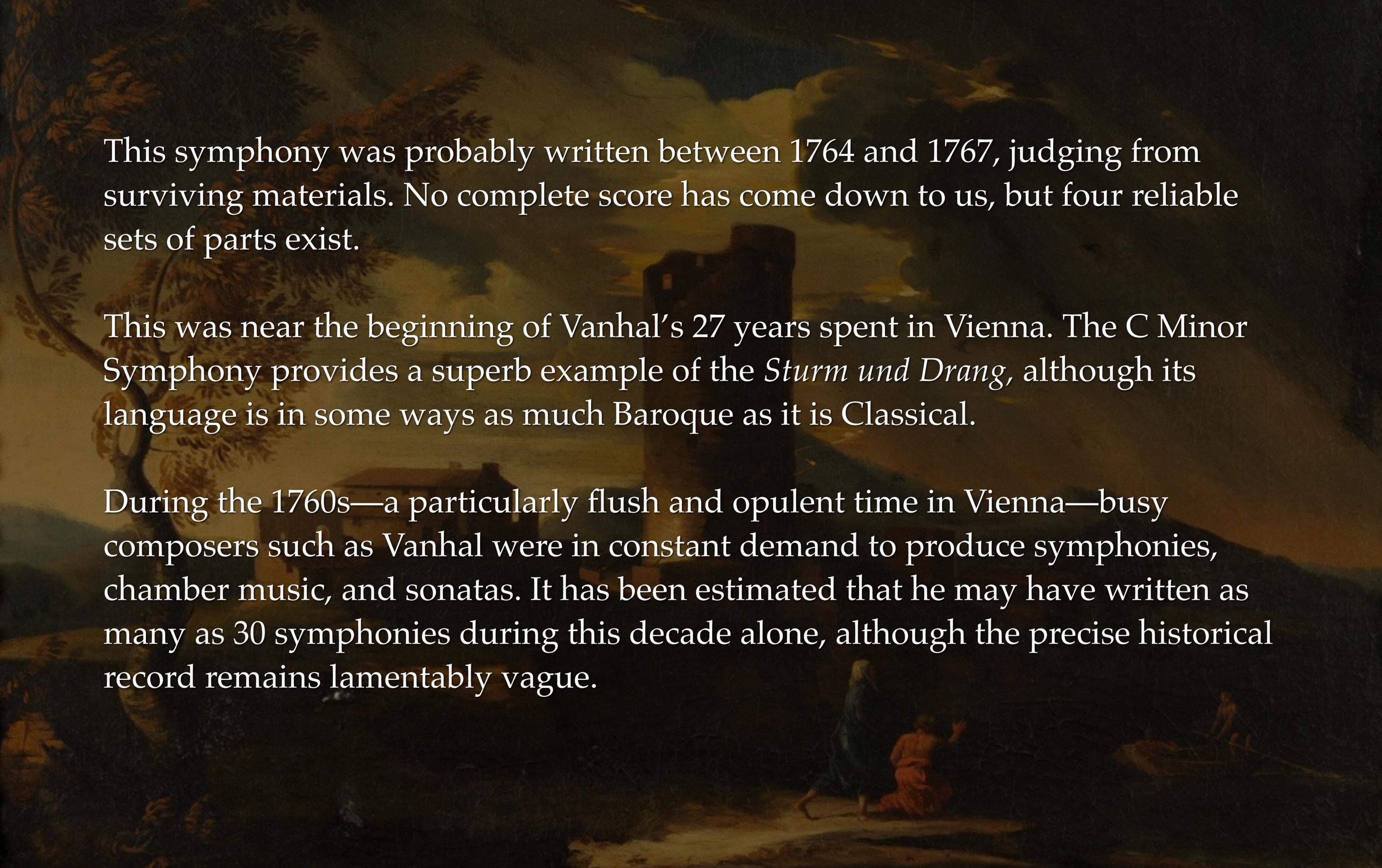




*Johann Baptist Vanhal*

# Symphony in C Minor, Bryan cm2

Kevin Mallon  
Toronto Camerata



This symphony was probably written between 1764 and 1767, judging from surviving materials. No complete score has come down to us, but four reliable sets of parts exist.

This was near the beginning of Vanhal's 27 years spent in Vienna. The C Minor Symphony provides a superb example of the *Sturm und Drang*, although its language is in some ways as much Baroque as it is Classical.

During the 1760s—a particularly flush and opulent time in Vienna—busy composers such as Vanhal were in constant demand to produce symphonies, chamber music, and sonatas. It has been estimated that he may have written as many as 30 symphonies during this decade alone, although the precise historical record remains lamentably vague.

Exposition

P  
a b b<sub>1</sub>

T  
a a<sub>1</sub> b

S  
a a<sub>1</sub> b c

K  
a

Development

P  
a

N(Ta)  
a a<sub>1</sub> a<sub>2</sub>

Retransition

Recapitulation

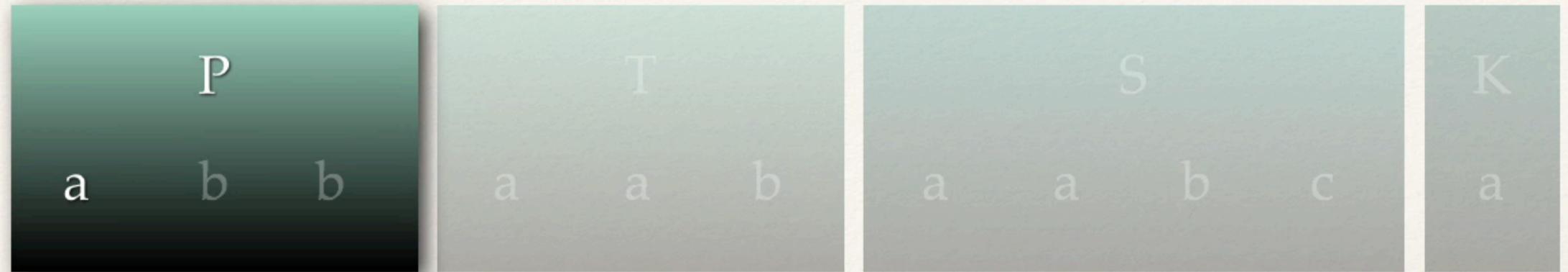
P  
a a<sub>1</sub> a<sub>2</sub>

T  
a

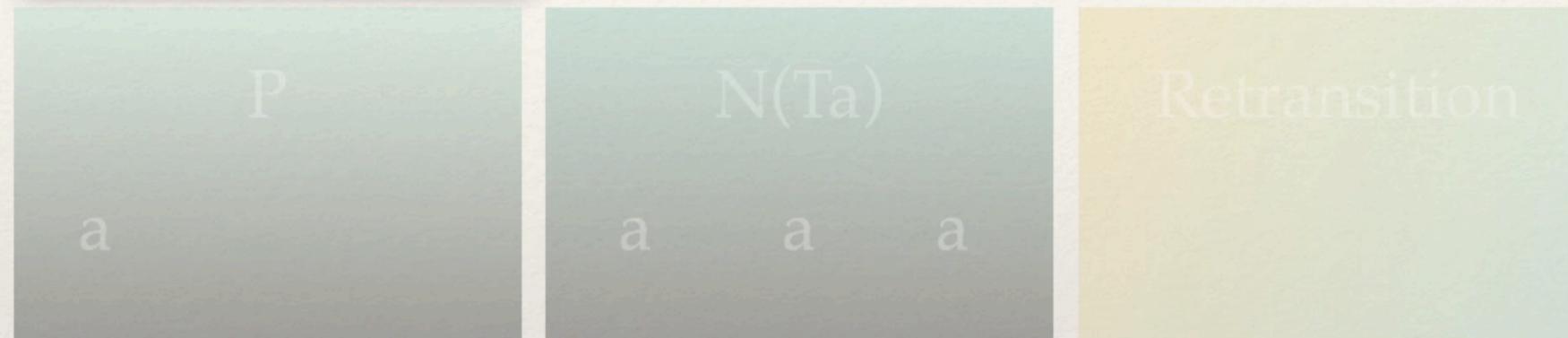
S  
a c

K  
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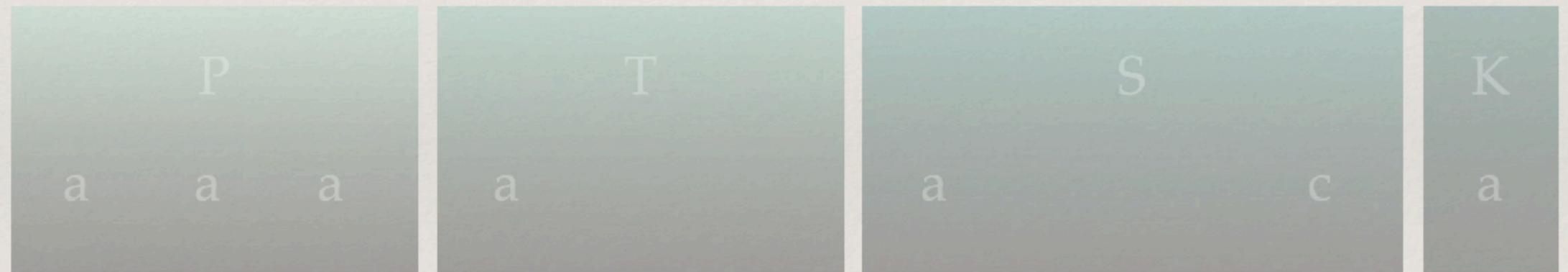
## Exposition



## Development



## Recapitulation



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# Antonio Salieri

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- ❖ 1750–1825
- ❖ Not the villain of Mozart biography he was made out to be in a certain (wonderful) movie.
- ❖ Experienced and popular opera composer who also worked with Lorenzo da Ponte, who wrote *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte* with Mozart.

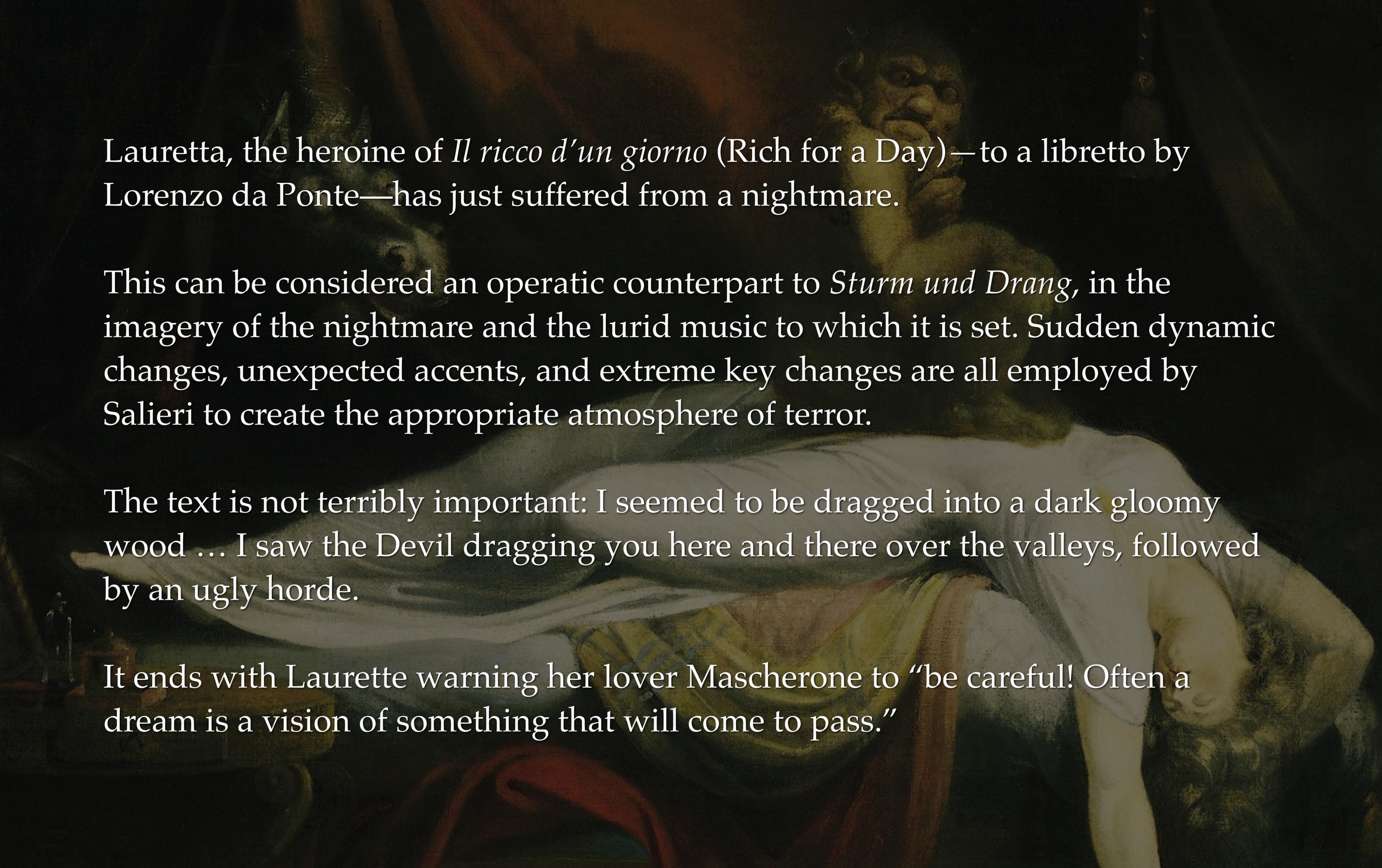




*Antonio Salieri*

*Il ricco d'un giorno*  
**Dopo pranzo addormentata**

Cecilia Bartoli  
Adam Fischer  
Orchestra of the Age of Enlightenment

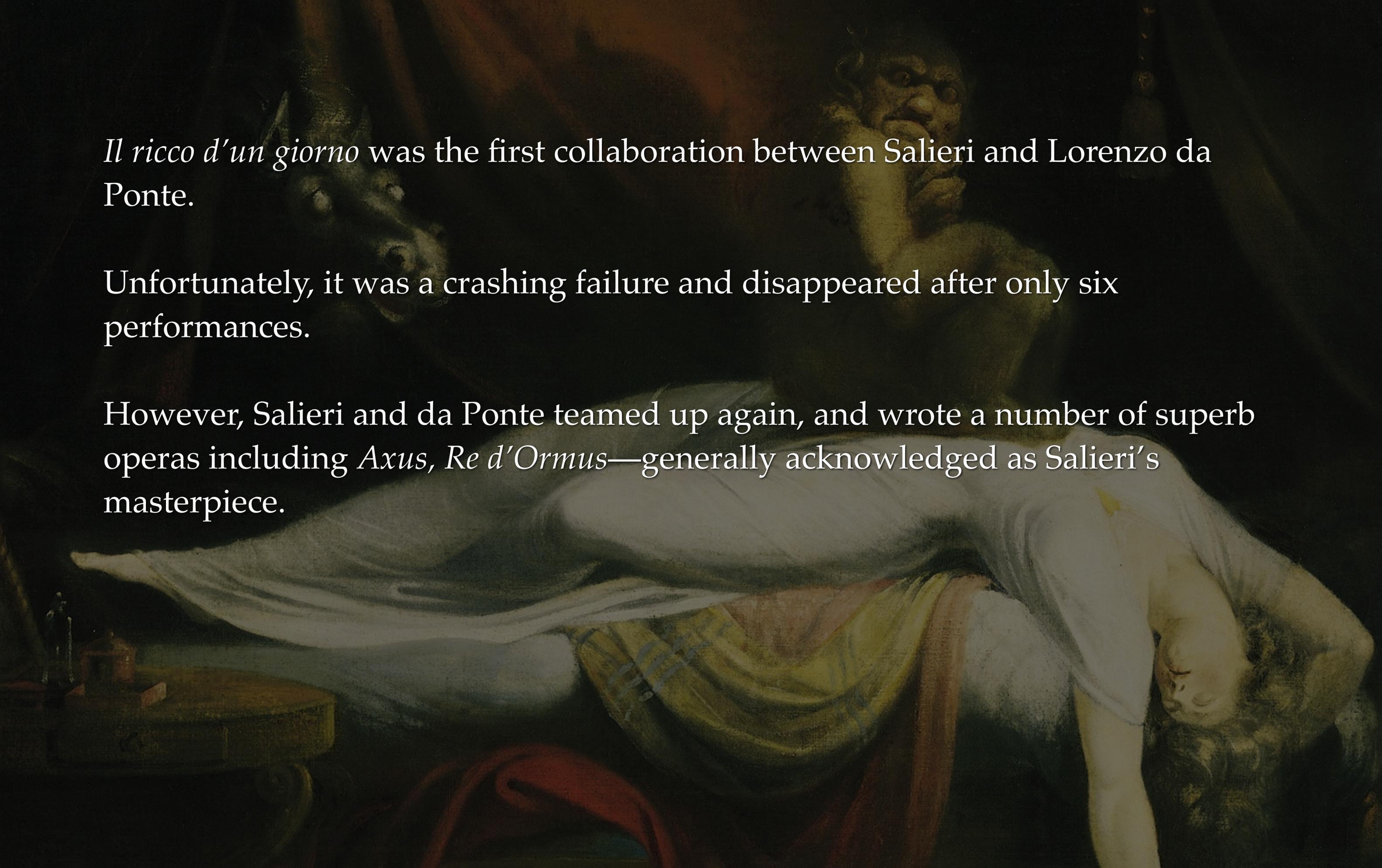


Lauretta, the heroine of *Il ricco d'un giorno* (Rich for a Day)—to a libretto by Lorenzo da Ponte—has just suffered from a nightmare.

This can be considered an operatic counterpart to *Sturm und Drang*, in the imagery of the nightmare and the lurid music to which it is set. Sudden dynamic changes, unexpected accents, and extreme key changes are all employed by Salieri to create the appropriate atmosphere of terror.

The text is not terribly important: I seemed to be dragged into a dark gloomy wood ... I saw the Devil dragging you here and there over the valleys, followed by an ugly horde.

It ends with Laurette warning her lover Mascherone to “be careful! Often a dream is a vision of something that will come to pass.”



*Il ricco d'un giorno* was the first collaboration between Salieri and Lorenzo da Ponte.

Unfortunately, it was a crashing failure and disappeared after only six performances.

However, Salieri and da Ponte teamed up again, and wrote a number of superb operas including *Axus*, *Re d'Ormus*—generally acknowledged as Salieri's masterpiece.



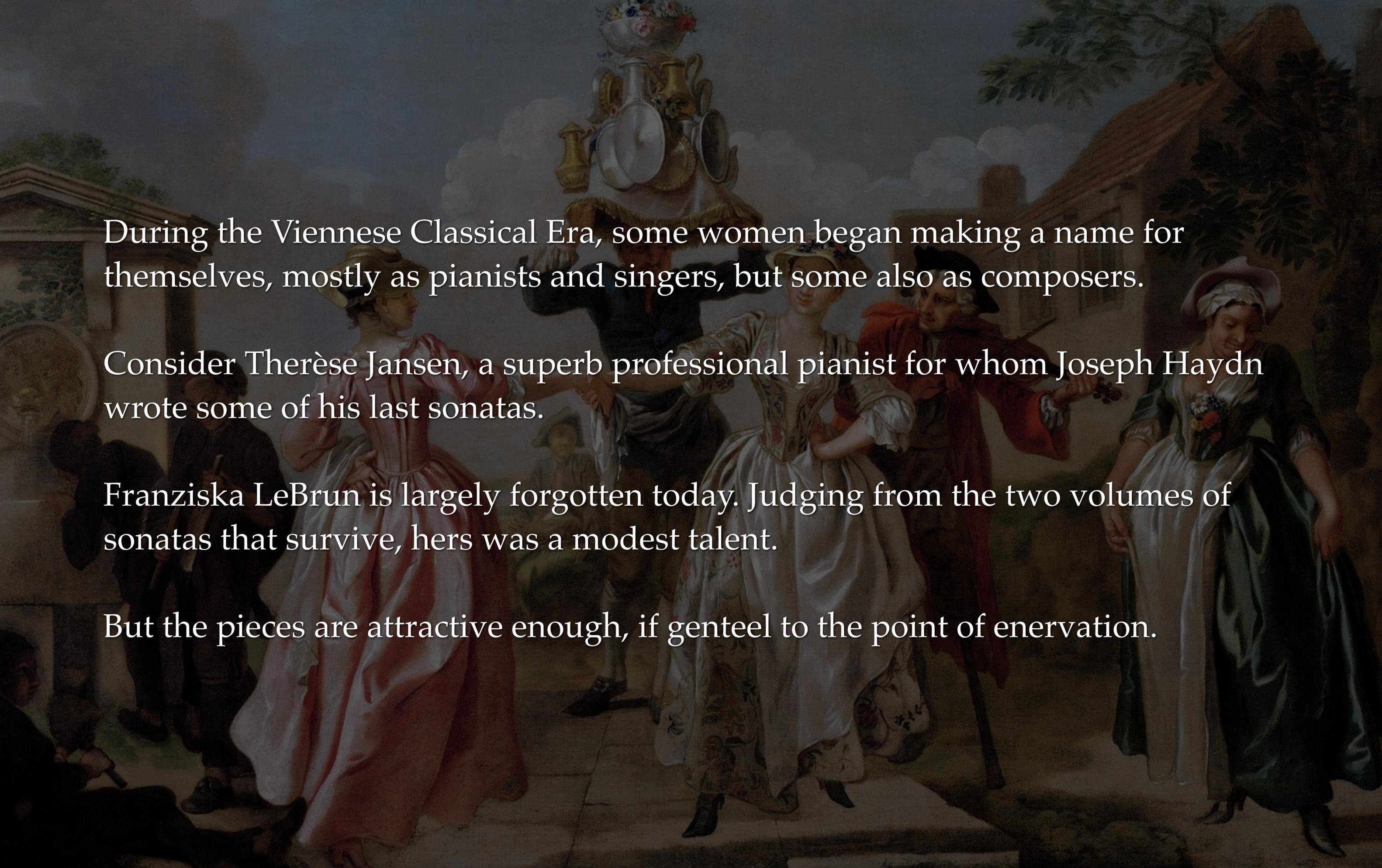
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# Fraanziska LeBrun

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- ❖ 1756–1791
- ❖ Exact contemporary of Mozart
- ❖ Even died the same year, and at the same age
- ❖ Was a singer, pianist, and composer



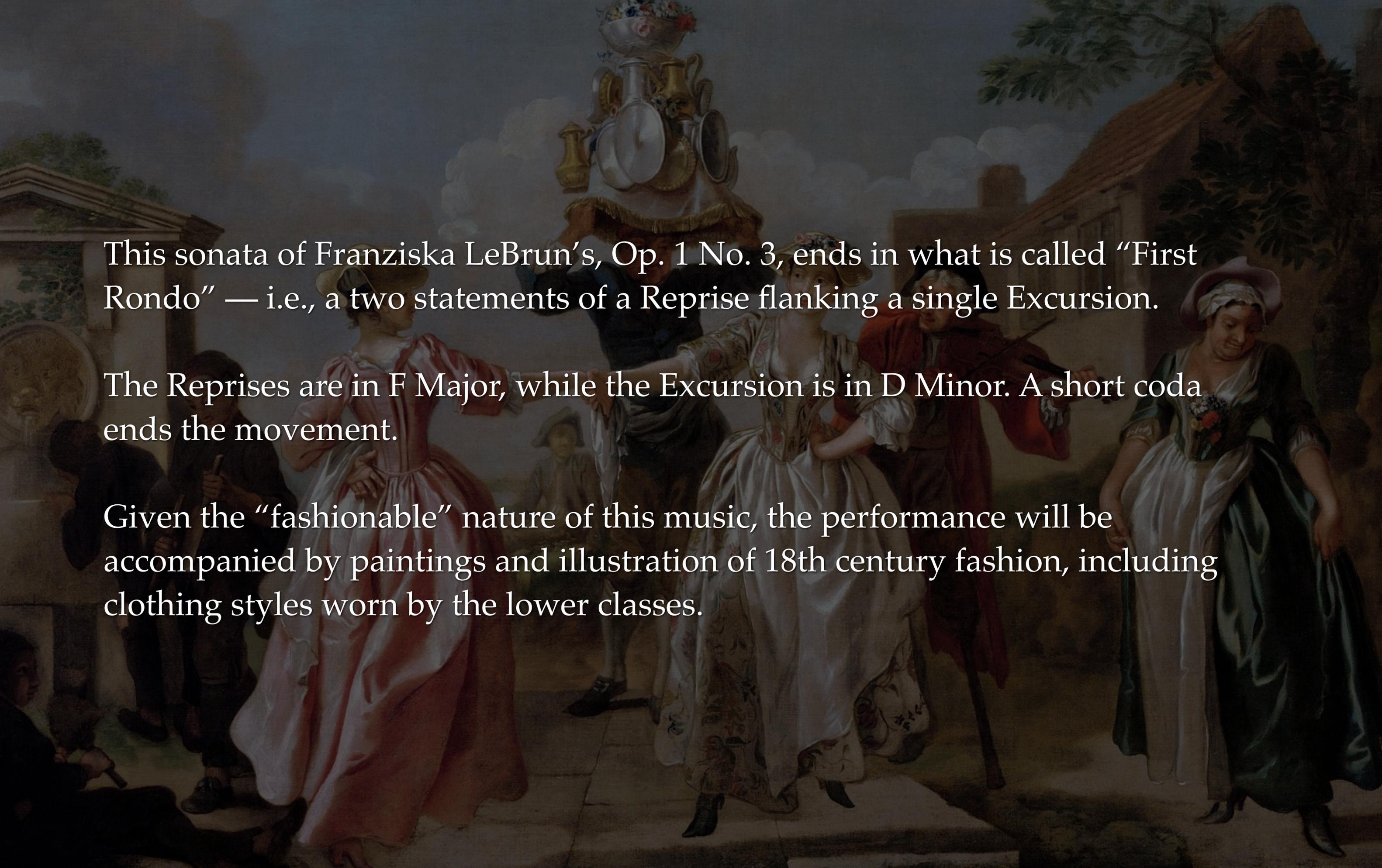
A painting depicting a lively outdoor scene in the 18th century. In the center, a man in a dark coat carries a tall, precarious stack of silver and gold dishes, including plates, cups, and a vase, balanced on his head. He is surrounded by women in elaborate, flowing dresses of various colors like pink, white, and green. Some women are dancing or moving in a circle. In the background, a man in a red coat plays a violin. The setting is an open courtyard or street with a building and trees visible. The overall atmosphere is one of social activity and celebration.

During the Viennese Classical Era, some women began making a name for themselves, mostly as pianists and singers, but some also as composers.

Consider Therèse Jansen, a superb professional pianist for whom Joseph Haydn wrote some of his last sonatas.

Franziska LeBrun is largely forgotten today. Judging from the two volumes of sonatas that survive, hers was a modest talent.

But the pieces are attractive enough, if genteel to the point of enervation.

A painting depicting a busy 18th-century street scene. In the center, a woman carries a tall, precarious stack of dishes, including plates, teapots, and a bowl, balanced on her head. To her right, a man in a red coat plays a violin. Several women in elaborate, colorful dresses and hats are walking or dancing. The background shows a building with a tiled roof and a tree. The overall scene is lively and captures the essence of 18th-century daily life.

This sonata of Franziska LeBrun's, Op. 1 No. 3, ends in what is called "First Rondo" — i.e., a two statements of a Reprise flanking a single Excursion.

The Reprises are in F Major, while the Excursion is in D Minor. A short coda ends the movement.

Given the "fashionable" nature of this music, the performance will be accompanied by paintings and illustration of 18th century fashion, including clothing styles worn by the lower classes.



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# Paul Wranitzky

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- ❖ 1756–1808
- ❖ Friend and colleague of both Mozart and Haydn
- ❖ May have studied with Haydn
- ❖ Music director at several important Viennese theaters, including the Burgtheater





*Paul Wranitzky*

# Grand Characteristic Symphony for the Peace with the French Republic, Op. 31

Matthias Bamert  
London Classical Players



Wranitzky's colorful programmatic symphony was written for string orchestra and published in 1797. It commemorates the French Revolution and the French-Austrian War.

Due to its inflammatory title, Emperor Francis II prohibited public performances.



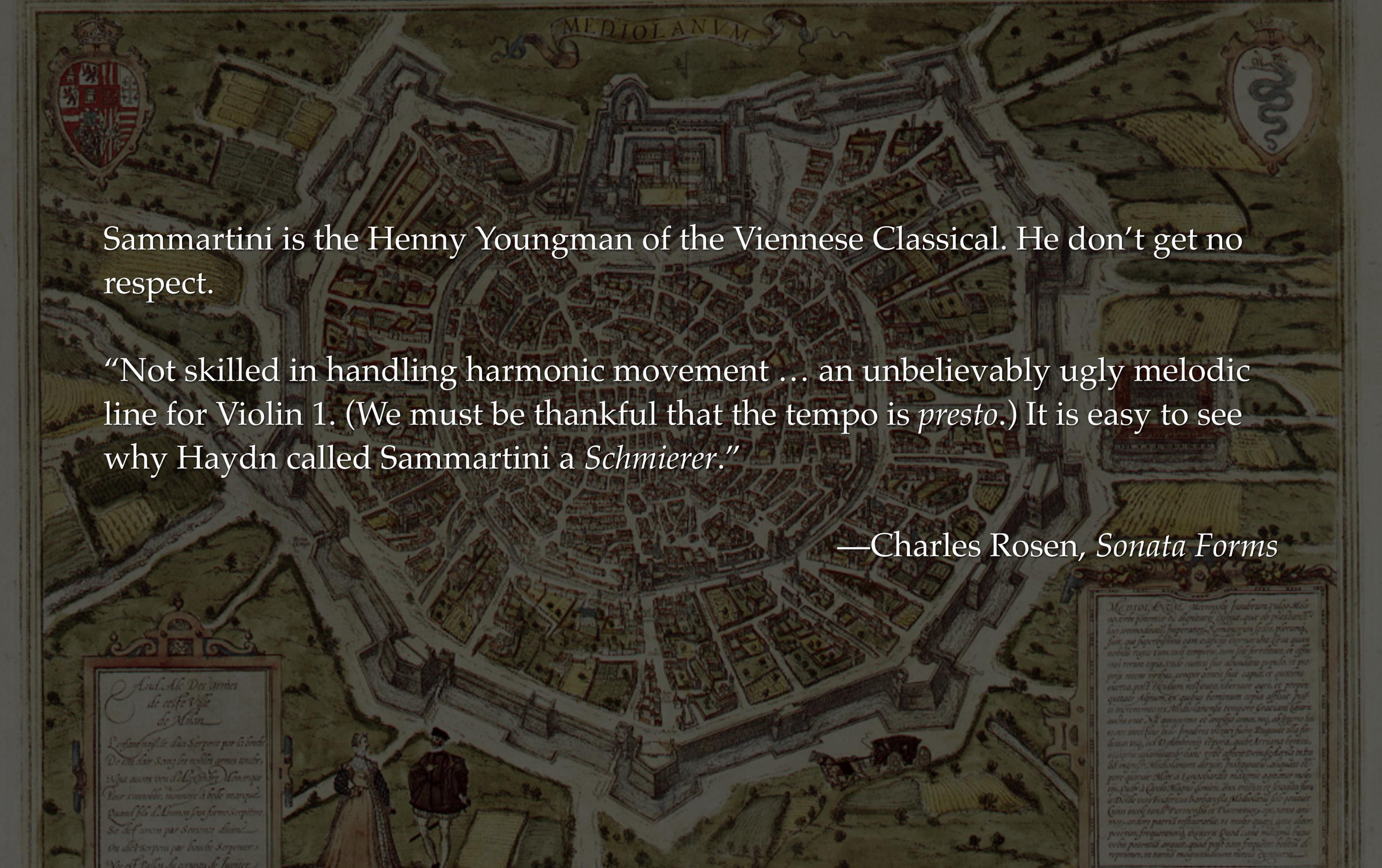
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# Giovanni Battista Sammartini

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- ❖ 1700–1775
- ❖ Spent most of his career in Milan
- ❖ Is often credited as one of the forefathers of the symphony
- ❖ “Just a scribbler” — Joseph Haydn





Sammartini is the Henny Youngman of the Viennese Classical. He don't get no respect.

“Not skilled in handling harmonic movement ... an unbelievably ugly melodic line for Violin 1. (We must be thankful that the tempo is *presto*.) It is easy to see why Haydn called Sammartini a *Schmierer*.”

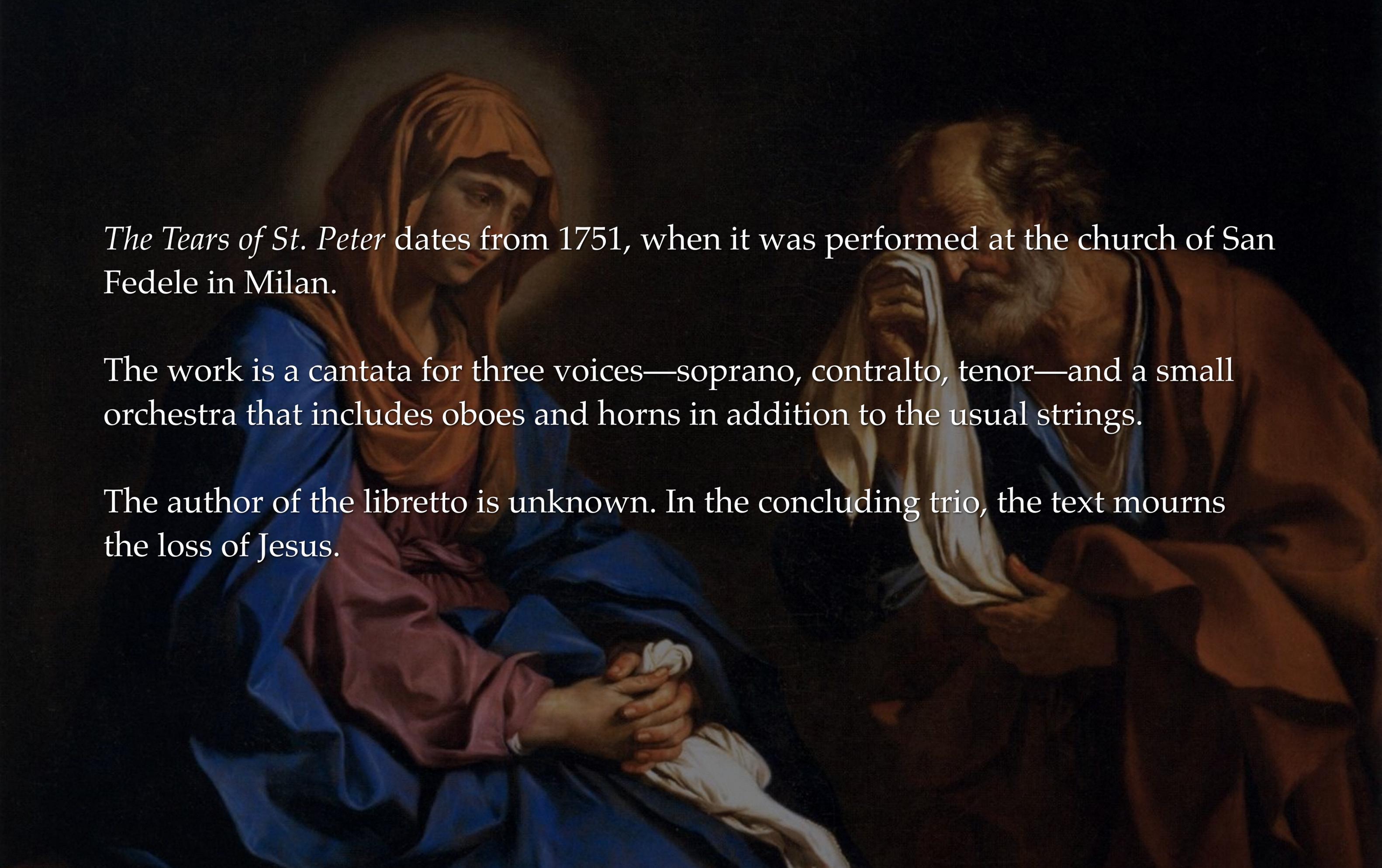
—Charles Rosen, *Sonata Forms*



*Giovanni Battista Sammartini*

# Il pianto di San Pietro, JC 117

Deniele Ferrari  
Capriccio Italiano Ensemble



*The Tears of St. Peter* dates from 1751, when it was performed at the church of San Fedele in Milan.

The work is a cantata for three voices—soprano, contralto, tenor—and a small orchestra that includes oboes and horns in addition to the usual strings.

The author of the libretto is unknown. In the concluding trio, the text mourns the loss of Jesus.

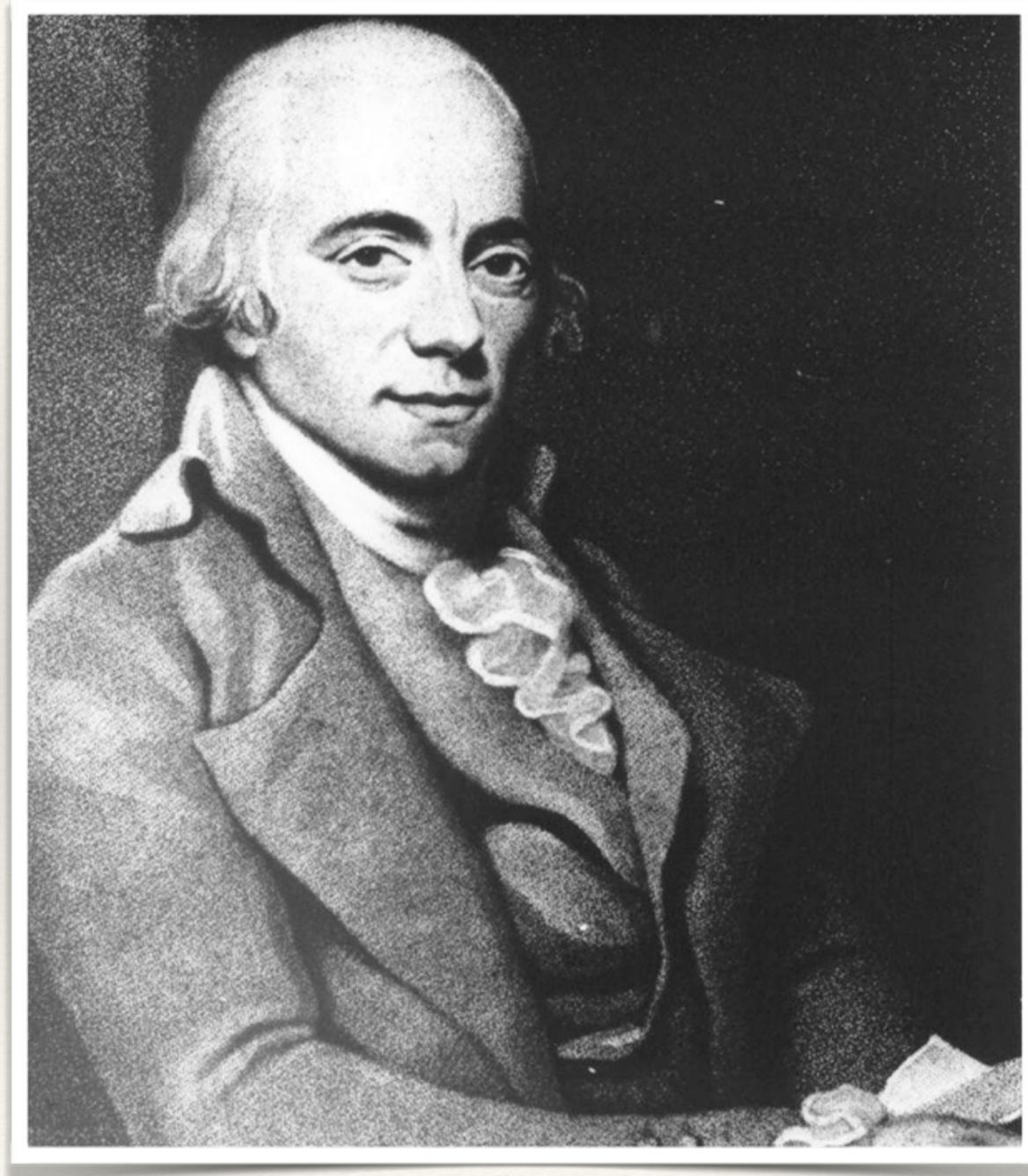


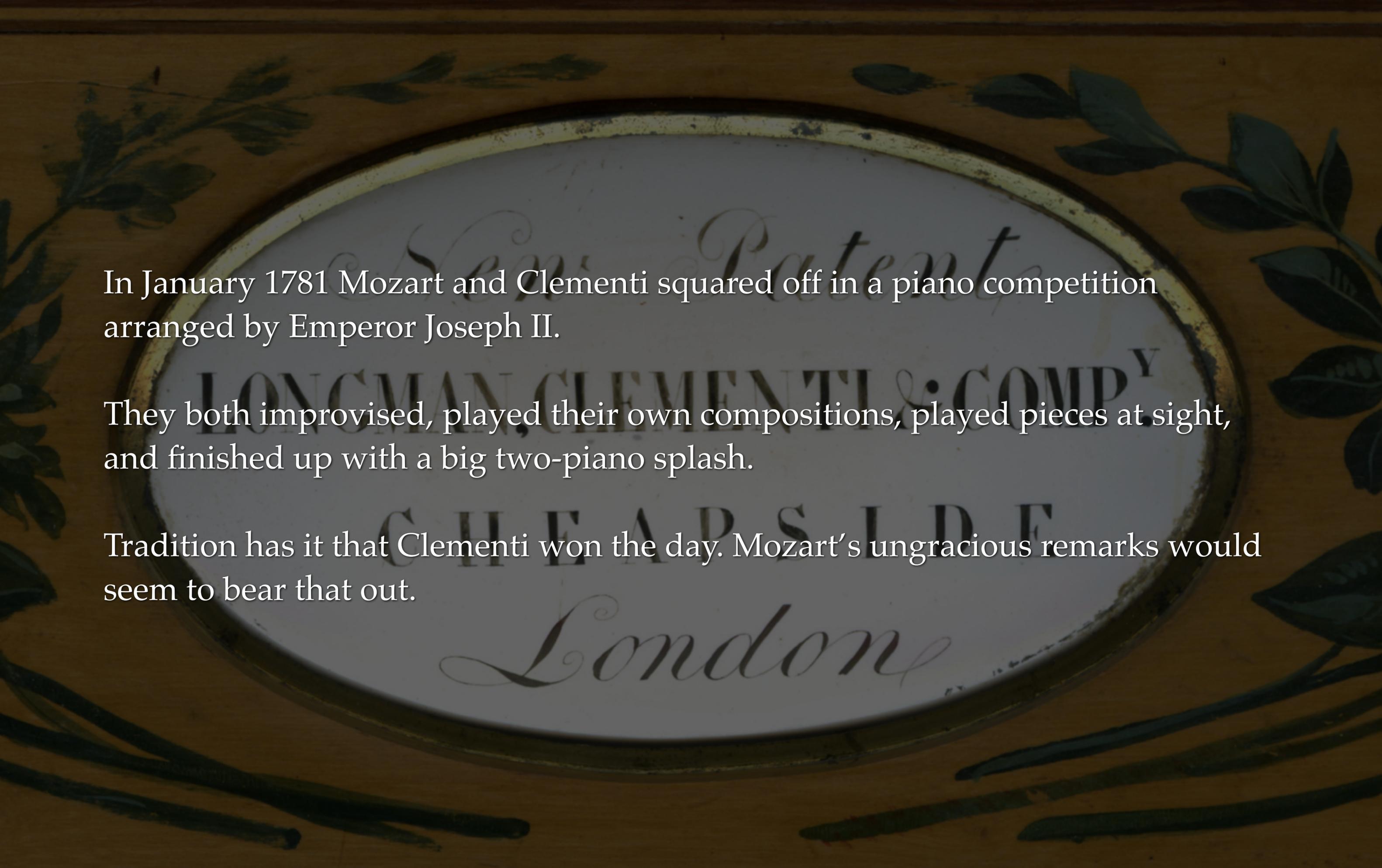
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# Muzio Clementi

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- ❖ 1752–1832
- ❖ Competitor of Mozart
- ❖ Astounding virtuoso pianist—the Vladimir Horowitz of the day
- ❖ Became a piano maker later in life



The image features a dark, ornate oval frame with a floral border. Inside the frame, the text is arranged in several lines. At the top, 'Wm. Patent' is written in a cursive script. Below that, 'In January 1781 Mozart and Clementi squared off in a piano competition arranged by Emperor Joseph II.' is written in a white serif font. The next line reads 'They both improvised, played their own compositions, played pieces at sight, and finished up with a big two-piano splash.' in the same white serif font. Below this, 'Tradition has it that Clementi won the day. Mozart's ungracious remarks would seem to bear that out.' is written in the same white serif font. At the bottom of the oval, 'London' is written in a large, elegant cursive script. In the background, the words 'Wm. Patent' and 'LONGMAN, CLEMENTI & COMPANY' are faintly visible in a cursive and serif font respectively.

In January 1781 Mozart and Clementi squared off in a piano competition arranged by Emperor Joseph II.

They both improvised, played their own compositions, played pieces at sight, and finished up with a big two-piano splash.

Tradition has it that Clementi won the day. Mozart's ungracious remarks would seem to bear that out.

*London*

Wolfgang Mozart to his sister Nannerl, January 16, 1782:

Clementi is an excellent cembalo player, but that is all. He has great facility with his right hand. His star passages are thirds. Apart from that he has not a farthing's worth of feeling; he is a mere mechanicus.

C H E A P S I D E

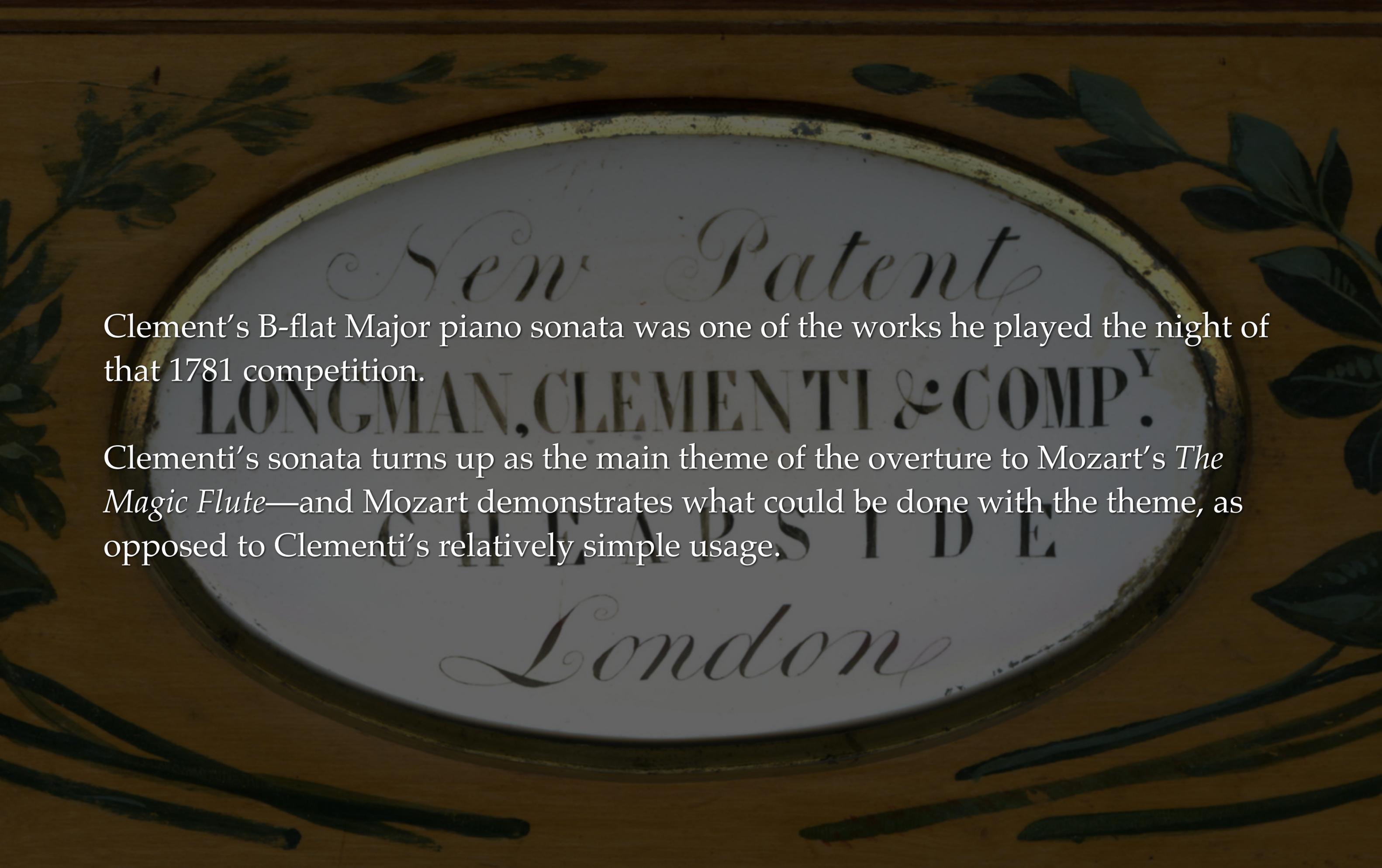
London



*Muzio Clementi*

**Piano Sonata in B-flat  
Major, Op. 24 No. 2**

Nikolai Demidenko, *piano*



Clement's B-flat Major piano sonata was one of the works he played the night of that 1781 competition.

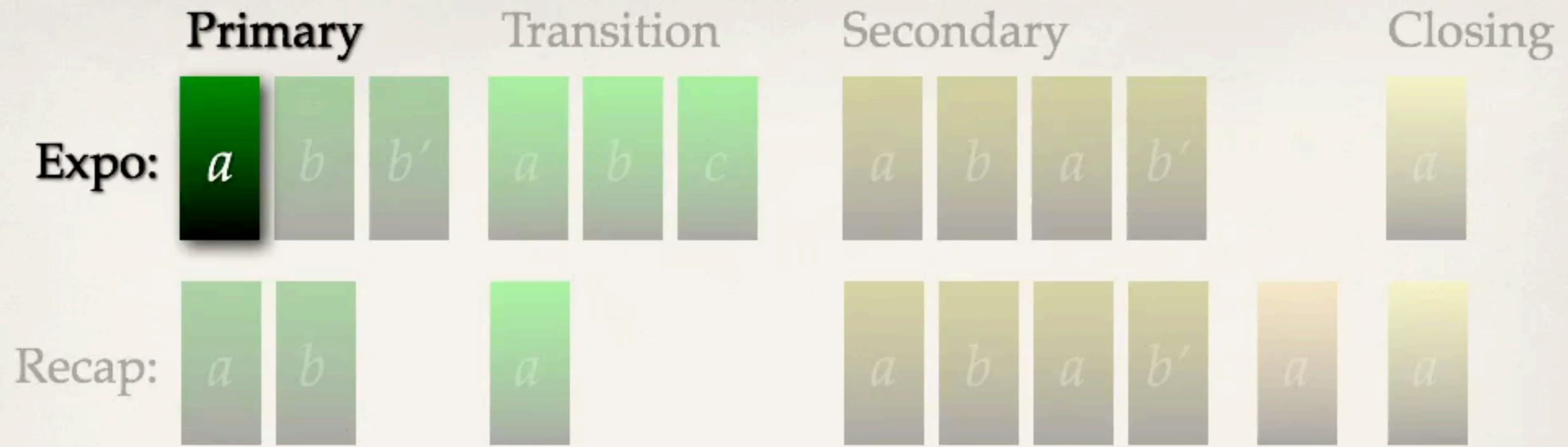
Clementi's sonata turns up as the main theme of the overture to Mozart's *The Magic Flute*—and Mozart demonstrates what could be done with the theme, as opposed to Clementi's relatively simple usage.

New Patent

LONGMAN, CLEMENTI & COMPANY

CHEAPSIDE

London



## Exposition: Primary

*Pa* is "Magic Flute" theme, *crescendo*

*Pb* provides a *dolce* answer

*Pb'* is an ornamented repeat

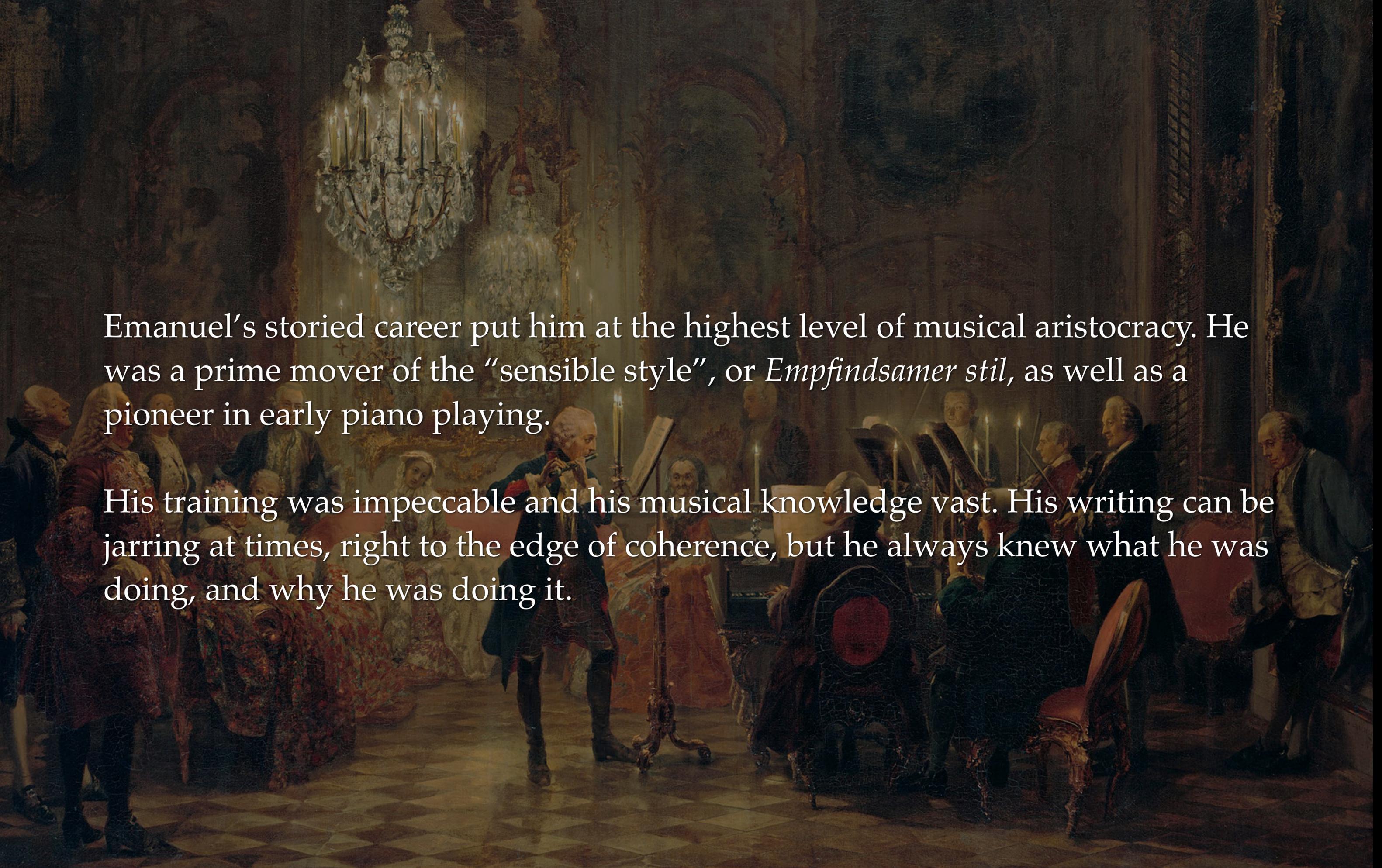
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# Carl Philipp Emanuel Bach

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- ❖ 1714–1788
- ❖ Second son of J.S. Bach
- ❖ Leading musician of his day, kapellmeister to Frederick the Great
- ❖ “He is the father, we are the children” — Joseph Haydn





Emanuel's storied career put him at the highest level of musical aristocracy. He was a prime mover of the "sensible style", or *Empfindsamer stil*, as well as a pioneer in early piano playing.

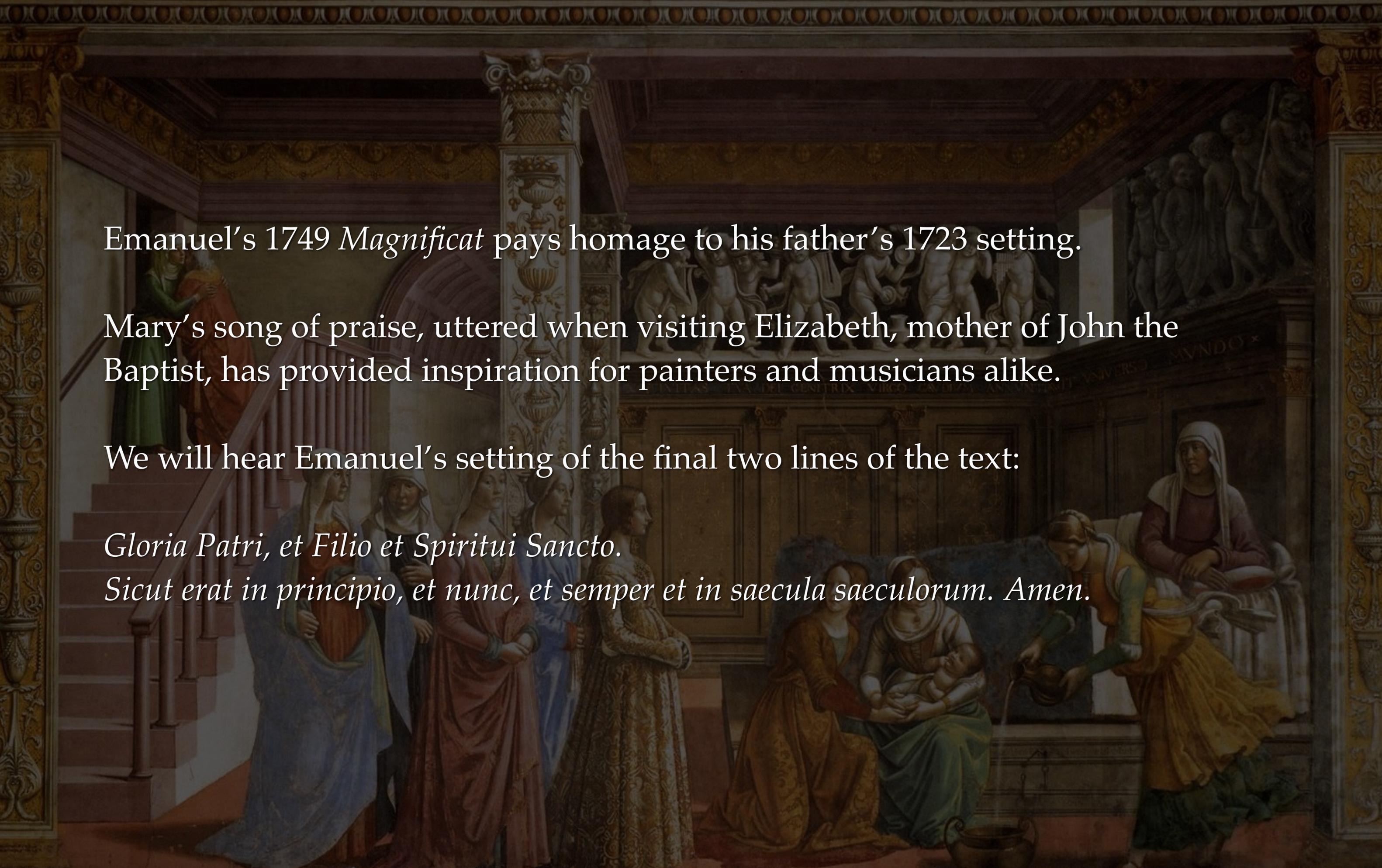
His training was impeccable and his musical knowledge vast. His writing can be jarring at times, right to the edge of coherence, but he always knew what he was doing, and why he was doing it.



*CPE Bach*

# Magnificat, Wq 215

Hans-Christoph Rademann  
Academy of Ancient Music, Berlin



Emanuel's 1749 *Magnificat* pays homage to his father's 1723 setting.

Mary's song of praise, uttered when visiting Elizabeth, mother of John the Baptist, has provided inspiration for painters and musicians alike.

We will hear Emanuel's setting of the final two lines of the text:

*Gloria Patri, et Filio et Spiritui Sancto.*

*Sicut erat in principio, et nunc, et semper et in saecula saeculorum. Amen.*



The performance is accompanied by various paintings of the Visitation, the setting for the uttering of the *Magnificat*.

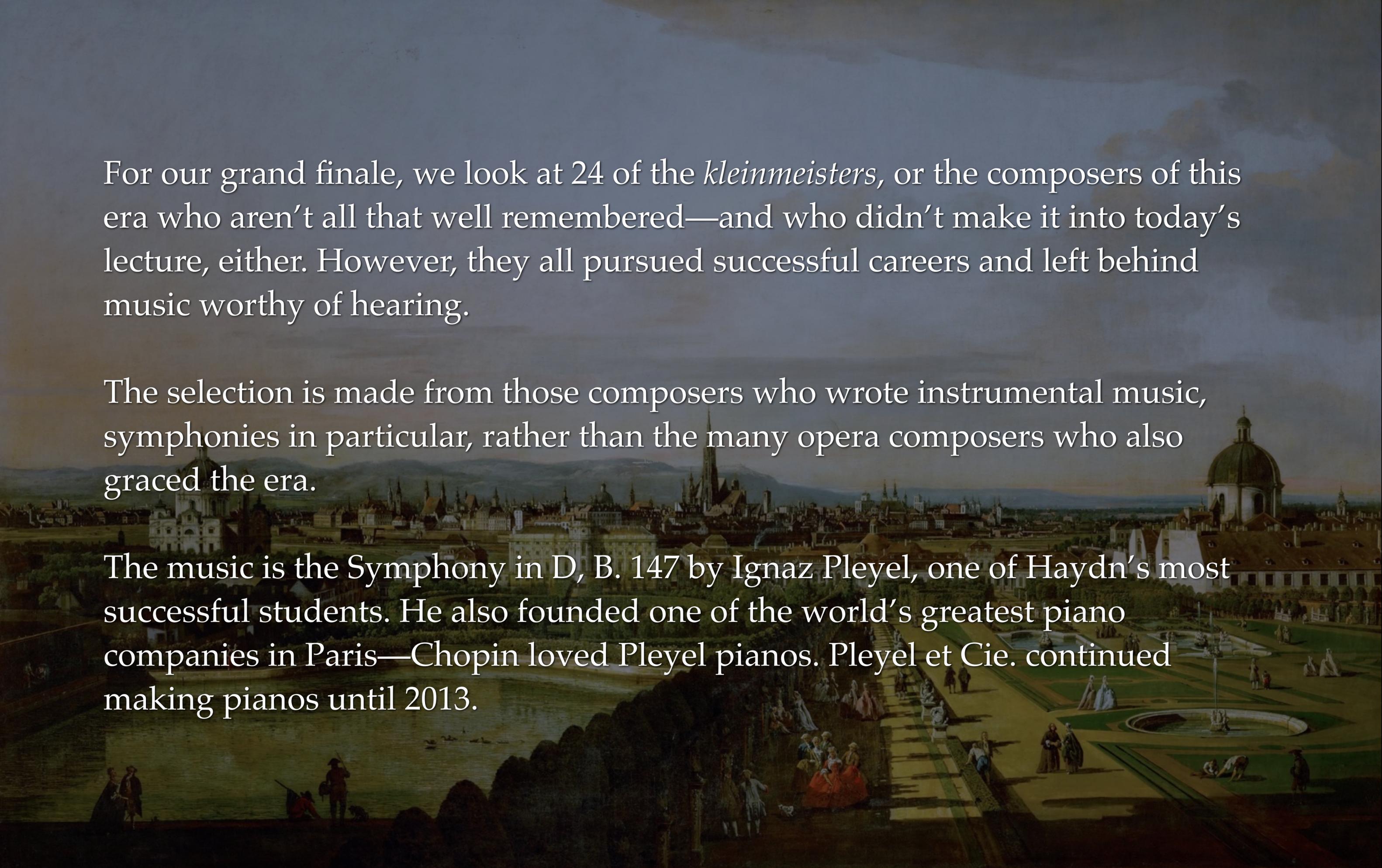




*Finale*

# The Kleinmeisters

Two Dozen Worthies



For our grand finale, we look at 24 of the *kleinmeisters*, or the composers of this era who aren't all that well remembered—and who didn't make it into today's lecture, either. However, they all pursued successful careers and left behind music worthy of hearing.

The selection is made from those composers who wrote instrumental music, symphonies in particular, rather than the many opera composers who also graced the era.

The music is the Symphony in D, B. 147 by Ignaz Pleyel, one of Haydn's most successful students. He also founded one of the world's greatest piano companies in Paris—Chopin loved Pleyel pianos. Pleyel et Cie. continued making pianos until 2013.

