

## Montgomery Philharmonic 2018 - 2019 Our 13th Season : They Changed The World

Concert 3, March 17 , 7 PM – Symphonic Revolution

Beethoven | 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, Vienna, 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 Friederike 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

### *Symphony No. 40, KV 550 (1788) – Wolfgang Amadeus Mozart (1756–1791)*

As Mozart aged, he began to keep a concise catalogue of his works. Historians feel that Mozart felt he was beginning to leave a legacy of music to the world, so he wanted it to be known when and, often, where he composed. *Symphony No. 40*, KV 550 is catalogued as being finished on July 25, 1788. This period of time saw three symphonies being finished within just a few months' time. *Symphony No. 39* was finished on June 26 and *Symphony No. 41* was finished on August 10. All three of these symphonies represent the best of Mozart as a symphonist. They are full of drama, surprises, and his harmonic language looked forward.

This symphony is one of only two that Mozart wrote in a minor key (both are in G minor) and has two major mysteries related to it. When Mozart composed *Symphony No. 40*, he was beginning to experience both declining health and finances, so he wrote to his friend Michael Puchberg, asking for financial assistance. In his letter, Mozart mentions a series of concerts at “the Casino,” but it is not known whether or not the concerts ever took place. Mozart did hear this symphony and its companion symphonies, No. 29 and No. 41, performed in Dresden on April 14, 1789, in Leipzig on May 12, 1789, and in Frankfurt on October 15, 1790. The second mystery has to do with the clarinet parts. Mozart composed two versions of the piece, one without clarinets and then a later one with two clarinet parts. Mozart didn't write another full score, but rather just redistributed many of the oboe parts to clarinets. Because there was not a second score containing the clarinet parts, the mystery was not unraveled until 1930.

Mozart displays more serious drama with this symphony than with his previous symphonies. For example, the first movement opens with breathless violas introducing the melodic material that comes in after a few beats, starting on an upbeat and leading to an upbeat. This technique of beginning with accompaniment rather than melody later became a favorite of Romantic Period composers, such as Mendelssohn and Rachmaninoff.

Mozart uses the term *Molto allegro* (very fast) to introduce the first movement. This very fast tempo, along with careful orchestration that comes with no duplicated notes, leads to a transparency in the melody and the accompaniment that make the repetition of the melody not just a repetition, but a development and continuation. All of this is done on top of a simple harmony that makes the violent dislocation and fragmented themes in the development. These dislocated and fragmented themes weave their way through many keys before Mozart starts a first recapitulation 4½ minutes into the piece. This recapitulation is interrupted by a short fugal development of a bridge theme, only to get back to the recapitulation once more with the return of the second theme. Finally, Mozart presents a closing theme, a coda, and final closing gestures.

The theme of the second movement is presented immediately and simply by the viola section. This beautiful theme consisting of a fourth and then repeated notes is passed around the orchestra and is eventually overlaid with sighing, descending scalar passages. There is a contrasting middle section that dwells on the descending scalar passages and then the original melody returns in a slightly varied form. The movement ends with a repeat of the middle section and the return to the main theme.

The third movement is an angular minuet and trio. This minuet is very different from the calm, gentle minuet often heard in other Mozart symphonies. Mozart makes use of hemiola and its opening themes create a darkness not yet heard in a Mozart symphony. Its sinister minor-mode is full of polyphonic imitation, contrasted with a pastoral trio that puts the horns to good use. As always in a minuet and trio, the minuet returns at the end.

The *Allegro assai* final movement is an essay in contrasts. Unlike most symphonies of the time, it is not a rondo form. Mozart uses a modified sonata form combined with a rounded binary (ABA1) form. Its gentle and playful opening theme is punctuated with loud, urgent sections. The fourth movement opens with a series of rapidly ascending notes outlining the tonic triad, illustrating what is commonly referred to as the Mannheim rocket. We hear the entire exposition and its repeat as we would in sonata form, followed by the development. The development section begins with a remarkable modulating passage that uses every tone in the chromatic scale but one is not played, strongly destabilizing the key. The single note left out is, in fact, a G (the tonic). Next, we hear the recapitulation and then a repeat of the development and recapitulation. The fourth movement expresses a far more violent nature and, through its mixed form, a more profound unease. It is thought that the reasons for the violent nature and profound unease of this symphony were his financial instability and the recent death of his infant daughter, Theresia.

**Instrumentation** – flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, violin 1, violin 2, viola, cello double bass

### Artifacts –

[Leonard Bernstein's score](#)

[Handwritten first page of the minuetto movement.](#)



[Mozart: Symphonies No.40 & No.41 "Jupiter"](#)

[Leonard Bernstein & Vienna Philharmonic](#)

[Mozart: Symphony No. 40 - Eine Kleine](#)

[Pittsburgh Symphony Orchestra](#)

[Wolfgang Amadeus Mozart: Symphony No. 40 In G minor, K. 550 - Johannes Brahms : Symphony No. 4 In E minor, Op. 98](#)

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