

Montgomery Philharmonic 2019 - 2020

Our 14th Season : Editions

Concert 2, January 19, 2020 at 2 PM – The Senior Edition

Mozart | Haydn

About Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (baptized Johannes Chrysostomus Wolfgangus Theophilus Mozart) was a prolific and influential composer of the Classical era who showed prodigious ability from his earliest childhood. He started composing at the age of 6, and by the time he was 17 he had been appointed court composer and musician in Salzburg. These were tremendously prolific years for Mozart. It was during this time that he composed the *Serenata Notturna* as well as several symphonies, string quartets, masses, serenades, a few operas, and piano concerti. He also went on two important tours that his father arranged—one to Vienna in 1773 and the second to Munich in 1777.

Following his time in Salzburg, Mozart spent time in Paris, Augsburg, Mannheim, Munich, and Vienna. He settled in Vienna, where he achieved great success as an opera composer and met his wife, Costanza. In 1786, after he stopped performing in public, his income dwindled and he was forced to take out loans. In need of money to support his family, he composed three more symphonies and his final two operas—*Così fan tutte* and *La clemenza di Tito*. His final work was the controversial *Requiem in D minor*, which was left unfinished at the time of his death. He managed to complete a few movements, however, and provided his friend Süßmayr with enough sketches to finish the requiem mass.

- **Born:** January 27, 1756, Salzburg, Austria
- **Died:** December 5, 1791, Salzburg, Austria
- **Full Name:** Johannes Chrysostomus Wolfgangus Theophilus Mozart
- **Children:** Raimund Leopold (17 June – 19 August 1783), Karl Thomas Mozart (21 September 1784 – 31 October 1858), Johann Thomas Leopold (18 October – 15 November 1786), Theresia Constanzia Adelheid Friedericke Maria Anna (27 December 1787 – 29 June 1788), Anna Maria (died soon after birth, 25 December 1789), Franz Xaver Mozart (26 July 1791 – 29 July 1844)
- **Compositions:** 41 Symphonies, 27 Piano Concerti, 5 Violin Concerti, 4 Horn Concerti, Concerti for Bassoon, Clarinet, Flute, and Flute and Harp, numerous solo piano works, 9 works for piano four-hands, 36 violin sonatas, 6 strings duos/trios, 23 string quartets, 6 string quintets, 7 piano trios, numerous other chamber music, including flute quartets, an oboe quartet, a horn quartet, 13 serenades, 17 divertimenti, numerous marches and dances for various instruments, 18 masses, 14 other pieces of sacred music, 17 church sonatas for organ as well as numerous other works for organ, 23 operas

Sinfonia Concertante in E-flat for Solo Violin, Viola, and Orchestra, K 364 (1779) – Wolfgang Amadeus Mozart (1756–1791)

Mozart composed the *Sinfonia Concertante in E-flat major* some while on tour of Europe and finished in Salzburg. The form of the *sinfonia concertante* was a new genre of composition and Mozart, being a cutting edge composer of the time, had been experimenting with this hybrid genre between the symphony and the concerto. The *sinfonia concertante* was the Classical period's successor to the Baroque *concerto grosso*, with more clearly soloistic roles for the specified instruments. Because the work involves a symphony orchestra with two instruments, Mozart gives the two instruments equal importance throughout the work. Mozart also writes out the orchestral parts in solo parts, many scholars feel that this implies that the soloists should play both the solo parts – *Concertino* and the *Tutti* sections in the orchestra. Other scholars feel that the role of the conductor had not yet been fully developed during Mozart's life, so having the orchestra parts in the soloists' score might have given them some help with leading the orchestra. The *sinfonia concertante* of the Classic period in music lead to the double and triple concerti that were popular in the Romantic period.

Mozart's *Sinfonia Concertante in E-flat major* is thought of as a declaration of his independence after his mother had died on a recent extended tour to Mannheim and Paris. When he returned to Salzburg after his tour, he found Archbishop Colloredo, who was his patron, treating him like a servant and the idea of continuing to be a co-worker with his father, Leopold, difficult because of the constant nagging. It was at this time that he moved to Vienna permanently and took up the viola. Mozart never composed any works for the violin after this *sinfonia concertante*.

The first movement brings back the famous 'Manheim crescendo'. This type of crescendo was new to orchestral playing and it featured the entire orchestra making a tutti crescendo, thus creating an enormous amount of sound. This type of crescendo was out of fashion by the time this work was composed. The second movement clearly shows his grief for his mother as it has some of the most beautiful melodies that Mozart ever wrote and there is a pleading quality to the sound. The final movement is a lively *contradance* that is full of high spirits even with its minor key and Mozart gives glorious prominence to the horns. This third movement has all the drama of a Mozart opera.

Instrumentation – solo violin, solo viola, 2 oboes, 2 horns, violin 1, violin 2, viola1, viola 2, cello, double bass

Artifacts –

[The Mozart Archive in Salzburg, Austria](#)



[Mozart: Sinfonia Concertante](#)

[Mozart, W.A.: Violin Concertos No. 1 - 5 - Sinfonia Concertante](#)

[Mozart: Sinfonia Concertante
Smithsonian Chamber Orchestra](#)

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[Mozart: Sinfonia Concertante K.364, Concertone K.190](#)

YouTube.com Links –

https://www.youtube.com/watch?v=szMu8sj_YYQ

https://www.youtube.com/watch?v=_0hTDZ0whpU