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Fine Arts & Music

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Music Appreciation

# The Chamber Music of Mozart

Course Guidebook

Professor Robert Greenberg  
San Francisco Performances



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## Robert Greenberg, Ph.D.

### San Francisco Performances

Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay area since 1978. He received a B.A. in music, magna cum laude, from Princeton University in 1976. His principal teachers at Princeton were Edward Cone, Daniel Werts, and Carlton Gamer in composition; Claudio Spies and Paul Lansky in analysis; and Jerry Kuderna in piano. In 1984, he received a Ph.D. in music composition, *with distinction*, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

Professor Greenberg has composed more than 45 works for a wide variety of instrumental and vocal ensembles. Recent performances of his works have taken place in New York, San Francisco, Chicago, Los Angeles, England, Ireland, Greece, Italy, and the Netherlands, where his *Child's Play* for String Quartet was performed at the Concertgebouw of Amsterdam. He has received numerous honors, including three Nicola de Lorenzo Composition Prizes and three Meet-the-Composer Grants. Recent commissions have come from the Koussevitzky Foundation at the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, guitarist David Tanenbaum, the Strata Ensemble, and the XTET ensemble. Professor Greenberg is a board member and an artistic director of COMPOSERS, INC., a composers' collective/production organization based in San Francisco. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the *Innova* label.

Professor Greenberg has performed, taught, and lectured extensively across North America and Europe. He is currently music historian-in-residence with San Francisco Performances, where he has lectured and performed since 1994, and resident composer and music historian to National Public Radio's "Weekend All Things Considered." He has served on the faculties of the University of California at Berkeley, California State University at Hayward, and the San Francisco Conservatory of Music, where he chaired the Department of Music, History and Literature from 1989–2001 and served as the Director of the Adult Extension Division from 1991–1996. He has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for 10 years, he was host and lecturer for the symphony's nationally acclaimed

“Discovery Series”), the Lincoln Center for the Performing Arts, the Van Cliburn Foundation, and the Chautauqua Institute. He is a sought-after lecturer for businesses and business schools, speaking at such diverse organizations as the Commonwealth Club of San Francisco and the University of Chicago Graduate School of Business, and has been profiled in various major publications, including the *Wall Street Journal, Inc.* magazine, and the London *Times*.

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Recordings used in this course include:

The Alexander String Quartet

[www.asq4.com](http://www.asq4.com)

FoghornClassics CD 1985 (3 CDs)

Homage: Mozart—The Six Quartets Dedicated to Haydn



# The Chamber Music of Mozart

## Scope:

Mozart's chamber works rank among his finest achievements. In this course, we will focus on a selection of mature chamber works, composed between 1781 and 1791. At the very heart of this course are the six string quartets that Mozart dedicated to his friend and mentor, Joseph Haydn. In Lecture One, we will examine the Viennese Classical style and its four essential musical forms: theme and variations form, minuet and trio form, rondo form, and sonata form. Mozart's String Quartet in Bb Major, K. 458 ("Hunt"), exemplifies the Classical style at its zenith. By analyzing this work in Lectures Two and Three, we will see how Mozart developed musical ideas and achieved a high degree of unity through his extraordinary compositional craft and his use of motivic development. The "Hunt" Quartet will also serve to introduce some essential musical concepts and constructs and afford an opportunity to discover the sort of compositional details that set Mozart's music apart from that of his contemporaries.

In Lecture Four, we take a brief look at Mozart's life before he settled in Vienna, and we will acquaint ourselves with Mozart's Flute Quartet, K. 285. Lecture Five finds Mozart striving to be free of his rather "unappreciative employer," the archbishop of Salzburg. When the break with the archbishop finally occurred, Mozart took up residence in Vienna and lost no time in immersing himself in the musical life of that great capital city. His Viennese career was launched in December 1781, with the publication of the "Auernhammer" Sonatas for Violin and Piano. In that month, too, Mozart met Joseph Haydn, who became both Mozart's mentor and friend. Haydn's String Quartets, op. 33, inspired Mozart to write six string quartets of his own, which he dedicated to Haydn. In Lecture Six, we examine the "Haydn" String Quartet K. 387.

Many of Mozart's chamber works were composed for performance by friends at private gatherings. We will examine three of these in Lecture Seven: the Oboe Quartet of 1781, the Horn Quintet of 1782, and the Duos for Horn of 1786. In Lecture Eight, we find Mozart coming to the rescue of his sick friend, Michael Haydn (Joseph's brother), by composing two Duets for Violin and Viola that were originally released under Michael's name.

Mozart's music was often criticized during his lifetime as "difficult," not only to perform but also to listen to. Mozart, in his maturity, did not

compromise his art by writing music that appealed to popular taste. Increasingly, his harmonic and expressive language pushed the edge of musical coherence as it was known at the time. An example of Mozart's compositional independence is the challenging String Quartet in D Minor, K. 421, of June 1783. The key of D minor symbolized fate and death to Mozart. We study this work in Lecture Nine, along with its opposite in terms of mood—the third “Haydn” Quartet, K. 428. In 1784, Mozart composed his Quintet in Eb Major for Piano and Winds, K. 452, which he considered his best work to that point of his career. Two years later, he composed the Clarinet Trio, K. 498. This and other works that he wrote for clarinet remain core repertoire for the instrument. We study the Clarinet Trio, K. 498, and the Quintet in Eb Major, K. 452, in Lecture Ten.

Lecture Eleven brings us to Mozart's piano trios, a genre he virtually invented. In this lecture, we examine the Divertimento, K. 254, and the Piano Trios, K. 502 and K. 542. Another genre of chamber music that Mozart seems to have virtually invented is the piano quartet, which we'll examine in Lecture Twelve. Lecture Thirteen brings us back to the “Haydn” Quartets with the String Quartet K. 464, a polyphonic tour-de-force. Yet another chamber genre that Mozart would seem to have almost single-handedly invented is the string quintet. In Lecture Fourteen, we see how Mozart takes advantage of the genre's ability to combine intimacy and flexibility with the more powerful effect of a string section that now includes two violas. The quintets featured in this lecture are K. 515, 516, 593, and 614.

The “Dissonant” Quartet, K. 465, of 1785—the sixth and last of Mozart's “Haydn” Quartets—demonstrates how far beyond the musical norm of Classicism Mozart's expressive palette had gone. This quartet was highly controversial in its day, yet as we shall see in Lecture Fifteen, the dissonance was not there merely for its shock value but as an integral part of Mozart's structural plan. Not long after this quartet was composed, Mozart's popularity in Vienna declined and his financial situation deteriorated. Yet, in the midst of personal difficulties, Mozart was able to compose the sublime Clarinet Quintet, K. 581 of 1789 and, in 1791, his last chamber work, the Adagio in C Minor and Rondo in C Major for Flute, Oboe, Viola, ‘Cello and Glass Harmonica. A discussion of these two works concludes our exploration of some of the greatest works in the chamber music repertoire.

# Lecture One

## A Blessing of Inconceivable Richness

**Scope:** Mozart wrote a lot of chamber music. Most of it ranks among his finest music, which makes it some of the greatest music ever written. This course will focus on chamber works, composed between 1781 and 1791, that reflect three different chamber genres: any group consisting in whole or in part of a string quartet; any group that includes a piano; and any chamber genre that falls outside those groupings. The course is built around the six string quartets that Mozart dedicated to his friend and mentor, Joseph Haydn. Chamber music is defined in this course as instrumental music written for one player per part. The music of Mozart’s time was inspired by the ideals of the Enlightenment and the predominant style came to be known as the Classical style, or the Viennese Classical style. We will examine the four essential instrumental musical forms of the Classical era: theme and variations, minuet and trio, rondo, and sonata form.

### Outline

- I. We begin by briefly describing our two main topics: chamber music and Mozart.
  - A. *Chamber music* is defined as instrumental music written for one player per part and intended for performance in the relative intimacy of a private salon or a small hall.
  - B. Wolfgang Mozart—perhaps the most complete musician who ever lived—wrote a good deal of chamber music, including 38 sonatas and variations for violin and piano; various duos and trios for strings; 5 piano trios (that is, works for piano, violin, and ‘cello); 2 piano quartets (works for piano, violin, viola, and ‘cello); 23 string quartets; and much more. Further, much of Mozart’s chamber music ranks among his greatest work.
  - C. Because we will not have time to discuss all this music, we must first outline the criteria for selecting which pieces we will study, then establish a methodology for our survey.
    1. Mozart wrote his greatest chamber music after having settled permanently in Vienna in 1781, at the age of 25. With a few exceptions, then, we will focus on pieces composed between 1781 and 1791, Mozart’s “golden years” in Vienna.

2. We will examine a cross-section of works that will allow us to observe the three different *genres*, or “generic types,” of chamber music that Mozart composed during his Viennese years.
  - a. The first type is any chamber group consisting, in whole or in part, of a string quartet; that is, two violins, a viola, and a ‘cello. From Mozart’s day to our own, the string quartet has been considered the most important chamber combination, an importance that extends to any composition based on a string quartet, such as a string quintet or a clarinet quintet.
  - b. The second generic type of chamber music we will study is the “piano plus” combination: works for keyboard and some other instrument or instruments. If string quartets were traditionally aimed at the connoisseur and professional performers, such piano ensembles were aimed at accomplished amateurs.
  - c. The third generic type of chamber ensemble is everything else: odd combinations that employ neither a string quartet nor a piano. In general, Mozart wrote such pieces for specific occasions or people; among these works we’ll listen to are his Duets for Violin and Viola (1783), the Duos for Horn (1786), the Oboe Quartet (1781), the Horn Quintet (1782), and the Quintet for Glass Harmonica, Winds, and Strings (1791).
3. As for our methodology, we will build this course around six string quartets that Mozart composed between 1782 and 1785 and dedicated to his friend and mentor, Joseph Haydn. Known collectively as Mozart’s “Haydn Quartets,” these pieces will constitute the “spine” of this course, around which the other chamber works under study will be arrayed.

**II.** We will listen to a few selections as a preview of the extraordinary pieces of chamber music we will study over the course of these lectures.

- A. We begin with the opening of the first movement of the String Quartet in G Major, K. 387, the first of Mozart’s Haydn Quartets. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, exposition [1782].)

- B. Next, we hear a bit of the third and final movement of the glittering Flute Quartet in D Major, K. 285, of 1777, composed when Mozart was 21 years old. (**Musical selection:** Flute Quartet in D Major, K. 285 [1777].)
- C. We now sample the regal and explosive opening of Mozart’s Sonata for Violin and Piano (or, simply, “Violin Sonata”) in Eb Major, K. 380, one of the first pieces Mozart composed after having moved permanently to Vienna in 1781. (**Musical selection:** Violin Sonata No. 12 in Eb Major, K. 380, movement 1, opening.)
- D. From the magnificent and explosive to the gentle and intimate: We now hear the opening of the second and slow movement of Mozart’s incredible Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, of 1781, a piece composed for his friend, the oboe virtuoso Friedrich Ramm. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 2 [1781].)
- E. Let’s now hear the opening of the third and final movement of Mozart’s Horn Quintet in Eb Major, K. 407, composed in 1782 for another of Mozart’s great friends, the horn virtuoso Joseph Leutgeb. (**Musical selection:** Quintet in Eb Major for Horn, Violin, Two Violas, and ‘Cello, K. 407, movement 3 [1782].)
- F. Next, we hear the Trio in Eb Major for Clarinet, Viola, and Piano, K. 498, the “*Kegelstatt*” trio, so called because, according to legend, Mozart wrote it at a *Kegelstatt*—a bowling alley—during a game of bocce. We’ll discuss the validity of that claim when we examine the piece in Lecture Ten; for now, we hear the closing minute or so of its third and final movement. (**Musical selection:** Trio in Eb Major for Clarinet, Viola and Piano, K. 498, movement 3 [August 1786].)
- G. The last of our introductory excerpts comes from the Quintet for Strings in G Minor, K. 516, of 1787, the most famous of Mozart’s six string quintets and one of the darkest and most dramatic works he ever composed. We hear the opening of the first movement. (**Musical selection:** Quintet for Strings in G Minor, K. 516, movement 1 [1787].)

III. At the beginning of this lecture, we defined *chamber music* as instrumental music written for one player per part and intended for

performance in the relative intimacy of a private salon or a small hall. Let us explain and extend that definition.

- A. The phrase “one player per part” means that each instrument in a chamber group is a “soloist,” playing his or her own unique musical part. When we refer to “performance in the relative intimacy of a private salon,” we’re implying that a chamber performance will occur before a small audience, if any audience at all. Mozart, for example, wrote most of his chamber music for the private amusement and performance of himself and his friends and patrons.
  - 1. Because of the limited instrumental forces employed, chamber music must achieve its musical and dramatic impact through subtlety and pure musical content.
  - 2. It is revealing that such arch-Romantic composers as Hector Berlioz, Richard Wagner, and Gustav Mahler—composers whose expressive palettes leaned heavily toward the grandiose, whose music relied on the impact of the full orchestra to get their expressive ideas across—wrote virtually no chamber music in their compositional maturity.
- B. *Chamber music*, as we understand it, does not include works for a solo instrument, such as piano sonatas. Neither is the genre of chamber music understood to include music intended for performance out-of-doors or music of a character that would make it secondary to some other function, such as military or dance music.
- C. Mozart’s understanding of what constituted chamber music would have differed from ours in one important way. Mozart would have considered as chamber music the serenades and *divertimenti* he composed for the entertainment of aristocrats. We will observe the modern definition of *chamber music* and, in doing so, save Mozart’s serenades and *divertimenti* for another course.

IV. Johann Wolfgang Chrysostemus Theophilus Mozart was born on January 27, 1756, and died at the age of 35 on December 5, 1791. He lived during the Enlightenment, that mid-18<sup>th</sup>-century social evolution that saw the growing middle class of Europe enter the mainstream of European society for the first time.

- A. The pressures this growing middle class brought to bear on society were profound, and gradually, the philosophic spirit of the time

came to embrace the individual—a sort of idealized “everyperson”—as the essential unit in society. Of course, the hereditary monarchies and their aristocracies still ruled Europe, but most rulers were, to some degree, “enlightened”; that is, more concerned for the well-being of their subjects than they had been in the past.

- B.** The Enlightenment’s impact on musical style was equally profound. The melodically ornate and intellectually complex music of the High Baroque was rejected as elitist and out of touch with the new social reality of the mid- and late 18<sup>th</sup> century. A more melodically and expressively flexible musical style evolved, one that resonated with the spirit of individualism that lay at the heart of Enlightenment doctrine.
1. The Enlightenment belief that “that institution that does the greatest good for the greatest number is good” had its musical equivalent in the notion that “music that appeals to the greatest number is, providing it is written well and in good taste, the best music.”
  2. This *doctrine of accessibility* resulted in a musical style that celebrated melodic beauty and clarity above all else. This musical style eventually became known as the *Classical style*, because like Classical art—meaning ancient Greek art—it celebrated clarity and beauty of line (melody), balance and purity of form (clear phrase structures and carefully wrought musical forms), and expressive restraint and good taste (purity of conception and expression).
- C.** In a letter written to his father on September 26, 1781, Mozart expressed an artistic sentiment that shows him to be a quintessential exponent of the Classical style: “Passions, whether violent or not, must never be expressed to the point of exciting disgust, as music, even in the most terrible situations, must never offend the ear” (Marshall, 184).
- D.** The Enlightenment-inspired Classical style reached its maturity in the great Habsburg capital of Vienna between roughly 1770 and 1800 in the music of Joseph Haydn, Wolfgang Mozart, and many other composers. We refer to this period as that of *Viennese Classicism*.

- V. When we talk about musical form, we're talking about the internal structure—the architecture—of a given movement of music. We're also talking about a cultural norm—an expectation—shared between the composer and his or her audience.
- A. Music embodies rules, rituals, and procedures that give it structure and coherence and that allow us, the audience, to partake in a performance. Because different musical eras use different musical forms, we need at least a rudimentary grasp of these “rules” to understand what makes each piece of music unique. Thus, if we want to understand Mozart's chamber music, we must have a basic knowledge of Classical-era musical form; we must be able to hear Mozart's music the way his contemporaries heard it.
  - B. There are four essential instrumental musical forms that any serious Classical-era listener recognized easily. They are, in order of increasing complexity: theme and variations form, minuet and trio form, rondo form, and sonata form.
  - C. Theme and variations form is based on the process of variation. At the beginning of such a movement, a theme—the more tuneful and memorable, the better—is clearly stated. Each subsequent section of the movement represents a variation of that theme.
    - 1. The variations might be as simple as a change in the accompaniment or as complex as an embellishment of the theme beyond recognition. There is no limit to the number of variations that a movement in this form might feature.
    - 2. At the end of such a movement will always come an additional section of music called a *coda*. A coda is not another variation but, rather, an extended conclusion, one that informs us that the process of variation is over and provides a satisfying sense of completion.
    - 3. Among the theme and variations form movements we will encounter during this course is the fourth and last movement of Mozart's Quintet for Clarinet and Strings (or, simply, “Clarinet Quintet”) of 1789, a work that we will examine in Lecture Sixteen. The fourth movement consists of a theme followed by six variations and a coda.
    - 4. For now, we will listen to the theme and the first variation. First, we hear the theme, a direct and memorable tune in A major. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, theme [1789].)

5. Next, we hear the first of the six variations. During the first part of the variation, the theme can be heard in the strings, while the clarinet plays a graceful countermelody. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, variation 1.)
- D.** The second of the Classical-era musical forms with which we must be familiar is minuet and trio form. The minuet—a stately, moderately paced three-step—is the only Baroque-era dance to survive into the instrumental music of the Classical era.
1. The Classical-era minuet maintained the moderately paced triple meter of the Baroque model, as well as its large-scale structure: two contrasting minuets played back-to-back, followed by a return to the original minuet, creating a large-scale A–B–A structure.
  2. The second minuet, the *contrasting* minuet—B—was often differentiated from the first by being scored for only three instruments and, thus, it came to be known as the *trio*.
  3. The return to the first minuet after the trio—the closing A section of the A–B–A structure—came to be called the *da capo*, meaning, literally, “to the cap” or “back to the top.” As an example, let’s listen to the opening minuet, that is, the first large section—part A—of Mozart’s String Quartet in Bb Major, K. 458, nicknamed “The Hunt,” of 1784. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 2, opening minuet.)
- E.** The third of the Classical-era musical forms with which we must be familiar is rondo form, as loose a formal designation as any we will find in the Classical era. For a movement to be considered a rondo, all it need do is exhibit periodic thematic return.
1. According to some textbooks, minuet and trio form is a sort of rondo, because in a minuet and trio, we hear a thematic statement (the first minuet) and a departure (the trio), followed by a return to the original thematic music (the *da capo*). In reality, a rondo is a more extensive musical structure than a minuet and trio.
  2. A typical rondo exhibits at least two contrasting episodes and two returns to the original theme—the *rondo theme*—creating a large-scale musical form of A (the rondo theme), B (the first contrasting episode), A (return to the rondo theme), C (the

second contrasting episode), followed by A (the rondo theme), and a coda: A–B–A–C–A–coda.

3. As an example of a rondo form, we turn to Mozart’s Piano Trio in E Major, K. 542, of 1788. First, we’ll listen to the rondo theme by itself. Then, we’ll hear the first contrasting episode and the subsequent return to the rondo theme.  
(**Musical selections:** Piano Trio No. 4 in E Major, K. 542, movement 3, rondo theme, first contrasting episode, first thematic return.)
- F. What theme and variations form, minuet and trio form, and rondo form all have in common is that they are organized around one principal theme.
1. In a theme and variations form movement, that “theme” is varied in successive sections of the movement.
  2. In a minuet and trio, the principal theme—the first minuet—is departed from, then returned to; the “return”—the da capo—creates a sense of both arrival and closure.
  3. In rondo form, there are numerous departures from and returns to the principal theme—the rondo theme. We perceive a movement as being a rondo precisely because we perceive only one principal theme, which at any given moment, we are either hearing or not hearing.
  4. If we choose to create a movement based on the interaction of two, three, or even four principal themes, we are engaging in a musical process called *sonata form*, or sometimes, *sonata-allegro form*.
- G. A sonata form movement is one in which multiple principal themes (typically, two) are stated, developed, and recapitulated. We will observe the detailed workings of sonata form when we analyze Mozart’s String Quartet in Bb Major, K. 458, in our next lecture. For now, we gain a general overview of sonata form, accompanied by a few excerpts from the first movement of that same Bb Major Quartet.
1. A sonata form movement typically consists of four large sections of music: the exposition, the development, the recapitulation, and the coda.
  2. The principal themes (again, usually two) are presented, or *exposed*, during the exposition. The first theme, traditionally the more dramatic of the two, is presented in the home key, or

- what is called the *tonic key*, of the movement. (**Musical selection:** String Quartet in Bb Major, K. 458, movement 1, theme 1, opening.)
3. This first, relatively “dramatic,” theme is followed by a section of music called the *modulating bridge*. It’s called a *bridge* because it is a transition between themes 1 and 2.
    - a. We perceive the bridge as a transition because such a passage does not feature a recognizable, memorable tune with a beginning, middle, and end (in other words, a theme). Instead, a bridge is built of various small melodic fragments called *motives*, strung together in such a way as to create momentum without having a thematic personality of their own.
    - b. The transition is termed a *modulating bridge* because it also effects a change of key, so that the second theme it precedes will be characterized not just by its own “tune” but also by its own key. (**Musical selection:** String Quartet in Bb Major, K. 458, movement 1, modulating bridge.)
  4. The second theme is typically the more lyric. (**Musical selection:** String Quartet in Bb Major, K. 458, movement 1, theme 2.)
  5. Following the appearance of theme 2, closing music, called *cadential* music, brings the exposition to its conclusion. In almost all sonata form movements, the exposition is then repeated in its entirety, the better for us to absorb the themes before the extended action sequence that is the development section.
  6. In the development section, the themes—the “characters” of our musical drama—interact in some way or another. The only two generalizations we can make about a development section are that it is built from material previously heard in the exposition, and like a modulating bridge, it is characterized by almost constant change of key. As a result, a development section is perceived as action music, not thematic music.
  7. The recapitulation sees the themes return in their original order, but with one essential twist: The second theme, heard in the exposition in its contrasting key, will now be heard in the home key, that is, the same key as theme 1.

8. Following the cadence material that follows theme 2, most sonata form movements feature a coda, that is, an extra section of music that brings the movement to a satisfying conclusion. (**Musical selection:** String Quartet in Bb Major, K. 458, movement 1, coda ending.)

## Lecture Two

### “The Hunt”

**Scope:** Mozart’s String Quartet in Bb Major, K. 458, subtitled “The Hunt,” is an example of the Viennese Classical style at its absolute zenith. It is one of six quartets that Mozart dedicated to Joseph Haydn. This quartet takes its nickname from the hunting horn-like character of the opening of its first theme. In our analysis of this work we will see how Mozart connected and metamorphosed musical ideas so that they made logical progress; and we will come to appreciate how advanced was his compositional technique. We will also learn how he was not “profligate” with his thematic ideas—a criticism leveled at him by some of his contemporaries—but, rather, succeeded in creating extraordinary unity through subtle developmental and transformational techniques.

### Outline

- I. As an example of the Viennese Classical style at its height and the musical forms that evolved as part of that style, we turn to Mozart’s String Quartet in Bb Major, K. 458, subtitled “The Hunt.” Dated as having been completed on September 9, 1784, Mozart’s “Hunt” Quartet is the fourth of the six string quartets he dedicated to Joseph Haydn (1732-1809).
  - A. Typical of the Viennese Classical string quartet, Mozart’s “Hunt” consists of four self-standing sections of music called *movements*, each characterized by its own form, *tempo* (that is, “speed”), and mood.
  - B. Also typical of the Viennese Classical string quartet, the first movement of Mozart’s “Hunt” Quartet is an *allegro*—a relatively fast movement—in sonata form.
  - C. The second and third movements of a Classical-era string quartet consist of a slow, lyric movement and a dance movement—a minuet and trio. In the Classical string quartet, the order of these movements is interchangeable. As it happens, in Mozart’s “Hunt” Quartet, the second movement is the minuet and trio, and the third is the slow movement.

- D. The fourth and final movement of a Classical-era string quartet is typically fast to very fast in tempo and is usually either a rondo form or another sonata form movement. In the case of Mozart’s “Hunt” Quartet, the fourth and final movement is in sonata form.
- E. When Joseph Haydn had the opportunity to hear Mozart’s Bb Major Quartet, K. 458, played at a private performance in March of 1785, he afterward took Wolfgang’s father, Leopold Mozart, aside and told him: “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition” (Hildesheimer, 297).
- F. Our performance of the “Hunt” Quartet is by the Alexander String Quartet (as are all the performances of the six quartets Mozart dedicated to Haydn that we will hear in this course). A WordScore Guide of the “Hunt” Quartet is also provided in this booklet.

## II. We begin with movement 1, the exposition in sonata form.

- A. Theme 1 is a vigorous and vaguely rustic-sounding theme. It opens with a bouncing outline of a Bb major chord, similar to a horn call. Bb major is the tonic key of the movement. We listen to the first half of the theme, phrases a and a<sup>1</sup>. The second phrase, a<sup>1</sup>, constitutes a slight elaboration of the first phrase. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, theme 1, a + a<sup>1</sup>.)
- B. It is because of the hunting horn–like character of the opening of theme 1 that this string quartet came to be called “The Hunt.” The subtitle was not of Mozart’s invention, and scholars debate the question of whether he intended to evoke that spirit in this movement. Mozart frequently used the sound of hunting horns in his instrumental music, and the result is music that is exhilarating, rustic, and joyful in its mood.
- C. The second half of theme 1—phrases b and b<sup>1</sup>—features a brief, “trilling” phrase in the second violin and viola, followed by a fast, skittering first violin. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, theme 1, b + b<sup>1</sup>.)
  - 1. Note two important points: First, phrase “b<sup>1</sup>” is considerably longer than phrase “b,” and second, phrase “b<sup>1</sup>” ends—and with it, theme 1—on an open cadence, followed by a pause.

2. An *open cadence* is the musical equivalent of a comma—a phrase ending that creates tension, not resolution, a momentary pause before the action is resumed. Let’s hear phrases b and b<sup>1</sup>. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, theme 1, b + b<sup>1</sup>.)
  3. We now hear theme 1 in its entirety. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, theme 1.)
- D.** The open cadence that concludes theme 1 thrusts us directly into the modulating bridge, which itself divides into four parts.
1. In part 1, the second violin and the viola play the opening of theme 1 under a brilliantly trilling first violin. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge, part 1.)
  2. In part 2 of the modulating bridge, the skittering first violin heard back in phrase “b” of theme 1 takes the lead, as the harmony begins to modulate (that is, change key) beneath it. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge, part 2.)
  3. Part 3 of the modulating bridge features a series of *syncopations*, that is, accented beats where we don’t expect to hear accented beats. The syncopated pitches, D–C, are of great significance, which we’ll examine later in the lecture. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge, part 3.)
  4. The fourth part of the modulating bridge sees a series of trilling motives bounce from the first violin, down to the second violin, the viola, then to the ‘cello, and then back up through the viola, second violin, and the first violin, at which point, the music arrives on a closed cadence—a resolution—in the new key of F major. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge, part 4.)
  5. Let’s hear the modulating bridge in its entirety. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge.)
- E.** Theme 2 is spun almost entirely out of the trilling motive that emerged during the modulating bridge. Theme 2 features three component phrases: a, a<sup>1</sup>, and a closing phrase “b,” which consists

of repeating and extending the last measures of phrase “a<sup>1</sup>.” We hear theme 2 in its entirety. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, theme 2.)

- F. Having stated theme 2, it’s time for Mozart to wrap up the exposition. The closing, or *cadence*, material that follows consists of two parts. In part 1, we hear phrase “b” of theme 1 bounced back and forth between the instruments in a process called *imitation*, and in part 2, a series of *arpeggios* in the first violin leads to a closed cadence that concludes the exposition. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, cadence material.)
- G. Up to this point in our examination of this sonata form movement, we’ve observed how Mozart articulates the formal structure of the exposition; in other words, we’ve observed his craft. We now turn to Mozart’s art and some of the details of this exposition.
- H. Mozart was often accused of having so rich a melodic fancy that he squandered his themes the way a wealthy person might waste his money. This criticism might have been occasionally true of some of Mozart’s early music, but it is certainly not true of his mature music, in which his innate talent for development and motivic metamorphosis was an equal partner to his gifts as a melodist.
1. When we first hear the opening of theme 1 in phrase “a,” it is expressed as an *arpeggio*—that is, a melody that outlines a chord, in this case, a descending Bb major chord. (**Musical illustration at the piano.**)
  2. When we next hear that portion of the theme, in phrase “a<sup>1</sup>,” Mozart elaborates it ever so slightly, adding what we call an *upper neighbor* and, thus, creating an ornament called an *inverted mordent*. (**Musical illustration at the piano.**)
  3. Phrase “b” slows down the inverted mordent, turns it into part of the “tune,” then extends it by turning it into a brief trill. (**Musical illustration at the piano.**) As theme 1 unfolds, the melodic device we call *trill*—a fast, back-and-forth alternation of two adjacent pitches—evolves as we listen.
  4. The modulating bridge begins with an extended trill, 4 ½ measures long, in the first violin, heard above the original, arpeggiated version of theme 1, in effect, superimposing Great-Grandmother (the original theme) and Great-

- Granddaughter (the extended trill, three generations removed from the original theme)! (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge, part 1.)
5. In part 3 of the modulating bridge, Mozart syncopates a series of pitches, in effect, holding them up in high relief. (**Musical illustration at the piano.**) These accented/syncopated pitches, when taken alone, describe a series of alternating C’s and D’s. (**Musical illustration at the piano.**)
  6. In part 4 of the modulating bridge, Mozart, using a technique called *diminution*, compresses these five pitches into a trill-like motive. (**Musical illustration at the piano.**) He then more-or-less repeats this motive 14 times! (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, modulating bridge, part 4.)
  7. Mozart’s modulating bridge is not just about “bridging” themes 1 and 2 and “modulating” (changing key between the two themes), but it is also about deconstructing and reconstructing the trill element of the exposition and reconstruing it into a five-note motive. (**Musical illustration at the piano.**)
  8. As a capstone, when theme 2 is finally heard, its essential melodic substance is this same five-note motive that developed during the modulating bridge and grew out of the opening of theme 1! (**Musical illustration at the piano.** **Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, theme 2.)
- I. This is what defines good music composition—connecting and metamorphosing musical ideas so that they progress in a way that makes sense, with the rhetorical flow of a good story.
1. Further, I would suggest that the true art of music composition lies not in inventing pretty tunes but in varying, developing, and connecting thematic ideas.
  2. Finally, the mature Mozart was not “profligate” with his thematic ideas, as so many of his contemporaries thought. Rather, his compositional craft was so advanced, his art so subtle, his melodic sensibilities so refined that unless one actually sat down with a score of his and studied the music (as Haydn did), it was easy to miss those developmental and

transformational aspects that imbue it with such extraordinary unity.

3. As we listen to the exposition in its entirety, we might ponder the suggestion that there is hardly a section of music by the mature Mozart that we couldn't dissect in the same way as we have this one and, in doing so, discover other compositional gems. (**Musical selection:** String Quartet in Bb Major, K. 458 ["Hunt"], movement 1, exposition.)

### III. We now turn to the development section.

- A. In Lecture One, we observed that the only generalizations that could be made regarding development sections were that they are built from musical materials first heard in the exposition and that they exhibit harmonic instability—almost constant modulation. Of course, in part 1 of Mozart's development section, he introduces an entirely new theme in the key of F major, with no modulation at all.
  1. Let's begin by listening to part 1 of the development section, a rustic, almost folk-like tune that grows directly out of the arpeggiated cadence material that preceded it. (**Musical selection:** String Quartet in Bb Major, K. 458 ["Hunt"], movement 1, development, part 1.)
  2. Why did Mozart introduce this new tune at the beginning of the development section? As we observed, theme 2 is, in essence, a product of the trill motives that grew out of theme 1. As a technician, Mozart was probably happy with his developmental handiwork in the exposition, but as a melodist, he was perhaps a bit less satisfied, feeling that theme 2 was more a construction than an inspiration. Thus, building on the arpeggiated part 2 of the cadence material, he let his fancy take flight at the beginning of the development section and, in doing so, created a melody that is the truly contrasting theme 2 he otherwise never had.
- B. Following the surprise appearance of the new theme, the development section gets down to business. The remaining two parts of the development are built entirely on some version of the trilling motive that characterized theme 2 in the exposition.
  1. Part 2 of the development begins with a sudden and unexpected shift from F major to F minor, and part 3 sees an

increase in the rate of harmonic change, as the trilling motive bounces back and forth between the strings until it is heard in all four parts simultaneously. After this, the texture thins and the music quiets and settles on an open cadence in anticipation of the coming recapitulation.

2. Let's hear the development section from the F-minor beginning of part 2 through to the open cadence and pause that immediately precede the recapitulation. (**Musical selection:** String Quartet in Bb Major, K. 458 ["Hunt"], movement 1, development, parts 2–4.)

IV. With the close of that open cadence, the recapitulation begins.

- A. Theme 1 is heard much as it was in the exposition; however, the modulating bridge has been significantly altered. Despite the fact that it still moves through any number of different keys, here in the recapitulation, it ends exactly where it began, in the home key of Bb major, the key of theme 1. Theme 2 and the subsequent cadence material follow, now heard in the home key of Bb major. Let's hear the entire recapitulation, then we'll discuss this issue of *key*. (**Musical selection:** String Quartet in Bb Major, K. 458 ["Hunt"], movement 1, recapitulation.)
- B. No single musical issue is more important and more difficult to demonstrate to the untrained ear than the issue of key. *Key* refers to tonal gravity, that is, the "main" pitch, the tonal center or tonic, in any given section of music. Mozart used the tonal system the way we use the alphabet—as the basic building blocks of his musical language.
  1. We can consider the tonal system a metaphor. At its essence, it is about complementary opposites, polar extremes that balance each other and frame our existence: rise and fall, war and peace, tension and release, and so on. At the heart of the tonal system are two pitches and the harmonies—or *chords*—built atop those pitches. In any given key, one of those pitches and harmonies represents rest, and the other represents tension.
  2. If we say that we are in the "key of C," it means that we perceive the pitch C as the tonal center—the tonic pitch—and the chord built atop the pitch C as the tonic chord. (**Musical illustration at the piano:** tonic C chord.)

3. In the key of C, the pitch C and the chord built above it represent rest, release, and repose. The so-called *pitch and chord of tension*—the polar opposite—is the pitch and harmony that lies a perfect fifth above a given tonic note; in the key of C, that would be a G. (**Musical illustration at the piano:** G7 chord.)
4. In the key of C, the pitch G is called the *dominant pitch*, and the chord built on a G, the *dominant chord*, is the *chord of tension*. It is a dissonance, and it seeks release and repose by resolving to the tonic, in this case, to a C chord. (**Musical illustration at the piano:** G7–C major.)
5. To reiterate, the tonic chord represents rest, and the dominant chord represents tension. Obviously, there is more to the tonal harmonic system than just rest and tension, although at its most basic level, that is, indeed, the chief characteristic of the system. (**Musical illustration at the piano:** I–V7–I.)
6. We can easily expand the length of that phrase—that harmonic progression— by inserting other chords between the tonic and dominant chords; these are called *sub-* or *pre-dominant chords*. (**Musical illustration at the piano:** I–V7–I can become I–I6–IV–V7–I, which can be expanded into I–I6–IV–#II6/5–I6/4–V7–bVI–bII6–bVI4/2–I6/4–V7–I, and so forth.)
7. These progressions all represent departure and return—movement away from rest, toward tension, and finally, back to release and resolution. The examples played previously all represent local departure and return, that is, they remained in the key of C. It is possible to effect a much grander departure (and, ultimately, return) from not just the chord that represents rest—the tonic C chord—but from the key of C entirely. This process is called *modulation*, as in a modulating bridge, where the harmony transits to a new key by creating a new tonic chord entirely. In the following example, we transit from the key of C to the key of A minor. (**Musical illustration at the piano:** I–I6–IV–#II6/5–I6/4–III6/5/#–VI: V6/5–I–V–V7– I.)
8. Should the untrained listener expect to consciously follow the sorts of key changes that go on in a movement of tonal music? Of course not. We're interested in the cumulative effect, and the cumulative effect of modulation during the course of a

movement of music is one of large-scale departure and return, which we sense quite powerfully, whether we're consciously aware of it or not.

9. Without modulation—large-scale harmonic departure and return—music would seem frozen and immobile; with modulation, properly used, a movement will soar through harmonic space, its propulsion supplied by a subtle and constant use of local and large-scale harmonic departure and return.
- C. We must tackle one more harmonic topic before we can move on to the remainder of the first movement of “The Hunt.”
1. When a musical phrase ends on the tonic chord, we say that we have encountered a *closed cadence*. A *cadence* is a musical punctuation mark, and a *closed cadence*—with its palpable sense of rest and resolution—is the musical equivalent to a period in written language. (**Musical illustration at the piano:** I–I6–IV–V7–I.)
  2. Conversely, an open cadence is one that gets hung up on the dominant chord, the chord of tension. Like a comma in the middle of a sentence, an open cadence creates tension that forces the music to continue in search of eventual resolution. (Musical illustrations at the piano: I–I6–IV–#II6/5–I6/4–V7 [tension], I–I6–IV–#II6/5–I6/4–V7–I [resolution].)
  3. One more cadence that we will encounter in this course is the deceptive cadence. With this cadence, we resolve from the chord of tension, but not to the tonic, not to where we expect to go. Let's hear an open cadence, followed by a closed cadence, followed by a deceptive cadence. Musical illustration at the piano.
- D. The recapitulation of the first movement of “The Hunt” Quartet concluded with a closed cadence in the home key of Bb major. Immediately following that closed cadence is an extended coda that takes us to an entirely new musical place on our way to the end of the movement.
1. Part 1 of the coda begins with a shocking and entirely unexpected dissonance—something called a *D diminished seventh chord*—that freezes the music in its tracks. We listen from the conclusion of the recapitulation: part 2 of the cadence material, the closed cadence in Bb major, and part 1

- of the coda. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, recapitulation conclusion, and coda opening.)
2. Parts 2 and 3 of the coda are a series of imitative phrases based on the opening “hunting horn” element of theme 1; note the sustained pitch, or *pedal tone*, in the ‘cello in part 2. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, coda, parts 2 and 3.)
  3. Part 4 of the coda offers a lengthy exploration of theme 2, in particular the trilling motive, and part 5 makes one last reference to the opening of theme 1 before the movement concludes. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 1, coda, parts 4 and 5.)
- E. While all of this is still relatively fresh in your mind, listen to this first movement through, from beginning to end. Remember that the exposition is meant to be repeated. Sometimes, the development and recapitulation will also be repeated before moving on to the coda and the conclusion of the movement, although this is not true of the Alexander String Quartet’s recording of the piece.

## Lecture Three

### “The Hunt,” Part 2

**Scope:** Mozart’s “Hunt” Quartet, K. 458 is an example of the Viennese Classical style at its zenith. Our in-depth analysis of its structure will reveal the workings of sonata form, the most important musical structural innovation of the Classical era. Three of this quartet’s four movements are in sonata form. A study of this work will also serve to introduce some essential musical concepts and constructs regarding tonal harmony and will afford us an opportunity to observe the sort of compositional details that set Mozart’s music apart from that of his contemporaries. This work’s second movement is a minuet and trio; its third movement is in modified sonata form, while the fourth and final movement is a full-blown sonata form and, like the first movement, a masterpiece of motivic integration.

### Outline

- I. We return to the in-depth examination of Mozart’s String Quartet in Bb major, K. 458, subtitled “The Hunt.” We began the course with this analysis for a number of reasons.
  - A. First, this piece serves as an example of the Viennese Classical style at its zenith. Second, we are using “The Hunt” Quartet to study sonata form, the most important musical structural innovation of the Classical era; three of the four movements of the quartet are written in sonata form. Finally, we’re using this examination of the “Hunt” to introduce some essential musical concepts and constructs regarding tonal harmony and to observe the sorts of compositional details that set Mozart’s music apart from that of his contemporaries.
  - B. Having created a conceptual and analytic vocabulary at the beginning of this course, we will be prepared to discuss Mozart’s chamber music in greater analytical detail in subsequent lectures.
- II. We turn now to the second movement of “The Hunt” Quartet, the minuet and trio.
  - A. As we discussed in Lecture One, a minuet and trio form movement is a three-part construct. This construct consists of a large-scale A–B–A form, in which a minuet is stated (A); followed by a second,

contrasting minuet, called the *trio* (B); followed by a return to the original minuet (A), a final section often referred to as the *da capo*, that is, “the back to the ‘cap,’ or top.”

1. A minuet is a moderately paced, three-step dance, and even though the minuet movements we encounter in Classical-era symphonies and string quartets were not meant to be danced to, these minuets retained certain elements of the formulaic phrase structure and repetitions of the courtly dances of the Baroque era.
  2. In composing minuet movements, the challenge for Classical-era composers was to maintain the large-scale structure and spirit of the “minuet” while, at the same time, do something new with it, an almost impossible task given the rigidity of the genre.
  3. Mozart and Haydn were among the few composers capable of overcoming the limitations and rituals of the “minuet” and writing original music in the form; Beethoven, half a generation later, did away with it entirely.
- B.** Typical of almost every Classical-era minuet, the opening minuet of Mozart’s “Hunt” Quartet has an internal phrase structure of:  $||: a :||: b a^1 :||$ . We will listen to the entire minuet all the way through before we begin our analysis. (**Musical selection:** String Quartet in Bb Major, K. 458 [“Hunt”], movement 2, minuet 1.)
- C.** The opening minuet theme features the same sort of trilling motive that characterized theme 1, phrase “b” in the first movement. (**Musical illustration at the piano:** Movement 1, theme 1, phrase “b” compared with movement 2, opening minuet theme, trilling motive.)
- D.** Immediately after this opening, a strange and wonderful passage is heard, in which a series of *syncopations*—unexpected accents, here, on the third and last beats of three consecutive measures—imbues this dance with a “gimpy” character and has the effect of temporarily shifting the downbeat. First, we listen to this second part of phrase “a” of the opening minuet. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 2, minuet 1, phrase “a,” second part.)
1. Again, these syncopations have the effect of shifting the downbeat during the course of this phrase. In a typical minuet, an 8-measure phrase like this one would be evenly divided

into two groups of 4 measures, with each measure clearly defined by triple meter, the meter of a minuet. We would count those two 4-measure phrases this way:

|| 1-2-3 | 2-2-3 | 3-2-3 | 4-2-3 || 1-2-3 | 2-2-3 | 3-2-3 | 4-2-3 ||

2. Mozart's phrases, however, are not even; the opening phrase is  $2\frac{2}{3}$  measures long and the second phrase is  $5\frac{1}{3}$  measures long, and because of the syncopations, the meter seems to shift with almost Stravinsky-like asymmetry.

(**Musical illustration at the piano:** minuet phrase "a":

|| 1-2-3 | 1-2-3 | 1-2 || 1-2-3 | 1-2-3 | 1-2-3-4 | 1-2-3 | 1-2-3 ||

**Musical selection:** String Quartet in Bb major, K. 458 ["Hunt"], movement 2, minuet 1, "a.")

3. The second half of this opening minuet—||: b a<sup>1</sup> :||—opens with a slightly contrasting episode that begins in G minor and modulates back to the home key of Bb major in time for phrase "a<sup>1</sup>," the reprise of the opening, syncopated phrase. Let's hear phrases "b" and "a<sup>1</sup>" one time straight through, with the understanding that in performance, they would be immediately repeated. (**Musical selection:** String Quartet in Bb major, K. 458, movement 2, minuet 1, "b" + "a<sup>1</sup>.")
- E. The trio—the second, contrasting minuet—opens with a charming, rustic, frankly Haydn-like theme with an accordion-like accompaniment in the second violin and viola. The theme features a trill, and like the opening phrase of the minuet theme, the trio theme's trill falls on the second beat of the measure. Let's hear the opening phrase—phrase "d"—of the trio and its immediate repetition. (**Musical selection:** String Quartet in Bb major, K. 458 ["Hunt"], movement 2, trio, ||: d :||.)
- F. We will not listen to the remainder of the trio or the da capo—the return to the original minuet—that follows. Be aware that in performance, the da capo is played without the internal repetitions heard the first time around.
- G. This is an altogether wonderful minuet and trio movement, with enough odd phrases and melodic and rhythmic twists and turns to mark it as truly original, yet it is still recognizably a minuet and trio. The trills that mark both the minuet and trio themes relate it directly back to the first movement, giving these otherwise very different movements a sense of rightness and continuity.

- III. The third movement of the “Hunt” Quartet is composed as an extended “aria” for the first violin, and it is the only *adagio*—that is, the only genuine slow movement—in any of the six quartets Mozart dedicated to Haydn.
- A. Structurally, it is a truncated sonata form movement, as it has only the briefest of modulating bridges and no development section at all. As a result, the movement is almost entirely thematic in its musical substance and dramatically “static,” lacking the sort of transitional and developmental material that would otherwise imbue it with dramatic momentum.
  - B. Theme 1 is in two parts. Part 1—phrase “a”—is a melody of extraordinary delicacy and rhythmic flexibility; the theme seems to unfold, covering more and more registral space as it does. We listen to the opening part of theme 1, in Eb major. (**Musical selection:** String Quartet in Bb major, K. 458, movement 3, theme 1, phrase “a.”)
  - C. A rising first violin redirects the harmony, and the second half of theme 1 begins in C minor. The first violin, moderately high in its range, plays a sinuous and intensely passionate phrase. This leads to a brief dialogue between the first violin and the ‘cello, which redirects the harmony once again and brings the theme to its conclusion. The conclusion of this dialogue might be called the modulating bridge, but it is so brief that it’s just as easy to hear it as part of the theme itself. We listen to theme 1, phrases “b” and “b<sup>1</sup>.” (**Musical selection:** String Quartet in Bb major, K. 458, movement 3, theme 1, phrases “b” + “b<sup>1</sup>.”)
  - D. Quietly throbbing repeated notes in the second violin, viola, and ‘cello follow immediately, grounding and solidifying both the rhythm and the harmony and paving the way for a sweet, sighing, somewhat melancholy theme 2, heard initially in the first violin, then in the ‘cello, over the throbbing accompaniment in the new key of Bb major.
    - 1. Just as the theme seems to be drawing to its conclusion, Mozart delivers a deceptive cadence, which forces the theme to continue until the anticipated closed cadence finally occurs.
    - 2. A *deceptive*, or *false*, *cadence* is one in which the *chord of tension*—the dominant chord—resolves, but not to the tonic, not to a state of rest. A deceptive cadence is the equivalent of

a colon or semicolon in written language; it provides more of a pause than a comma, but it is not, in itself, perceived as an ending.

3. We hear theme 2 in its entirety. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 3, theme 2.)

E. The cadence material consists of a gentle bit of theme that combines elements of both themes 1 and 2. However, unlike most such closing segments, this cadence material here does not end on a closed cadence in the new, contrasting key—in this case, Bb major—rather, it modulates back toward the tonic key of Eb major and ends on an open cadence. (**Musical selection:** String Quartet in Bb major, K. 458, movement 3, cadence material.)

1. The reason the cadence material modulates back to the home key of Eb major and ends on an open cadence is that there is no development section in this truncated sonata form movement. Instead, we head directly to the recapitulation, beginning with theme 1 in the home key of Eb major. As such, the cadence material at the end of the exposition has the rather odd dual role of having to bring the exposition to its conclusion even as it transits back to the opening of the recapitulation.
2. Like any sonata form recapitulation, this one sees theme 2 in the home key, the key of theme 1; in this movement, Eb major. Let’s listen to the recapitulation and the brief but sublime coda. Be aware of the stasis we spoke about earlier: Lacking strong thematic contrast and transitional music, this recapitulation—like the exposition before it—takes on an ethereal character; this is music that seems to float above the tensions, conflicts, and stresses of ordinary existence, conjuring up a sort of “dreamscape.” (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 3, recapitulation and coda.)

IV. The last movement is a full-blown sonata form finale, a triumph of formal clarity and balance. Even more than that, it is, like the first movement, a masterpiece of motivic integration.

- A. As we listen, we should gain an appreciation for the tremendous rhythmic energy and momentum of the movement and observe that the brilliant and genuinely popular-sounding themes of this

movement are designed to do the most amazing contrapuntal gymnastics when they are combined and overlapped.

- B. Theme 1 begins with a bouncing, energized tune in the first violin, first heard quietly, then loudly. A second thematic phrase is characterized by a dialogue between low and high strings, which merges seamlessly into the modulating bridge. We listen to theme 1 and the modulating bridge in their entirety. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, theme 1 and modulating bridge.)
- C. Theme 2 is another gracious, bouncing tune that grows directly out of motives first presented in theme 1. We listen to a solo first violin as it paves the way for theme 2, the opening phrase of which features an alternation between lower strings and a playfully ascending first violin. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, theme 2.)
- D. An engaging cadence theme—a third theme, one that will be associated with section endings—emerges in the first violin, followed by a brisk and powerful closing passage that leads to a closed cadence and a pause. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, cadence material.)
- E. But the exposition is not yet over. Mozart adds a brief tag line, called a *codetta*, just before beginning the development section. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, codetta.)
- F. At this point, the exposition is over, and in most performances, it is repeated, but we will move on to the development section, in which Mozart’s compositional virtuosity goes on full display. Having introduced these three brilliant, upbeat, popular, and interrelated themes, he now shows us that they are not just “pretty tunes” but themes capable of the most extraordinary polyphonic manipulation!
  - 1. Part 1 of the development section is brief but effective. Mozart cleanses the listener’s harmonic palate before embarking on the polyphonic tour-de-force that is to be his development section proper. He repeats a bit of the previous cadence material, which had ended so convincingly and joyfully in F major at the end of the exposition, in the dark key of F minor. (**Musical selection:** String Quartet in Bb

- major, K. 458 [“Hunt”], movement 4, codetta and development, part 1.)
2. That little bit of F minor is all Mozart requires to disrupt the sense of harmonic rest that marked the end of the exposition. Part 2 of the development section is a *fugato*, that is, a piece of music that sounds like the beginning of a fugue, without actually becoming a full-fledged fugue. Mozart’s fugato is based on the opening measures of theme 1. It starts quietly but rather quickly builds to a widely spaced climax. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, development, part 2.)
  3. Parts 3 and 4 of the development section blend together seamlessly. In part 3, the texture thins and the music quiets as repeated notes in the ‘cello and viola introduce yet another imitative passage based on the opening of theme 1. Effortlessly, the music modulates back toward the home key of Bb major.
  4. The imitative polyphony based on the opening of theme 1 continues unabated into part 4, but now over a repeated pitch—a *pedal tone* in the ‘cello. The pedal tone is an F, the dominant pitch of the home key of Bb, and we feel in its repetitions a degree of tension that will only be satisfied with the resolution to the tonic Bb at the beginning of the recapitulation.
  5. The development section ends with a series of “rocking motives” that spell out the dominant chord—the chord of tension of Bb major. Let’s listen from the beginning of part 3 of the development, through part 4 with its pedal F in the ‘cello, through the rocking motives, and finally, through the beginning of theme 1 at the onset of the recapitulation. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, development, parts 3 and 4, and recapitulation, theme 1, beginning.)
- G. The recapitulation continues, as we expect it to, with theme 2 and the subsequent cadence theme and cadence material now in the home key of Bb major. The brief codetta with which Mozart concluded the exposition now becomes a full-fledged coda.
1. Near the end of the cadence material during the recapitulation, a brisk and powerful passage immediately precedes the coda.

Note while listening that the passage divides itself into two halves: the first half is loud, and the second half is soft.

(**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, recapitulation, cadential passage.)

2. This passage is longer than the version we heard in the exposition, and that makes sense. Here, as the end of the movement approaches, Mozart wants to extend the cadential material as he moves toward the conclusion of the movement. But we also hear something familiar in the second violin part during the quiet second half of this passage—the trilling motive that Mozart had so carefully developed during the exposition of the first movement, a motive that became the essential musical element of theme 2 in the first movement. (Musical illustration at the piano.)
3. Mozart’s placement of this trilling motive in the “background”—in the second violin—as the quartet draws to its conclusion is a wonderful and subtle reference to a melodic idea that characterized so much of the first movement. (Musical selection: String Quartet in Bb major, K. 458 [“Hunt”], movement 4, recapitulation, cadential passage.)
4. The quartet ends with a gently rocking motive that descends through the pitches of a Bb major chord. (**Musical selection:** String Quartet in Bb major, K. 458, movement 4, coda conclusion.)
5. This seemingly innocuous melodic idea unites two of the most important thematic ideas of the first movement and acts as a perfect reference and conclusion for the quartet.
6. This rocking motive is an expanded version of the trill motive we were just discussing. Instead of alternating between pitches next to each other, the rocking motive alternates between pitches two notes apart and instead of being written in faster sixteenth notes, the rocking motive is written in slower eighth notes. (**Musical illustration at the piano.**)
7. As the movement ends, these rocking motives outline a descending Bb major chord, just as the hunting-horn-opening of theme 1 did at the beginning of the first movement! (**Musical illustration at the piano.**)
8. Thus, Mozart concludes the fourth and final movement of the quartet by offering us a hybrid of the first two themes of the

first movement—a synthesis of the descending hunting horn element of theme 1 and the trill motive of theme 2.

- H.** We close with the recapitulation and coda of the fourth movement of the “Hunt” Quartet in their entirety. (**Musical selection:** String Quartet in Bb major, K. 458 [“Hunt”], movement 4, recapitulation and coda.)

## Lecture Four

### The Flute Quartet in D Major

**Scope:** In Vienna in the late 18<sup>th</sup> century, chamber music was avidly cultivated and consumed. It is, therefore, no coincidence that Mozart composed the bulk of his chamber music after he moved permanently to Vienna in May of 1781. In December of that year, Mozart met Joseph Haydn, and was introduced to Haydn's String Quartets, op. 33, which became a model and an inspiration for much of Mozart's subsequent chamber music. In this lecture and the next, we will take a look at Mozart's life before he settled in Vienna and examine Mozart's three-movement Flute Quartet in D Major, K. 285 of 1777. Its second movement features a flute solo that the great musicologist Alfred Einstein described as "perhaps the most beautiful accompanied solo ever written for the flute." And this by a composer—Mozart himself—who professed to hate the instrument!

### Outline

- I. Mozart composed the bulk of his chamber music after he moved permanently to Vienna in May of 1781. This can be attributed to two factors, one of them artistic and the other, economic.
  - A. Sometime in December of 1781, Mozart met Joseph Haydn, and soon after that meeting, Mozart had the opportunity to read through a set of newly composed string quartets that would be published as Haydn's Opus 33. As an artist, Mozart was completely overwhelmed by Haydn's Op. 33 quartets, with their incredible formal balance; their extraordinary motivic development; and their part writing, with each instrument playing an essential thematic role and none relegated to a purely accompanimental role.
  - B. Following his move to Vienna in 1781, Mozart quickly became aware that chamber music was cultivated and consumed in Vienna to an astonishing degree. Chamber music was performed at court, but it was also performed in the private homes of both the aristocracy and the middle class. The publication of new works by such composers as Haydn and von Dittersdorf was greatly anticipated, and the Viennese publishing houses had trouble keeping up with the demand. This "chamber music mania" was

potentially money in the bank for a composer who could write as quickly as Mozart.

C. Before we explore Mozart's "Viennese" chamber music, we should cover some important biographical and musical background issues. We will trace Mozart's path to Vienna, including his break with his father, with his home city of Salzburg, and with the archbishop who ran the city of Salzburg. In breaking what he considered these "bonds of servitude," Mozart liberated himself both spiritually and artistically.

II. On May 10, 1781, Wolfgang Mozart, 25 years old, was enraged. He felt himself a victim, abused by his ungrateful home city of Salzburg and the archbishop who ran the city. He was about to take a step that would cause many around him to question his sanity; he had written a petition resigning from the service of his aristocratic employer. We listen to some chamber music appropriate to Mozart's mood at the time, the recapitulation and coda of the second movement of his Sonata for Violin and Piano No. 11 in G Major, K. 379. It's not impossible that this dark music was conceptualized during this stormy period in his career. (**Musical selection:** Violin Sonata No. 11 in G Major, K. 379, movement 2, recapitulation.)

A. The story of how Mozart got to his breaking point begins with his father, Leopold, himself an angry, frustrated, and paranoid man of no small musical talent who ended up in the employ of the city and archbishop of Salzburg.

1. On November 21, 1747, at the age of 28, Leopold Mozart married Anna Maria Pertl. Only two of their seven children survived their infancy. The first was Maria Anna Walburga Ignatia, known as Marianne and nicknamed Nannerl; she was born on July 30 or 31, 1751. Their second child, born more than four years later on January 27, 1756, was a boy named Johannes Christian Wolfgang Gottlieb.

2. Both Nannerl and Wolfgang were precociously talented, but soon enough, the boy exhibited a musical precocity the likes of which no one had ever seen before. It didn't take long for Leopold to become convinced that his son would bring him wealth, fame, and a measure of revenge for his own professional failures and humiliations.

3. On the surface, the young Mozart seemed like a happy child. He loved playing the part of virtuoso-magician-prodigy; he adored the attention and adulation it brought him. He was a born showman, and he was aware of the power he held over his audiences. Although he wasn't conscious of it as a child, he held even greater power over his family. By the age of 8, Wolfgang Mozart had become the main source of status and income for his family.
- B.** By 1777, when he was 21, Mozart desperately wanted to escape from his hometown of Salzburg, where he was employed as a court musician.
1. He claimed he was underpaid for his services as a violinist in the court orchestra, underpaid for the music he composed for the court, unable to take lucrative jobs because of restrictions placed on his travel, and treated with a lack of respect by the authorities. Of course, he also desperately wanted to escape from his father and the responsibility his family had placed on his shoulders.
  2. He resigned his position as concertmaster at Salzburg and announced that he was going to seek work elsewhere. A family expedition was organized, but to his dismay, Leopold was forbidden by the archbishop of Salzburg to leave his post and once again travel around Europe with his son.
- C.** On the morning of September 23, 1777, Mozart and his mother left Salzburg; the goal of their trip was to find a job commensurate with Mozart's talents—the vaunted position of *kapellmeister*, or master of music—at some important city or musical center. The junket, which lasted 18 months, took Mozart to Munich, Mannheim, and Paris.
1. The first important stop was Munich, where Mozart offered his services to the court. The elector himself, Joseph Maximilian III, told Mozart that he had no open positions. He believed that “the boy” was too young to be given a major post. It was suggested to Mozart that he stay in Munich, where he could seek a commission from the opera house and gather patrons from the local aristocracy. Mozart loved the idea, but his father rejected it out of hand.
  2. Mozart and his mother moved on to Mannheim, the seat of the elector of the Rhine palatinate and one of the most famous

musical centers in Europe. The Elector Karl Theodor—who, three years later, would hire Mozart to write the opera *Idomeneo*—chose not to offer Mozart a position in Mannheim, most likely for the same reason that Mozart wasn't offered a job in Munich.

3. Both Mozart and his mother perceived the problem of his youth. They decided to stay on in Mannheim for the winter, and Mozart took on a number of students, found a place for himself and his mother to live, and began work on a set of sonatas for violin and keyboard. These were published in 1778 and dedicated to the Elector Karl Theodor's wife, the Electress Marie Elisabeth.
- D. From a monetary point of view, the most important compositional project Mozart engaged in while at Mannheim was a 200-florin commission from an amateur flute player for a series of flute concerti and flute quartets.
1. The first of the series, scored for flute, violin, viola, and 'cello, is a delightful work, known today as the Flute Quartet No. 1 in D Major, K. 285. It remains the only of Mozart's flute quartets to enter the international chamber music repertoire.
  2. The Flute Quartet in D Major is cast in three movements. The first movement *allegro* is in sonata form; the second movement *andante* is an extended aria for the flute; and the third and final movement, marked *allegro*, is a rondo.
  3. The exposition of movement 1 features three wonderful themes, all played primarily by the flute. Be aware that this is not music of high thematic contrast, but music meant to please through its charm and grace. Theme 2 appears 46 seconds into our excerpt, and theme 3—a cadence theme—appears at 1 minute, 19 seconds in. Note that in our recording, we hear period instruments, most notably, a transverse flute made of wood. (**Musical selection:** Flute Quartet in D Major, K. 285, movement 1, exposition.)
  4. The second movement is a bittersweet, melancholy, haunting *andante* in B minor. We hear the movement in its entirety. Note that it ends on an open cadence, which powers the music directly into the third and final movement. (**Musical selection:** Flute Quartet in D Major, K. 285, movement 2.)

5. The third movement is a brilliant rondo, its large-scale form A– (the rondo theme) B–A–C–A, plus a brief coda. Let us first hear the rondo theme, which has a small-scale, internal phrase structure of ||: a :||: b a :||. (**Musical selection:** Flute Quartet in D Major, K. 285, movement 3, rondo theme.)
    - a. The first contrasting episode consists of a series of wonderful tunes and transitional passages. The music is not unlike a brilliant, flowering garden, filled with color and shape! We hear the first contrasting episode and the subsequent return to a slightly foreshortened rondo theme. (**Musical selection:** Flute Quartet in D Major, K. 285, movement 3, contrasting episode 1 and rondo theme return.)
    - b. The second contrasting episode is a bit more restrained than the first; it is followed by an extended version of the rondo theme, then the coda, during which the opening of the rondo theme returns once more before the movement, and the quartet, comes to its conclusion. We hear the remainder of the movement: the second contrasting episode, C, followed by an extended version of the rondo theme and the coda. (**Musical selection:** Flute Quartet in D Major, K. 285, movement 3, contrasting episode 2, and conclusion of the movement.)
  6. Mozart never finished the commission for the flute concerti and quartets, partly because he hated the flute and partly because he claimed to be extremely busy in Mannheim.
- E.** One of the occupations that kept Mozart busy was his courtship of a beautiful and talented 16-year-old soprano named Aloysia Weber, daughter of a Mannheim musician named Fridolin Weber. Mozart wrote his father to inform him that he would be staying in Mannheim with Aloysia and that her father would help him find work. Leopold was enraged, fearing that he would be denied his share of his son's income if Wolfgang married. He immediately sent Mozart and his mother to Paris.
- F.** Chastised and humiliated, Mozart did what he was told to do. If it had been left up to him, he would almost certainly have stayed in Mannheim, where he had planted the seeds of a successful career and a romantic relationship. But Leopold's plans for his son lay elsewhere; if Wolfgang was to remain the principal breadwinner

for the Mozart family, then a freelance career in Mannheim was out of the question!

- III.** On March 23, 1778, Mozart and his mother arrived in Paris. Already angry for being forced to leave Mannheim, Mozart was not inclined to either like Paris or to do what he was told to do while there.
- A.** In letter after letter, an increasingly desperate Leopold Mozart begged his son to do whatever was necessary to secure a position in the French capital. Unfortunately, Mozart proved himself incapable—or, perhaps, unwilling—to indulge in the sort of intrigue and politesse that success in Paris demanded. He came to be viewed as a talented but all-too-young composer, and he himself had no love for Paris or the French.
- B.** On July 3, 1778, after a three-week illness, Mozart’s mother died in their Paris apartment. Although it is cruel to suggest that Leopold saw his wife’s death as an opportunity to cow his son back into submission, that is, indeed, what happened. Following Anna Maria’s death, Leopold wanted his son back home, where he could “protect” him and reestablish a “proper” father-son relationship. Mozart did not want to stay in Paris, but neither did he want to return to Salzburg. Sadly, the 22-year-old Mozart was helpless against his father’s will.
- C.** On the way back to Salzburg, Mozart stopped at Mannheim, where he proposed to Aloysia Weber. She turned him down, whereupon he sat down at a piano and sang to her a little ditty entitled “*Leck mir das Mensch im Arsch, das mich nicht will*,” (“The one who doesn’t want me can lick my ass”).
- IV.** Mozart arrived back in Salzburg on January 15, 1779, to work for Prince-Archbishop Count Hieronymus von Colloredo, the de facto “king” of Salzburg and the essential patron of Salzburg’s arts.
- A.** Born in Vienna in 1732, von Colloredo was educated in Rome and considered himself an enlightened man. Unfortunately, Archbishop-Prince von Colloredo also prided himself on his natural frugality and his puritanical attitude toward luxuries that he deemed “superfluous.” Among those “superfluous” luxuries were a decent court orchestra, an operating opera house and theater (both of which he shut down), and leaves of absence granted to salaried employees of the court.

- B.** It's hard to say whom or what Mozart disliked more—Archbishop von Colloredo or the provincialism of the city and citizens of Salzburg itself. He was appointed court organist and “concert master” of what remained of the Salzburg orchestra; he gave keyboard lessons to aristocratic children; he spent time with his friends; and all the while, he seethed with resentment. He wanted to compose, and he despaired that his time and talent were being wasted. And indeed they were, but not for long.

## Lecture Five

### Vienna

**Scope:** In the late summer of 1780 Mozart received a commission from the Elector Karl Theodor to write an opera to be premiered in Munich, in January, 1781. Mozart succeeded in obtaining a leave of absence from his employer, Archbishop Hieronymus von Colloredo of Salzburg and left for Munich, where he was treated like a local celebrity. The opera, *Idomeneo*, turned out to be a great success too, but the unappreciative archbishop continued to treat Mozart as little more than a servant. This ultimately led Mozart to take the historic step of publicly quarrelling with the archbishop, and, finally, being literally booted out of his employ. Mozart settled in Vienna and plunged quickly into the musical life of the city as a composer and performer. His first big compositional splash came with the “Auernhammer” Sonatas for Violin and Piano, published in December, 1781. We will study the Sonata, K. 380 as an example of these sonatas, which feature the violin and piano as equal partners in an ongoing musical conversation and exemplify Mozart’s unequaled grasp of instrumental virtuosity and compositional sophistication.

### Outline

- I. Mozart’s ambition was to be an opera composer, which he believed he could never achieve as long as he stayed in Salzburg.
  - A. Nonetheless, Mozart pursued his ambitions, and his efforts paid off during the late summer of 1780, when he received word that the Elector Karl Theodor, formerly of Mannheim and now based in Munich, had commissioned him to write an opera to be presented in January 1781 in Munich. Mozart began work on *Idomeneo* in Salzburg in October of 1780 and, having secured a six-week leave of absence from the archbishop, traveled to Munich in November to finish the opera and oversee its production.
  - B. Mozart was elated to leave Salzburg, his father, the archbishop, and his jobs as court organist and orchestra concertmaster. He threw himself into Munich’s glittering theatrical scene and nightlife, he reestablished old connections and made new ones, and he was treated as a celebrity by the locals. Composed during

this period of high energy and stimulation, *Idomeneo* stands today as the greatest *opera seria* (“serious opera”) ever written.

- C. The singers for whom Mozart wrote were world class, and the orchestra in the pit—the core of the former, famous Mannheim Court Orchestra—was simply the best in Europe. When rehearsals began in late November of 1780, it was immediately clear that the opera would be a success. Elector Karl Theodor attended a rehearsal and was completely overwhelmed by what he heard and saw.
  - D. Mozart began to feel that his big chance was finally at hand. The grief of Mannheim and Paris and the frustration of having had to return to Salzburg were all momentarily put aside. Mozart was a star in Munich, and he couldn’t bear the idea of returning to Salzburg after his allotted six weeks in Munich. Ultimately, he claimed that the needs of the production demanded his continued presence.
  - E. *Idomeneo* received its premiere on January 29, 1781, and was a triumph. Repeat performances followed on February 3 and March 3, 1781. Then, Mozart, who had become the toast of Munich, was summoned by Prince-Archbishop von Colloredo, who was traveling to Vienna and wanted to show off his star musician to the nobility there. Mozart had no choice but to obey the archbishop’s command. He left Munich on March 12 and arrived in Vienna four days later.
- II. Mozart had visited Vienna four times before as a boy and a teenager. Now, at 25, he was able to see Vienna through the eyes of an adult, and by comparison, Vienna made Munich look like a backwater.
- A. The archbishop, however, used the journey to Vienna as an opportunity to humble his court organist. His stern and condescending attitude added fuel to Mozart’s fire. Under the circumstances, Mozart was ready to perceive every word and action of the archbishop’s as a personal affront to his honor and, therefore, further justification for leaving the archbishop’s employ.
  - B. Archbishop von Colloredo might not have been aware of Mozart’s rage, but he was aware of Mozart’s ambition. He did his best to limit Mozart’s access to potential patrons, the music-loving nobility that populated Vienna. The archbishop forbade Mozart from concertizing on his own, claiming that such “unauthorized”

appearances would water down the impact of the concerts that he, the archbishop, was producing in Vienna.

- C. Long before Beethoven, Mozart refused to be cowed by the aristocracy and treated like a servant. Was he a social revolutionary or just an egomaniac? Perhaps he was something in between—a child of the Enlightenment; a proud, headstrong, irreverent, and impetuous man of genius who knew his worth and demanded to be treated as an equal based on merit, rather than birth.
- D. The situation with Archbishop von Colloredo finally came to a head on May 9, 1781. The archbishop, unable any longer to suffer Mozart's seemingly endless insolence, called him in and ordered him to return to Salzburg, the excuse being that he required Mozart to take an important package back to Salzburg. Mozart refused to leave Vienna, and a heated exchange followed.
- E. Mozart wrote his petition for dismissal from the archbishop's service on May 10, 1781, but it was not accepted. For three weeks, Mozart's father alternately begged and demanded that Wolfgang withdraw his resignation; for three weeks, the archbishop's chief chamberlain, Count Karl Joseph Felix Arco, tried to mediate the dispute. Finally, Mozart's demands so infuriated the otherwise calm and conciliatory Count Arco that he physically booted Mozart out of the room.
- F. Leopold begged Mozart to write Count Arco and apologize to pave the way for a rapprochement with the archbishop and open the door for a return to Salzburg. Mozart's father was especially disturbed when he learned that Wolfgang was rooming with the Weber family in Vienna. Leopold knew that this time, there would be no way to stop Wolfgang from marrying one of the Weber daughters, and he was right. Wolfgang Mozart and Constanze Weber were married the following year, in August of 1782.
- G. From the beginning, Leopold Mozart had believed that his son could function only under his own firm hand. In contrast, Wolfgang was convinced that he could run his own life, and within just 14 months, he had taken the steps that would assure his success with both the Viennese nobility and the middle class.
  - 1. First, he composed an opera, *The Abduction from the Harem*, that opened in Vienna to great acclaim on July 16, 1782.

2. Next, he composed the first three of the 17 piano concerti he would write in Vienna, which were designed to showcase his own talents as a pianist and were performed at concerts that Wolfgang himself produced.
3. He also threw himself into the Viennese musical and theatrical scene, making friends and connections among the nobility and the upper middle class.
4. He composed four sonatas for violin and piano, K. 376, 377, 379, and 380 that are among the finest of his 36 complete violin sonatas. They were written as *Hausmusik*—music to be performed by professionals and accomplished amateurs in the homes of the aristocracy and the middle class.
5. Finally, the last step that established Mozart in Vienna was his friendship with the great Joseph Haydn, which began when the two met sometime in December 1781, the same month that Mozart’s new sonatas for violin and piano were published. We will examine this friendship extensively in our next lecture, but first, let’s turn our attention to the sonatas for violin and piano that were published in December of 1781.

**III.** One of the first piano students Mozart acquired in Vienna was a young woman named Josepha Auernhammer. Mozart dedicated his newly published sonatas for violin and piano to her; thus, they are often referred to collectively as the “Auernhammer Sonatas.”

- A. In total, Mozart wrote 38 works for violin and keyboard, and 36 of them are entitled “sonata.” The violin and keyboard sonata began to appear at the same time as the solo keyboard sonata, during the 1740s.
  1. The earliest violin and keyboard sonatas were known as *accompanied keyboard sonatas*, because the violin played a strictly accompanimental role to the keyboard. These early sonatas were intended as amateur entertainments and were composed for violinists of limited abilities.
  2. In such works, the violin would reinforce the melodic material played by the keyboard or simply accompany the keyboard part with sustained notes. Mozart’s earliest violin and keyboard sonatas—composed when he was just 6 years old—work this way. Over time, though, Mozart gave the violin an increasingly important role to play in his sonatas, so that,

ultimately, his mature violin and keyboard sonatas strike a perfect balance between the two instrumental parts.

- B.** Mozart completed the Sonata for Violin and Piano in Eb Major, K. 380, sometime during the summer of 1781. The first movement sonata form is filled with magisterial power, Beethoven-like in its expressive impact and range. Most important, Mozart’s Eb Major Sonata shows the violin and piano as equal partners.
1. Theme 1 is a royal and fanfarish theme in Eb major, in which the piano takes the lead. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, theme 1.)
  2. A dramatic and impassioned violin initiates the modulating bridge. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, modulating bridge.)
  3. Theme 2 is a lyric but vigorous theme in Bb major. The theme consists of two large phrases. In the first, the violin takes the lead; in the second, the piano. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, theme 2.)
  4. The cadential material sweeps the exposition to its conclusion. Note the equal partnership between the violin and the piano here. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, cadence material.)
  5. The development section begins and ends with an entirely new theme, shared equally by the violin and piano. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, development, part 1.)
  6. Let’s listen to the development section in its entirety, beginning and ending with the “new theme” we just sampled. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, development.)
  7. The recapitulation is followed by a brief coda that brings the movement to its conclusion. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 1, recapitulation and coda.)
- C.** This music is serious, dramatic, truly theatrical. The surprisingly dark and dissonance-filled second movement, which begins and ends in the distant and unexpected key of G minor—Mozart’s favorite key for “tragic” music—introduces a level of contrast and *Angst* that is more the purview of opera than Classical-era chamber music. We hear the opening two minutes of the second movement.

(**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 2, opening theme.)

- D. The third and final movement, in rondo form, at first, brings us back to “the light” and reestablishes the upbeat mood of the opening movement.
1. The movement begins with a folksong-like theme, shared equally by the violin and piano. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 3, rondo theme.)
  2. The rondo moves along as expected, with a brilliant first contrasting episode followed by a restatement of the rondo theme. The second contrasting episode, however, is a powerful and tragic piece of music in C minor, relating directly back to the dramatic, *Angst*-laden second movement. We listen to the second contrasting episode as it follows the second statement of the rondo theme. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 3, second contrasting episode.)
  3. The rondo theme returns, followed by a brief and suitably upbeat coda. (**Musical selection:** Sonata for Violin and Piano in Eb Major, K. 380, movement 3, rondo theme and coda.)
- E. Over the course of this discussion of this keyboard sonata, we have made a distinction between Mozart’s violin and piano sonatas and the accompanied “keyboard” sonatas of earlier times.
1. The word “keyboard” can refer to any keyboard instrument, but most usually to the harpsichord.
  2. The harpsichord and piano were used interchangeably during the late 18<sup>th</sup> century. Mozart grew up playing the harpsichord. He only acquired a piano in his early twenties.
  3. It is a distinction of Mozart’s chamber music that it is written for the piano.
  4. A fundamental difference between the two instruments is that a harpsichord is incapable of graded dynamics (that is: getting louder and softer). The piano and its expressive capabilities preconditioned Mozart’s approach to composition, especially to chamber music.
- F. Mozart’s Sonata for Violin and Piano in Eb Major, K. 380 is true chamber music: a perfect balance between two instruments, each an equal partner in an ongoing musical conversation. Mozart

changed forever the nature of the violin and piano sonata—from a simple, amateur-oriented genre of chamber music to one of considerable instrumental virtuosity and compositional sophistication, from recreational music to high art.

## Lecture Six

### Haydn and Inspiration

**Scope:** Mozart was 25 when he met the 49-year-old Haydn. Although very different personalities, they quickly became mutual admirers and good friends. The following year—1782—Mozart became acquainted with Haydn’s String Quartets, op. 33. These quartets exhibit an unprecedented degree of voice independence and motivic development. According to his biographer, Karl Geiringer, Mozart claimed that he had learned to compose string quartets solely from Haydn. Of the six string quartets that Mozart dedicated to Haydn, the first was composed in late 1782 and the last in early 1785. Mozart lavished an extraordinary amount of care and detail on all of them. His genius was recognized by Haydn. In this lecture, we study the “Haydn” String Quartet in G Major, K. 387.

### Outline

- I. We don’t know exactly where or when Mozart met Joseph Haydn, although it was in Vienna and it was sometime in December of 1781, the same month that saw the publication of Mozart’s “Auernhammer Sonatas.”
  - A. Mozart was 25 and Haydn was 49 when the two met, but the disparity in their ages was the least of their differences. Mozart was naturally outgoing, an extravagant dresser and a big spender, a man virtually free of self-doubt, although he battled emotional demons. He was also, at the time he met Haydn, filled with energy and enthusiasm; having settled permanently in Vienna earlier that year, he was, for the first time, free to do and go as he pleased.
  - B. From a career point of view, Haydn was the exact opposite: He was an old-style musical functionary in the employ of a Hungarian prince, Nicholas Esterhazy. Haydn was kind and considerate, a peace-loving man of generally conservative temperament whose emotions ran on an even keel. Nonetheless, Mozart and Haydn became genuine friends, based primarily on their mutual respect for each other as musicians.
  - C. Not long after they met in Vienna, Mozart and Haydn began to participate together in Viennese chamber music parties, during which participants would read through chamber music together. It

was at such a party that Mozart had the opportunity to play through Haydn's newly completed String Quartets Op. 33 (1781). Haydn dedicated his op. 33 quartets to the Grand Duke Paul of Russia, and they are often referred to as his "Russian" quartets.

1. According to Haydn himself, these op. 33 quartets were written "in an entirely new and particular manner." First, they exhibit a degree of voice (part) independence that was unheard of at the time. They have the quality of a genuine conversation among friends.
2. Second, in these quartets, Haydn expanded his use of motivic development, by which his musical ideas were constantly enlarged and metamorphosed. We've already observed such motivic development in the first movement of Mozart's "Hunt" Quartet, which was one of the six string quartets Mozart composed and dedicated to Haydn after having been inspired by Haydn's op. 33 quartets.

**II.** We turn to the first of Mozart's Haydn quartets, the String Quartet in G Major, K. 387, dated December 31, 1782.

- A.** Like all of the Haydn quartets, the G Major is a miracle of technique, taste, and imagination, of part writing and perfect proportions. We start at the beginning, with the first theme of the first movement sonata form.
  1. This is the sort of theme that only Mozart could have written: gentle, infinitely lyric, with such rhythmic flexibility that it seems to float above its accompaniment, and with a degree of chromaticism that imbues it with tremendous harmonic richness and expressive depth. We listen to it, first, in its entirety. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 1.)
  2. The theme itself consists of two phrases, "a" and "b." Let's first hear phrase "a" by itself. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 1, "a.")
  3. We now listen to phrase "b." (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 1, "b.")
  4. Once again, we hear the entire theme. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 1.)
- B.** Four major musical story lines can be found in phrase "a," the opening 4-measure phrase. The first of these is the overall

descending “shape” of the theme. Following the opening two rising pitches that push the melody upward, the phrase descends nearly two octaves.

1. We hear the opening phrase as played by the first violin.  
(**Musical illustration at the piano:** theme 1, “a,” full phrase.)
  2. We now hear the long-range structural descent that this opening phrase outlines, beginning with the upward bounce. (**Musical illustration at the piano:** theme 1, “a,” structural descending phrase.)
- C. The second musical story line is the tonic G-major chord in search of its third degree.
1. The basic chord in Mozart’s harmonic language is the so-called *triad*, a chord consisting of three different pitches. In what is called the *root position*, that is, in its basic position, the bottom pitch of the chord will be a G. The next pitch, three pitches away, is a B and is, therefore, called the *third* or *third degree* of the chord; the last pitch is five pitches above the G—a D—and is called the *fifth* or *fifth degree* of the chord.
  2. Again, the second major story line of the opening thematic phrase is a G-major chord in search of its third degree. The upward bounce that begins the theme outlines the pitches G–D–G, two of the three pitches of the G-major triad. (**Musical illustration at the piano:** rising G–D–G.)
  3. Where is the all-important third degree of the chord, the one that tells us whether this is a major triad or a minor triad? It is nowhere to be found, at least not in a strong rhythmic position, until the very last note of the phrase! (**Musical illustration at the piano:** theme 1, “a,” full phrase, and arrival on B.)
  4. Indeed, the large-scale descent that marks the theme is, in reality, a step-wise descent from a high G to a lower B. (**Musical illustration at the piano:** theme 1, “a,” descending phrase.)
  5. We should note that Mozart’s theme is filled with rhythmic variety and melodic nuance, but by themselves, these will not hold a melody together and make it meaningful. What gives meaning to a musical theme is a structural underpinning of emphasized pitches that moves by ascending or descending step. These underpinnings are the connective tissue that binds

together the surface elements of a melody and imbues a given section of music with a sense of coherent flow.

6. A proper study of musical analysis usually begins with *species counterpoint*, in which one learns to recognize the basic scalar designs that lie beneath a given section of tonal music. The overall principle of such analysis is that surface musical detail is almost always held together by a step-wise, scalar musical underpinning. Reduced to its basic linear underpinning, the opening phrase of Mozart's first theme outlines a descent from a G to a B. (**Musical illustration at the piano:** theme 1, "a," full phrase.)
  7. We now hear the reduction of this phrase to its most basic linear component, a tonic G-major chord in search of its third degree. (**Musical illustration at the piano:** theme 1, "a.")
- D. The third story line of this opening phrase relates to its asymmetrical structure.
1. The opening phrase is four measures long. Ordinarily, a four-measure thematic phrase breaks down into two, two-measure sub-phrases, the first called the *antecedent* and the second called the *consequent*. These opening measures, however, break down into three sub-phrases—a two-measure antecedent and two, one-measure consequents.
  2. Let's hear the first sub-phrase, the antecedent. (**Musical illustration at the piano:** theme 1, "a," sub-phrase 1.) The theme gets "stuck" on a C at the end of that first descending sub-phrase; it seems as if the tune must descend just another half-step and resolve to a B, the third degree of the tonic chord, but Mozart makes us wait.
  3. The next sub-phrase accelerates the downward motion, covering more descending distance in one measure than the first sub-phrase covered in two. (**Musical illustration at the piano:** theme 1, "a," sub-phrase 2.) For all of its hurried movement, this second sub-phrase is merely a delaying tactic; it accomplishes nothing more than avoidance of a resolution to the B.
  4. The third sub-phrase—the second consequent phrase—steps down *chromatically* (that is, using black notes and white notes) and virtually surrounds the goal of its motion—the B—with the pitches on either side of it, creating a terrific sense of resolution

when the B is finally stated. (**Musical illustration at the piano:** theme 1, “a,” sub-phrase 3.)

5. It is this fourth measure of the theme that resolves the “hanging C” that we heard in measure 2, at the conclusion of sub-phrase 1, the antecedent. (**Musical illustration at the piano:** theme 1, “a,” sub-phrases 1 and 3.)

E. The last major story line of the opening thematic phrase relates to the all-important details Mozart builds into it: the rising and falling chromatic motion, the harmonic motion, and the fabulous part-writing—after all, we’ve talked only about what the first violin is playing!

F. Time precludes us from doing an in-depth analysis of the second half of theme 1. Suffice to say that the second half of the theme begins with a falling melodic idea first heard in measure 3 of the first half of the theme. It moves through the ensemble—from the viola, to the second violin, to the first violin—followed by a deceptive cadence, another delaying tactic, used to extend the theme by avoiding a concluding resolution. We listen to theme 1, phrase “b.” (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 1, “b.”)

G. One last time, we listen to this subtle, wonderfully asymmetrical, ten-measure (four ms. + six ms.) theme in its entirety. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 1.)

III. We have spent this much time on this single theme to get an idea of the care and detail that Mozart lavished on virtually every measure of his Haydn quartets. With reckless dispatch, we move through the remainder of the movement.

A. The modulating bridge begins with an imitative treatment of the opening of theme 1. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, modulating bridge.)

B. Theme 2 is as compact as theme 1 is expansive, although it features the same sort of chromatic melodic movement that characterized theme 1. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, theme 2.)

C. The ensuing cadence material combines elements of both themes 1 and 2 and the modulating bridge. Note the marvelous *dotted rhythm* (meaning long-short), rising-falling phrase with which Mozart ends

the cadence material and, with it, the exposition. This musical element will return a number of times in the development section.

(**Musical selection:** String Quartet in G Major, K. 387, movement 1, cadence material.)

- D.** The development section is long and glorious. It begins with a series of cadenza-like solos—first, for the first violin; then, the second violin; and finally, the viola. From there, a series of episodes explores virtually every aspect of the exposition. Like the extended ensembles and finales in Mozart’s operas, this development embodies a variety of materials and a flexibility of melody, rhythm, and expression that defies easy description. We’ll listen to the development section in its entirety and the return of theme 1 in the recapitulation. (**Musical selection:** String Quartet in G Major, K. 387, movement 1, development section and recapitulation, theme 1.)
- E.** The opening minuet of movement two is so long, the degree of contrast within it so great, and the amount of genuinely developmental music it contains so remarkable, that it could easily be analyzed as a miniature sonata form. We have time only to sample the opening of the minuet and to point out that the chromaticism that was a decorative thematic element in the first movement becomes, here, an intrinsic element of the minuet theme. We listen, first, to the opening of the minuet. (**Musical selection:** String Quartet in G Major, K. 387, movement 2, minuet.)
1. Let’s take a look at the chromaticism that characterizes the minuet and the roots of that chromaticism back in the first movement. First, we listen to the beginning: movement 1, theme 1, the conclusion of phrase “a.” (**Musical illustration at the piano:** movement 1, theme 1, conclusion of phrase “a.”)
  2. We now listen to movement 2—the minuet—in which the chromaticism is no longer used to decorate phrase endings but is the essence of the minuet itself! (**Musical illustration at the piano:** movement 2, minuet.)
  3. The chromatic lines here—first, rising in the first violin; then, falling in the ‘cello—are the minuet theme, and the shocking syncopations that Mozart adds to the chromatic lines are as disorienting as the chromatic lines themselves. Mozart is, in essence, temporarily suspending our sense of both the meter and the key!

- F. The third movement *andante* is, like the third movement of the “*Hunt*” Quartet, a “truncated” sonata form, a sonata form movement without a development section. We hear the opening of theme 1, during which the music climbs upward to a high G, then descends, like a feather in the wind, two and a half octaves. (**Musical selection:** String Quartet in G Major, K. 387, movement 3, theme 1.)
- G. The fourth and final movement is a sonata form masquerading as a fugue. Both themes 1 and 2 are initially stated as if they were fugal expositions, but these fugue-like sections give way to more “Classical era-sounding” music in the modulating bridge and the cadence theme. Let’s hear the entire exposition and be aware of the constant shift in texture, from fugal polyphony (the beginnings of both themes 1 and 2) to homophony for the modulating bridge and cadence theme. (**Musical selection:** String Quartet in G Major, K. 387, movement 4, exposition.)
- H. The fourth movement development section ties the entire quartet together.
1. The exposition concludes with a seemingly inauspicious lick, a rising chromatic line in the second violin. (**Musical illustration at the piano:** exposition conclusion.)
  2. Mozart has been using this sort of chromaticism since the first movement, and here, in the development section of the fourth movement, he runs with it. We listen to the first part of the development section: a fugal presentation of the rising chromatic idea—an idea that first appeared in themes 1 and 2 of the first movement and was further extended in the second movement minuet! (**Musical selection:** String Quartet in G Major, K. 387, movement 4, development.)
- I. We conclude with the coda of this fourth movement. It begins, as did the development section, with a fugato based on the rising chromatic line that brought the exposition to its conclusion. Theme 1 then appears briefly, in the first violin, followed by a rapid downward scale in both the violins and a convincing closed cadence in all four strings, but the movement isn’t over yet. One last statement of theme 1 is heard in the first violin before the movement, and the quartet, ends, quietly and magically. (**Musical selection:** String Quartet in G Major, K. 387, movement 4, coda.)

## Lecture Seven

### Exclusively for His Friends

**Scope:** Many of Mozart's chamber works were written to be performed by his friends. The Oboe Quartet of 1781, the Horn Quintet of 1782, and the Duos for Horn of 1786 are such works. The oboe has ancient origins. Its modern version evolved in the mid-17<sup>th</sup> century. Mozart composed his elegant and virtuosic Oboe Quartet for Friedrich Ramm, one of the greatest oboists of his time and principal oboist with Elector Karl Theodor's orchestra in Munich. Mozart's Horn Quintet was written in 1782 for Joseph Leutgeb, who was a master of the hand-horn. The string section in this Horn Quintet includes two violas which blend perfectly with the sound and range of the horn. The final works featured in this lecture are three of Mozart's very demanding Twelve Duos for Horn, written, according to Mozart, "while bowling."

### Outline

- I. This lecture examines three very different works written by Mozart for two of his best friends, the oboist Friedrich Ramm and the horn player Joseph Leutgeb: the Oboe Quartet of 1781, the Horn Quintet of 1782, and the incredibly virtuosic Duos for Horn of 1786.
- II. The oboe is an ancient pitched instrument, as opposed to non-pitched instruments, such as drums. By definition, an oboe is a soprano instrument in which the sound is produced by two small, flat slivers of cane or reed set close together; when blown through, these produce the characteristically piercing, slightly nasal sound of the instrument.
  - A. The earliest extant oboes were excavated from the royal cemetery at Ur in Sumeria and date from approximately 2800 B.C.E. Oboe-like instruments were used almost universally in the ancient world—in Babylonia, Egypt, Israel, Greece, India, Burma, and China; their biting, piercing sound made them ideal for the outdoor rituals and ceremonies that were so central to music making in those times.
  - B. The immediate predecessor of what we would consider the modern oboe was a European double-reed instrument called the *shawm*. The shawm was made in sizes from a high soprano to a bass,

which were used extensively in European music from the 13<sup>th</sup> century through the middle of the 17<sup>th</sup>. The sound of the shawm is usually described as loud and shrill.

- C. Sometime after the year 1500, shawms began to be called *hautbois* in France, meaning “high or loud wood.” This word ultimately changed to *oboe* in Italy. The oboe as we know it today came into existence during the mid-1600s. A French oboist and instrument builder named Jean Hotteterre deserves credit for taming and quieting the shawm into an instrument that could be easily tuned to and blended with other instruments.

**III.** During his stay in Mannheim between October of 1777 and March of 1778, Mozart had the opportunity to meet and listen to the members of the Mannheim Court Orchestra, which was, at the time, the best orchestra in Europe.

- A. The orchestra as Mozart heard it was the creation of the Elector Prince Karl Theodor, who had, over time, assembled 90 first-rate musicians at the Mannheim palace. By the late 1740s, under the direction of the violinist and composer Jan Vaclav Stamitz, the Mannheim Court Orchestra had become the best orchestra in existence.
  - 1. When Stamitz died in 1757, he was succeeded by his star student, a Mannheim native named Christian Cannabich (1731–1798). While in Mannheim, Mozart had the opportunity to see Cannabich lead the orchestra and later said that Cannabich was the best director he had ever encountered.
  - 2. For his part, Cannabich showed Mozart around town and introduced him to the members of the orchestra, made Mozart a welcome guest in his home, and organized concerts at which he and other Mannheim-based musicians performed Mozart’s music.
  - 3. Among the musicians whom Mozart met and befriended in Mannheim were the flutist Johann Baptist Wendling (1723–1797) and the oboist Friedrich Ramm (c. 1744–1811). It was Wendling who arranged Mozart’s commission from Ferdinand de Jean for the Flute Quartets, and it was for Ramm that Mozart composed, among other works, the Oboe Quartet, K. 370.

4. In 1778, Elector Palatine Karl Theodor inherited the title of elector of Bavaria and moved his court from Mannheim to Munich, merging the court orchestras of the two cities. In 1780, the elector commissioned the 24-year-old Mozart to compose an opera for the city of Munich, and in January of 1781, Mozart's *Idomeneo* received its premiere with the newly constituted Munich Orchestra in the pit. At the head of the oboes sat Mozart's friend from Mannheim, Friedrich Ramm, one of the greatest oboists of his time.
  5. Mozart and Ramm reconnected in Munich, and it was there, in early 1781, that Mozart composed the Oboe Quartet for Ramm. We don't know if the piece was written on commission or intended as a gift, but we can surmise, based on both the technical and the musical demands Mozart makes on the oboe, that Ramm was an amazing player. The quartet is a masterwork and a cornerstone of the oboe repertoire.
- B.** The first movement sonata form opens with an exquisitely lyric theme 1, dominated by a melodic ornament called a *turn*. As we listen to the oboe play this theme, be aware of the wonderful and important difference between *legato* phrases, that is, phrases in which the pitches are slurred together, and those phrases in which individual pitches are individually tongued, giving them a shorter, highly articulated character. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and 'Cello, K. 370, movement 1, theme 1.)
- C.** The modulating bridge begins with a dialogue between the strings and the oboe and concludes with an open cadence and a brief descent in the strings. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and 'Cello, K. 370, movement 1, modulating bridge.)
- D.** Like theme 1, theme 2 is a lyric, engaging tune that features a turn as an essential element of its profile. Clearly, Mozart is less interested in big thematic contrasts in this movement and more interested in exploring the lyric aspects of Ramm's oboe playing. We listen from the beginning of theme 2 through the cadence material and to the conclusion of the exposition. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and 'Cello, K. 370, movement 1, theme 2 and cadence material.)

- E. The development section begins with a marvelous imitative episode in which oboe and strings take turns playing the lead. We will hear the entire development section, followed by theme 1 in the recapitulation. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 1, development section and recapitulation opening.)
- F. The second movement *andante* is an achingly melancholy movement in D minor, in which the oboe’s ability to shape long, sustained tones is brought to the forefront. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 2, opening theme.)
- G. In the third movement rondo, each of the contrasting episodes ratchets up the virtuosity level of the oboe another order of magnitude. The rondo theme itself is a dancing, folk-like tune, overflowing with charm and joie de vivre. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 3, rondo theme.)
1. The first contrasting episode has the lilt and bounce of dance, as well, but with some rather nasty tongued scales thrown into the mix. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 3, first contrasting episode.)
  2. During the second contrasting episode, Mozart mercilessly puts the oboe through its paces. Developmental writing dominates this episode, which sees, among other elements, a 13-measure stretch where the oboe plays in 4/4 time against 6/8 in the strings. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 3, second contrasting episode.)
  3. We hear the final iteration of the rondo theme, followed by the spectacular coda, music that, again, continues to push the oboe to the limit of its capabilities, before the movement ends with a wink and a smile. (**Musical selection:** Quartet in F Major for Oboe, Violin, Viola, and ‘Cello, K. 370, movement 3, conclusion.)

IV. Mozart’s friend Joseph Leutgeb was born in Salzburg around 1745. He entered Archbishop Schrattenbach’s service as a horn and violin player

at a young age and was promoted to the position of principal horn for the Salzburg Court Orchestra when he was 25.

- A. The type of horn Leutgeb played was called a *hand horn* and requires some description.
1. The original “horns” were quite primitive, literally, horns removed from animals. By the 16<sup>th</sup> century, the typical European hunting horn was a 10- or 12-foot-long tube of metal with a small, cup-shaped mouthpiece at one end and a flaring bell at the other. To make the horn portable, the metal tubing was coiled.
  2. During the second half of the 17<sup>th</sup> century—at the same time that the shawm was converted into the oboe—the hunting horn was turned into a musical instrument. The tubing was lengthened, the diameter of the bore decreased, the mouthpiece altered, and the bell expanded. Most important, these new horns—called *French horns*—had *crooks* added to them. A crook was an extra length of tubing that could be added to (or subtracted from) the horn to allow the horn to play in different keys. The result was an instrument called a *natural horn*.
  3. A natural horn, like a bugle, can play only the pitches of a single harmonic series. Crooks allowed the horn to play any number of harmonic series, but a natural horn cannot play the many pitches “in between” those of a given harmonic series, which seriously limited the use of the instrument.
  4. Around 1755, a Dresden-based horn player named A. J. Hampel codified a technique called *hand stopping*, by which a horn player’s right hand is inserted into the bell of the horn and used to manually alter, or “stop,” the length of the tubing. This hand stopping allowed the horn to become a completely chromatic instrument, capable of playing almost any pitch, although performing the technique was difficult. In the hands of a player capable of hand stopping, the natural horn became the *hand horn*.
- B. Joseph Leutgeb was one of the earliest horn virtuosos to master the art of hand stopping, and Mozart adored his playing. Along with the Horn Quintet, Mozart’s Horn Concerti K. 417, 447, and 495 were composed for Leutgeb. Let’s hear the exposition of the first movement of Mozart’s Horn Quintet in Eb Major, K. 407. Note

how wonderfully the strings blend with the horn, which is a result of Mozart's scoring: one violin, two violas, and 'cello. This viola-heavy ensemble blends perfectly with the sound and range of the horn. (**Musical selection:** Quintet in Eb Major for Horn, Violin, Two Violas, and 'Cello, K. 407, movement 1, exposition.)

- C. Next, we hear the beginning of the second movement, which opens with a statement of the principal theme by the strings. During this opening statement, notice the dark, rather subdued instrumental color of this viola-dominated quartet of strings. (**Musical selection:** Quintet in Eb Major for Horn, Violin, Two Violas, and 'Cello, K. 407, movement 2 opening.)
- D. The third movement of the horn quintet is a brilliant rondo, a movement that pushes the instrument to its limits. The rondo theme is snappy and to the point, Haydn-like in its clarity and brevity. (**Musical selection:** Quintet in Eb Major for Horn, Violin, Two Violas, and 'Cello, K. 407, movement 3, rondo theme.)
1. The first contrasting episode contains incredibly virtuosic material for the solo horn, although, as is typical of Mozart, the virtuosity is always in the service of the music. (**Musical selection:** Quintet in Eb Major for Horn, Violin, Two Violas, and 'Cello, K. 407, movement 3, first contrasting episode and rondo theme.)
  2. The second contrasting episode is set predominately in minor, which momentarily darkens this otherwise bright movement. This episode puts the full range of the horn on display and concludes with a whimsical trill in the horn. Let's hear the remainder of the movement: first, the dark-tinted second contrasting episode, ending with the trill; next, the third and final iteration of the rondo theme; and finally, the coda, which concludes with a passage that sees the opening of the rondo theme imitated among the instruments of the quintet. (**Musical selection:** Quintet in Eb Major for Horn, Violin, Two Violas, and 'Cello, K. 407, movement 3, second contrasting episode, rondo theme return, and coda.)
- V. In closing, we turn to Mozart's Twelve Duos for Horn. Of the 12, only three of the duos—nos. 1, 3, and 6—have survived in Mozart's own handwritten manuscript. That manuscript is dated July 27, 1786, and

bears the following notation, written in Mozart's hand: "*untern Kegelscheiben*," "while bowling."

- A. The first of these three duos is a perfect way to begin the set: It's a brilliant, characteristically "horn-type" fanfare. (**Musical selection:** Twelve Duos for Horn, K. 487, no. 1.)
- B. The third is a gentle *andante* in triple meter. (**Musical selection:** Twelve Duos for Horn, K. 487, no. 3.)
- C. Finally, the sixth is a minuet and trio. (**Musical selection:** Twelve Duos for Horn, K. 487, no. 6.)

## Lecture Eight

### Duos for Violin and Viola

**Scope:** Unlike Mozart, Joseph and Michael Haydn were not born into a musical or even literate family. Yet, both Haydn brothers rose to the top of the musical profession. Although less well known today, Michael Haydn was one of the most respected composers of his time, especially known for his sacred music. Over the years, Mozart and Michael Haydn collaborated on concerts and even a few compositions, which caused huge problems of attribution for posterity. Mozart's two Duets for Violin and Viola, K. 423 and K. 424 are a case in point. He wrote them under the name of Michael Haydn, who was too ill, at the time, to fulfill a commission for them. While Mozart's personality is more readily discernable in K. 423, K. 424 brilliantly mimics Michael Haydn's style. As we have already seen, however, Mozart's musical gifts went far beyond mimicry. On the "technical" level alone, he was an accomplished pianist, violinist, organist and singer. He also possessed a musical memory so highly developed that he was able to compose almost everything in his head before "copying" it down in manuscript.

### Outline

- I. In this lecture, we learn a little more about Mozart's relationship with the other composing Haydn—Michael—Joseph's younger brother, a man who was both friend and mentor to Mozart long before Mozart and Joseph met.
- II. In contrast to Mozart, who was groomed from the youngest age to be a professional musician and was given every possible musical educational opportunity, Joseph (1732-1809) and Michael Haydn (1737–1806) became composers through their own talent and perseverance. They were born to a family one rung above the peasantry that had never had a single literate member, let alone a musician or an intellectual.
  - A. Michael Haydn, five years Joseph's junior, followed a path initially cut by his older brother. We are told that as a child, Michael had a beautiful singing voice, with a range of three octaves. Like his brother before him, Michael became a choirboy at St. Stephen's Cathedral in Vienna and, also like his brother, was dismissed from the chorus when his voice changed. The teenaged Michael Haydn

found himself on his own in the city of Vienna and managed to eke out a living, during which time he slowly and laboriously taught himself how to compose.

- B.** In 1763, at the age of 26, Michael assumed the duties of concertmaster for Archbishop Sigismund Schrattenbach in Salzburg. Schrattenbach, von Colloredo's predecessor, was a generous patron of the arts and a great friend to the Mozart family. Wolfgang was seven years old and busy turning the European musical community on its ear when Michael Haydn assumed his post in Salzburg. Haydn remained in the employ of the archbishop of Salzburg for the next 43 years, until his death in 1806.
- C.** Although we rarely hear his name or music today, Michael Haydn was one of the most respected composers of his time, known especially for his sacred music.
- D.** Michael Haydn put down his roots and remained in Salzburg for most of his life. Provincial as that city was, Haydn was able to witness and participate in something there that the people of London and Paris could not: the growth, development, and maturation of Mozart.
  - 1.** Over the years, Mozart and Michael Haydn collaborated on concerts, they alternated organ-playing duties at the archbishop's chapel, and even collaborated on a few compositions, which for many years caused problems of attribution.
  - 2.** For example, Mozart's so-called Symphony No. 37 in G Major, K. 444, scored for two oboes, two horns, and strings, was actually written in May of 1783 by Michael Haydn. A few months after its composition, Mozart added a slow introduction to the first movement for a performance in Linz. For 150 years, the symphony was known as Mozart's 37<sup>th</sup>, which tells us that Michael Haydn's symphony was good enough to be mistaken for the work of Mozart at a time when Mozart was composing the string quartets that he dedicated to Joseph Haydn.
  - 3.** Further, Mozart wrote his Two Duets for Violin and Viola, K. 423 and 424, to fulfill a commission that Haydn was unable to complete because of health problems. Haydn had originally planned to compose a total of six such violin and viola duets for Archbishop von Colloredo and had already written the first four of them, in the keys of C, D, E, and F major. The two duets that

Mozart composed are in G major and Bb major, clearly chosen to compliment the four duets that Haydn had already finished.

- III. We now turn to these two duets that Mozart wrote as a “favor” to Haydn.
- A. The first movement sonata form of the Duet in Bb Major begins with a slow, somber, slightly stuffy, definitely “old style–sounding” introduction, the sort of introduction Mozart himself almost never wrote. (**Musical selection:** Duet for Violin and Viola in Bb Major, K. 424, movement 1, introduction.)
  - B. Like the introduction, the two principal themes and the cadence theme of the ensuing sonata form exposition all have a vaguely “antique” feel to them. We hear a certain formality, a hint of baroque seriousness seasoned with rococo-style embellishments (such as the ever-present grace notes and trills), and a complete lack of Mozart’s own trademark flexibility and grace, all of which mark this music as a brilliant imitation of Michael Haydn’s style. Listening to just the surface of this music, who would ever guess that this was the work of Mozart? We hear the exposition. (**Musical selection:** Duet for Violin and Viola in Bb Major, K. 424, movement 1, exposition.)
  - C. The second movement, marked “*andante*,” betrays, again, just the slightest bit of stiffness in its melodic writing and the regularity of the accompaniment. The movement is cast in the form of a baroque dance called a *siciliano*, a type of music that had been popular in the 17<sup>th</sup> century. There are moments when Mozart’s own musical voice breaks through—an irregular phrase here, a deft melodic turn there—but these moments are extremely subtle. We hear the opening minute of this second movement. (**Musical selection:** Duet for Violin and Viola in Bb Major, K. 424, movement 2 opening.)
  - D. The third and last movement is a theme and variations; we hear the theme. (**Musical selection:** Duet for Violin and Viola in Bb Major, K. 424, movement 3, theme.)
  - E. Most instrumental duets combine a keyboard instrument with a single-line instrument. By its nature, a keyboard instrument is a miniature orchestra in that it can play complete harmonies and any number of simultaneous melody lines. Put a keyboard together with a violin, viola, ‘cello, clarinet, or oboe, and a concerto-like setting begins to emerge—a single-line “solo” instrument combined with the full orchestral resources of the keyboard.

1. This is not the case in these duets, nor in the horn duos we heard in Lecture Seven. Admittedly, a violin or viola can play more than one pitch at a time, but such *multiple stops* are relatively few and far between and must be used judiciously, because they are not truly what the violin and viola are “about” as instruments. What are the violin and viola “about”? They are about melody—vocal-style, singing melody—delivered with all the nuance of the human voice itself.
  2. Duets such as these must achieve a certain harmonic slight of hand, because at any given moment, we will usually hear only two of a chord’s three component pitches. Good two-part writing, for all of its transparency of texture, makes its own special demands on a composer, who must create foreground, middle ground, and background—melodic line, bass line, and inner voices—out of but two instrumental parts.
  3. Mozart’s Duos for Horn and his Duets for Violin and Viola are, collectively, a tour de force of two-part writing, of which he was a master. His thematic melodies clearly outline the harmonies that frame them, and his accompaniments bounce around enough to create the illusion of multiple parts—bass lines and inner voices.
- F. The Duet in G Major, K. 423, sounds more like Mozart than its companion in Bb major. The first movement begins immediately with the first theme of the sonata form structure, and there is a rhythmic drive and melodic lilt here that are frankly much more “Mozartean” than anything we heard in the Duet in Bb Major. Let’s hear the exposition of the first movement of the G Major. (**Musical selection:** Duet for Violin and Viola in G Major, K. 423, movement 1, exposition.)
- G. The development section is brilliant and quite dramatic, no small achievement given the limited resources of Mozart’s “ensemble.” Let’s hear it, along with the return to theme 1 in the recapitulation. (**Musical selection:** Duet for Violin and Viola in G Major, K. 423, movement 1, development and recapitulation, theme 1.)
- H. For the second movement, Mozart did something he did not ordinarily do, but something that Michael Haydn did all the time: He wrote a genuine slow movement, an *adagio*. (**Musical selection:** Duet for Violin and Viola in G Major, K. 423, movement 2, opening.)

- I. The third movement rondo is based on a series of popular tunes. We hear the rondo theme as it begins the movement. (**Musical selection:** Duet for Violin and Viola in G Major, K. 423, movement 3, rondo theme.)
  - J. Now, we hear the third and final statement of the rondo theme, followed by the lengthy coda. While we listen, remind yourself that we are hearing only two instruments! (**Musical selection:** Duet for Violin and Viola in G Major, K. 423, movement 3, rondo theme, third iteration, and coda.)
- IV. Before we continue with his music, we should get to know Wolfgang Mozart a bit better, as a person and a musician, through anecdotal information, reminiscences, and descriptions.
- A. On his baptismal certificate, Mozart's middle name is written as Theophilus ("beloved of God"). In the birth announcement, his parents referred to him as Gottlieb (Ger., "beloved of God"). In France, he picked up the French equivalent and his own preferred version—Amadé. In his lifetime, he was never called Amadeus, a name he referred to only when joking.
  - B. Mozart was only about five feet, four inches in height; indeed, he described himself as: "Mozart magnus, corpore parvus," that is, "Mozart the great, small in size" (Solomon, 308). He was sensitive about his small size, primarily because he was often perceived and treated like a child until well into his 20s.
  - C. His size wasn't the only physical characteristic that Mozart was sensitive about. He had a pasty complexion; bulging, protruding blue eyes; thin, fine, sandy-colored hair; a malformed left ear (which he did his best to keep hidden under a wig); a face somewhat disfigured by smallpox scars; and a rather large nose. After his marriage in 1782, he began to eat better food more regularly and developed a paunch.
  - D. Regarding his favorite foods, Mozart was a central European man to his dying day. (In fact, one current theory attributes Mozart's death in December of 1791 to trichinosis, a parasitic infection that could have been caused by his eating bad pork chops in a Viennese restaurant on October 8, 1791.) Aside from pork chops, Mozart adored liver dumplings and sauerkraut; Salzburg-cured cow's tongue; fish of all sorts, in particular, trout; black coffee; beer; and champagne punch. After dinner, Mozart liked to light up a pipe, and

he took his snuff from a round snuffbox with a street scene lacquered on the lid.

- E. Mozart loved a variety of pastimes and games, in particular dancing, horseback riding, bowling, darts, and billiards. Further, Mozart adored word games and double entendres of all types, particularly the sexually explicit and scatological; he liked to encode secret messages in his letters home. Finally, Mozart enjoyed the company of ladies as a pastime.
- F. Of course, at the center of all the anecdotal accounts of Mozart is his gift, his otherworldly, inexplicable musical genius. Mozart's amazing talent is hard for us to fathom today, and it was hard to fathom when he was alive. From seemingly the youngest age, he could sight read almost anything and improvise for hours at the keyboard.
  1. Mozart literally composed his works "in his head." The act of actually notating the music on paper—"copying out" as Mozart called it—was a necessary last step, but not, except on rare occasions, part of the compositional process. When he was composing something relatively simple, such as opera recitatives or ballroom minuets, conception and notation occurred simultaneously.
  2. Mozart's musical memory was so highly developed that he could retain entire movements of music—entire acts of an opera—note for note—in his head. If he ran out of time before a concert, he wouldn't bother to write out his own part. He was even able to compose a new work in his mind as he copied out a different one on paper.
  3. Finally, as we've already observed, Mozart was an excellent organist and violinist, but he was also a more than passable singer. As an adult, he had a light and flexible tenor voice and was capable of demonstrating desired effects to singers himself. As a child, he was almost as famous for his ability to imitate popular opera singers and improvise arias as he was as a pianist, violinist, and composer!



9

Brief, trilling phrase in the 2nd violin and viola is followed by skittering 1st violin

The second iteration of phrase *b* is considerably extended, leading to an

O P E N  
P A U S E  
C A D E N C E

*b*  
*p f*

*b'* extended →  
*p f p*

42

Part 4: A trilling motive that bounces from 1st violin to 'cello and then back to 1st violin



The music settles down and pauses on a

C A D E N C E  
C A D E N C E  
P A U S E  
D E  
F major

Cadence Material  
Part 1: Theme 1/phrase *b*  
treated imitatively

F major

Part 2: Arpeggios  
in the 1st violin  
lead to →

*decresc. . . .*

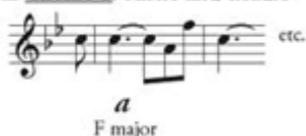
C A D E N C E  
C A D E N C E  
P A U S E  
D E  
F major  
**PP**

## Development

91

### Part 1: SURPRISE, BIG SURPRISE!

Rather than begin to develop Themes 1 & 2, Mozart instead introduces an entirely **NEW THEME** here at the beginning of the **Development**! It is cut from the same cloth as Theme 1: rustic and triadic



106

**Part 2:** A sudden and unexpected shift to F minor redirects the harmony and initiates the **Development** proper, based entirely, from here to the end, on a motive based on the trilling motive of Theme 2

F minor modulatory

## Recapitulation

138

### Theme 1

*a* *a'* *b* *b'* extended  $\longrightarrow$   
*f* *p f* *p f* *p*

B $\flat$  major

146

O  
P  
E  
N  
C  
A  
U  
S  
E  
P  
A  
U  
S  
E  
C  
A  
U  
S  
E

194

### Theme 2

*a*  
 B $\flat$  major

200

*a'*

206

*b*

217

Cadence Material  
 Part 1: Theme 1/phrase *b*  
 treated imitatively  
 F major

## Coda

233

**Part 1:** WHOA! A shocking, entirely unexpected dissonance (D diminished seven chord) freezes the music in its tracks! Slowly, the dissonant harmonies wind their way to  $\longrightarrow$

*f*

239

**Part 2:** The opening element of Theme 1 is played imitatively between the violins over an F (dominant) pedal in the 'cello

*f*

114

**Part 3:** The rate of harmonic change increases as the trilling motive bounces back and forth, finally being heard in all 4 voices simultaneously

*f*

130

The texture thins and the music quiets in anticipation of the **Recapitulation**

*p*

O  
P  
E  
N  
  
C  
A  
D  
E  
N  
C  
E  
  
P  
A  
U  
S  
E

162

**Modulating Bridge**

**Part 1:** 2nd violin and viola, and then the 1st violin, intone the opening of **Theme 1** to trilling accompaniment

*f*

171

**Part 2:**  
Skittering  
1st violin

178

**Part 3:**  
Syncopated  
Gs and Fs  
become →

182

**Part 4:**  
Trilling  
motive that  
eventually  
settles on a →

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E

B<sup>b</sup> major

**Part 2:** Arpeggios  
in the 1st violin  
lead to →

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E  
  
P  
A  
U  
S  
E

B<sup>b</sup> major

*p*

247

**Part 3:** All four instruments join in the polyphonic treatment of the opening of **Theme 1**

257

**Part 4:** A lengthy exploration of **Theme 2**, in particular the trilling motive

257

**Part 5:** One last reference to the opening of **Theme 1** leads to →

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E  
  
B<sup>b</sup> major

## MOVEMENT II *Minuet and Trio form*

*Moderato*; triple meter

### Minuet

The opening **Minuet Theme** features the same sort of trilling motive that characterized **Theme 1** in the first movement:

#### Movement I: *Theme 1/b*



#### Movement II: Minuet



*a*  
B $\flat$  major  
*f*

3

A series of syncopations—unexpected accents on the third beats of three consecutive measures—imbues this “dance” with a markedly gimpy character, and would seem to refer back to the syncopations heard in the **Modulating Bridge of Movement I**

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
D  
E  
N  
C  
E

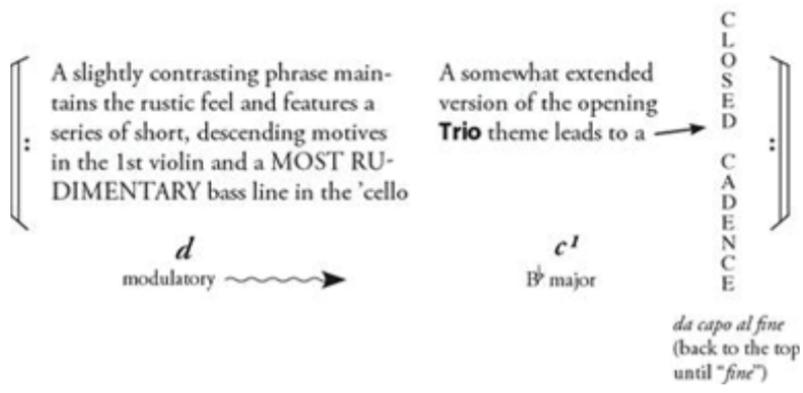
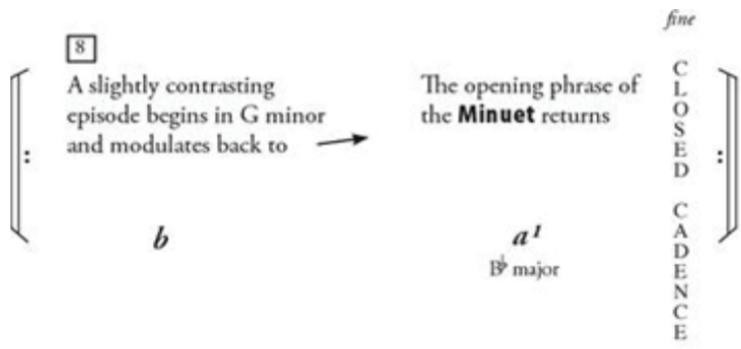
### Trio

A charming, rustic, frankly Haydn-esque theme with a “squeeze box” (accordion-like) accompaniment in the 2nd violin and viola features—surprise!—a trill; like phrase *a*, the trill falls on the second beat of the measure:



*c*  
B $\flat$  major  
*p*

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
D  
E  
N  
C  
E  
  
F major



### MOVEMENT III *Sonata form (truncated)*

*Adagio*; duple meter

This movement is one of the miracles of the string quartet repertoire. Composed as an extended aria for the first violin, it is the only *adagio* movement in any of the six quartets Mozart dedicated to Haydn, and as such, it is the slowest movement in the set. Structurally, it is a truncated sonata form, lacking as it does modulating bridges and

#### Exposition

##### Theme 1, Part 1:

A theme of extraordinary flexibility, delicacy, and beauty, **Theme 1** unfolds in the 1st violin, covering more and more registral space as it goes



*a*  
E♭ major

5

The opening phrase of the theme is used to bring this first part of the theme to its conclusion

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E

E♭ major

14

Quiet, throbbing repeated notes in the 2nd violin, viola and 'cello ground both the rhythm and the harmony and pave the way for . . .

15

##### Theme 2

A sweet, sighing, slightly melancholy theme, heard over the throbbing accompaniment



1st violin  
*a*  
B♭ major

a development section. The movement, then, is almost entirely thematic in musical substance, and expressively static, as it lacks almost entirely the sort of transitional and developmental material that would otherwise imbue it with expressive and harmonic momentum.

**7**

A rising 1st violin redirects the harmony

→

**Part 2:**  
A sinuous and dark-toned passage uncoils in the 1st violin

*b*  
C minor

**11**

A brief dialogue between 1st violin and 'cello brings the theme to its conclusion even as the harmony is redirected

→

**18**

The theme moves into the 'cello

'cello  
*a<sup>1</sup>*

D  
E  
C  
E  
P  
T  
I  
V  
E  
  
C  
A  
D  
E  
N  
C  
E

→

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E

*B<sup>b</sup>* major

**21**

**Cadence Material**  
A gentle closing theme in the 1st violin combines elements of both Themes 1 and 2

O  
P  
E  
N  
  
C  
A  
D  
E  
N  
C  
E

modulatory →

## Recapitulation

25

### Theme 1, Part 1:

A considerably foreshortened version of the theme leads directly to →

*a*<sup>1</sup>  
E<sup>b</sup> major

29

### Part 2:

The sinuous and dark-toned passage uncoils in the 1st violin

*b*  
F minor

36

Quiet, throbbing repeated notes pave the way for . . . →

37

### Theme 2

Sweet, sighing, slightly melancholy theme returns

1st violin  
*a*<sup>2</sup>  
E<sup>b</sup> major

'cello  
*a*<sup>3</sup>

D	C
E	L
C	O
E	S
P	E
T	D
I	→
V	C
E	A
C	D
A	E
D	N
E	C
N	E
C	E
E	E <sup>b</sup> major

33

A brief dialogue between the 1st violin and 'cello brings the theme to its conclusion even as the harmony is redirected

*b'*

43

**Cadence Material**

Gentle closing theme in the 1st violin combines elements of Themes 1 and 2

47

**Coda**

Using motives from both Themes 1 and 2, the **Coda** slowly settles into a peaceful and utterly sublime conclusion. It cannot be done better than this

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E



## MOVEMENT IV *Sonata form*

*Allegro assai*; duple meter

### Exposition

#### Theme 1

A fast, bouncing theme of genuinely popular character  
bursts forth in the 1st violin



*a*  
B $\flat$  major  
*p*

*a*<sup>1</sup>  
*f*

48

#### Theme 2

Another gracious, bouncing tune of popular appeal, the component phrases of **Theme 2** feature an alternation between lower strings and a playfully rising 1st violin



*a*  
F major  
*p*

81

#### Cadence Material

A gentle **Cadence Theme** emerges in the 1st violin, followed by a brisk and powerful cadential passage and a



*a*  
F major

*a*<sup>1</sup> *b* *b*<sup>1</sup>

C  
L  
O  
S  
E  
D  
C  
A  
D  
E  
N  
C  
E  
P  
A  
U  
S  
E

16

A new phrase sees a dialogue between low and high strings, with the viola and 'cello in the lead



*b*

*p*

24

High and low strings now switch; the violins take the lead

*b<sup>1</sup>* extended →

*f*

36

**Modulating Bridge**  
A brief but furious passage builds to a climax, followed by a quiet violin that gracefully leads to

...

*p*

56

A second thematic phrase sees the 1st violin take the lead

*b*

*f*

64

An extended, dramatic version of the second phrase concludes with rapid, descending scales in the 1st violin

*b<sup>1</sup>*

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E

122

**Codetta**

A brief and quiet phrase recalls the opening of Theme 1, followed by

A loud and vigorous cadence in F major

C  
A  
D  
E  
N  
C  
E  
  
C  
L  
O  
S  
E  
D



## Development

134

### Part 1:

A brief passage in which part of the previous cadence material is repeated, but now in the key of F minor

*f*      *p*

140

### Part 2:

A FUGATO ensues based on the opening of Theme 1, building to a widely spaced climax

==== *f*

## Recapitulation

199

### Theme 1

*a*      *a'*  
B<sup>b</sup> major      *f*  
*p*

214

*b*

This phrase is considerably foreshortened, and segues effortlessly into →

*b'*

242

### Theme 2

*a*  
B<sup>b</sup> major  
*p*

*b*

258

*b'* extended →

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E

275

### Cadence Material Cadence Theme:

*a*   *a'*   *b*   *b'*  
B<sup>b</sup> major

307

Brisk and powerful cadential passage →

165

**Part 3:**

The texture thins and the dynamic quiets as repeated notes in the 'cello and viola introduce yet ANOTHER imitative passage based on the opening of Theme 1

185

**Part 4:**

The imitative polyphony continues, but now over a "pedal" F (V of B<sup>b</sup>) in the 'cello

191

Gentle, rocking motives spell out the V<sup>7</sup> of the home key of B<sup>b</sup>

O  
P  
E  
N  
  
C  
A  
D  
E  
N  
C  
E

228

**Modulating Bridge**

As before, a brief but furious passage builds to a climax

240

A quiet, solo 1st violin gracefully leads to →

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E

P  
A  
U  
S  
E

**Coda**

320

Theme 1 opening quietly returns

327

Gently rocking motive is followed by →

353

A vigorous cadence in B<sup>b</sup> major!

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E



## Lecture Nine

### Not Just a Pretty Face

**Scope:** Mozart's major works were never perceived as "easy listening" in his own lifetime. On the contrary, Mozart was, for his contemporaries, a "compositional modern" whose harmonic and expressive language pushed the edge of musical coherence as it was known at the time. Mozart completed his powerfully dark and often extremely dissonant String Quartet in D Minor, K. 421, in June 1783. The keys of D minor and G minor were Mozart's favorite minor keys. For Mozart, D minor symbolized fate and death. The D Minor quartet may seem comparatively accessible to modern ears, but it represents the kind of music that would have challenged Mozart's audiences. Mozart's joyful and lyric third "Haydn" Quartet in Eb Major, K. 428, makes a striking contrast with the D Minor Quartet. Its fourth movement is the most explicitly Haydnesque music in all of the quartets Mozart dedicated to Haydn.

### Outline

- I. Contrary to popular belief, Mozart's music was not the popular music of its time. Although his genius was acknowledged, his major works—operas, concerti, symphonies, and most of his chamber music—were perceived as highly contemporary, pushing the edges of musical coherence as it was understood at the time.
  - A. The composer Carl Ditters von Dittersdorf criticized Mozart's music for being too rich in ideas. He also disparaged Mozart's "Haydn" Quartets for being "too consistently artful."
  - B. The "Haydn" Quartets were considered, at the time they were composed, to be difficult and problematic.
- II. Mozart completed the Quartet in D Minor, K. 421, in June 1783.
  - A. The choice of key is significant. D minor is one of Mozart's two favorite minor keys, the other being G minor, his "tragic" key.
  - B. For Mozart, D minor represented fate and death.

- C. In Mozart's day, musical instruments were tuned according to the "well-tempered" system, not the "equal-tempered" system that became universal in the mid-19<sup>th</sup> century.
1. In the well-tempered system, there were "shades" of darkness in the minor keys and "shades" of light in the major keys, differences that would have been discernible to someone with acute hearing, such as Mozart.
  2. Certain keys when played by string instruments can be more forceful sounding than others. These include D minor and D major, because the three most important pitches in those keys occur as open strings on the violin, viola, and 'cello: D, A, and G.
- D. The first theme of the sonata form first movement of the D Minor Quartet is ripe with pain and anxiety. (**Musical selection:** String Quartet in D Minor, K. 421, movement 1, theme 1.)
1. The theme, played by the first violin, begins with a downward plunging octave, from a high D to the D above middle C. The lower D is repeated six times in a rhythm suggestive of a funeral march. (**Musical illustration at the piano.**)
  2. The first melodic idea is followed by one that outlines a descending octave, F to F, this time filled in by scale steps, including an augmented second. (**Musical illustration at the piano.**)
  3. At the same time, the 'cello plays the bass line, which outlines a descending natural minor scale, the time-honored musical symbol for death. (**Musical illustration at the piano.**)
  4. When combined with the theme, this bass line creates amazing dissonances. (**Musical illustration at the piano.**)
  5. Meanwhile, the second violin and viola play a quiet, throbbing accompaniment. (**Musical illustration at the piano. Musical selection:** String Quartet in D Minor, K. 421, movement 1, theme 1.)
  6. The first theme has a third phrase that runs immediately into the modulating bridge. (**Musical selection:** String Quartet in D Minor, K. 421, movement 1, theme 1 and modulating bridge.)
- E. Theme 2, in the key of F major, has a nervous energy as its rhythms shift among quarter, eighth, and sixteenth notes, while its pitches rise. The second violin and viola accompany theme 2 as

before, but now twice as fast. As the theme progresses, the rhythmic divisions become smaller and faster. (**Musical selection:** String Quartet in D Minor, K. 421, movement 1, theme 2 and cadence material.)

- F. The development section focuses first on elements of theme 1, then on elements of theme 2 and the cadence material. (**Musical selection:** String Quartet in D Minor, K. 421, movement 1, development and recapitulation, theme 1 opening.) This music is powerfully dark and often extremely dissonant.
- G. Mozart, typically, makes the second movement the “slow” movement, although the tempo is *andante*, rather than a genuinely slow *adagio*. The movement is notated in compound-duple meter, but the moderate tempo makes it sound more like triple meter. As a result, it has the feel of a slow minuet. (**Musical selection:** String Quartet in D Minor, K. 421, movement 2, opening.)
- H. The third movement minuet and trio opens with an aggressive, pointed tune that is in the home key of D minor and characterized by dotted (long-short) rhythms. (**Musical selection:** String Quartet in D Minor, K. 421, movement 3, minuet, “a.”)
1. A chromatically descending ‘cello line reinforces a similar sense of funereal darkness that we heard underneath the first movement’s first theme. (**Musical illustrations at the piano:** Movement 1, “a,” bass line, compared with movement 3, “a,” bass line.)
  2. In the opening phrase of the minuet, note the descending bass line in the ‘cello part. (**Musical selection:** String Quartet in D Minor, K.421, movement 3, minuet, “a.”)
  3. The trio offers as extreme an example of contrast as we will find in an 18<sup>th</sup>-century string quartet. It is in D major. The theme is accompanied by plucked notes and is dominated by a “Scottish snap” rhythm of short-long rhythms. (**Musical selection:** String Quartet in D minor, K. 421, movement 3, trio opening.)
- I. The fourth movement is a theme and variations. The theme is a Siciliano, a dance in compound-duple meter of Sicilian origin. It is in binary form and constantly shifts between minor and major. (**Musical selection:** String Quartet in D Minor, K. 421, movement 4, theme.)

1. In the first variation, the theme is embedded in a florid first violin line. (**Musical selection:** String Quartet in D Minor, K. 421, variation 1, “a.”)
2. In variation 2, the theme is highly syncopated and shared between first and second violin. (**Musical selection:** String Quartet in D Minor, K. 421, variation 2, “a.”)
3. In variation 3, the viola takes the lead.
4. In variation 4, the theme returns to the violins in D major. (**Musical selection:** String Quartet in D Minor, K. 421, movement 4, variation 4, “a.”)
5. The brilliant coda starts out in D minor, then, unexpectedly at the very end, shifts to D major. (**Musical selection:** String Quartet in D Minor, K. 421, movement 4, coda.)
6. Even as the ‘cello and viola have settled on a D major harmony, the second violin is playing the same descending natural minor line that was heard under theme 1 of the first movement. For three of the last four measures of the quartet, we are simultaneously in D major and D minor, and it is only at the last quarter note of the quartet that the music finally settles in D major. (**Musical illustration at the piano.**)

### III. Mozart completed his third “Haydn” Quartet in June or July 1783.

- A. Like the D Minor Quartet, this quartet opens with an upward octave leap, but the resemblance stops there. This is a joyful, lyric quartet.
  1. However, it is not free of chromaticism. (**Musical selection:** String Quartet in Eb Major, K. 428, theme 1, phrase 1.)
  2. The harmonic “blur” comes into focus as the theme continues. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 1, theme 1, phrases 1 and 2.)
  3. Theme 1 ends as it began, with the four-measure chromatic opening, now harmonized in the home key of Eb major. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 1, theme 1.)
  4. The second theme begins in harmonic ambiguity and only settles into the key it is supposed to be in (Bb major) at the end of the first of its two component phrases. (**Musical selections:** String Quartet in Eb Major, K. 428, movement 1, theme 2; movement 1, exposition.)

- B.** The second movement is in sonata form, but there is no thematic contrast. The themes, modulating bridge, and cadence material form a single, constantly evolving melodic texture. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 2, exposition.)
- C.** The third movement minuet and trio is a genuine homage to Haydn. It is a fabulous example of the sort of extremely sophisticated rusticity that only Haydn and Mozart could create. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 3, minuet, opening phrase.)
- D.** The fourth movement is the most explicitly Haydnesque music in all of the “Haydn” Quartets, with its unforced joy and humor, sudden dynamic shifts, unexpected pauses, and wonderful conclusion.
1. It is in rondo form and opens with a quiet phrase. Suddenly, the theme appears in a torrent of loud, fast, continuous 16<sup>th</sup> notes. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 4, rondo theme.)
  2. The first contrasting episode exemplifies Mozart’s rhythmic flexibility. Note also the teasing way Mozart concludes the episode—he makes us wait for the return of the rondo theme, drawing out the tension for as long as possible—a very Haydnesque touch. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 4, first contrasting episode.)
  3. The second contrasting episode is a genuine development section that develops ideas first expressed in the first contrasting episode. The rondo theme’s return is dramatically delayed, and there are more musical surprises before the quartet comes to an end. (**Musical selection:** String Quartet in Eb Major, K. 428, movement 4, second contrasting episode through coda.)

## Lecture Ten

### Blowin' in the Winds

**Scope:** Mozart moved to Vienna in 1781 and quickly made himself known to the aristocracy, upon whom he would depend for patronage. His first international success came with his opera *The Abduction from the Harem* in the summer of 1782, the year in which he married Constanze Weber. The following year, he began producing concerts at which he was the featured soloist and composer. His Quintet in Eb Major for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452, is dated March 30, 1784, and was, in his opinion, the best work he had composed to that point. Two years later, inspired by the great clarinetist Anton Stadler, he composed the Trio in Eb Major for Clarinet, Viola and Piano, K. 498. Mozart's compositions for clarinet elevated the instrument from its novelty status to that of an established solo instrument. They remain, to this day, the core repertoire for the clarinet.

### Outline

- I. By the fall of 1782, Mozart was a rising star on the international music scene.
  - A. By December of 1781, Mozart had been living in Vienna for seven months.
  - B. On July 16, 1782, Mozart's opera *The Abduction from the Harem* was premiered in Vienna.
  - C. On August 4, 1782, Mozart married Constanze Weber.
  - D. In 1783, he began producing concerts at which he was both the featured soloist and composer.
  - E. A year later, he wrote what he considered to be the best work he had composed to that time—the Quintet in Eb Major for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452.
- II. Mozart treats his Quintet, K. 452, as if it were a concerto grosso, with the piano playing the role of the orchestra, and the oboe, clarinet, horn, and bassoon acting as soloists.

- A. The first movement begins with a slow introduction—something Mozart rarely did during this period of his compositional life. During the introduction, each instrument presents itself to the audience, before they finally join together to conclude the introduction. (**Musical selection:** Quintet in Eb Major for Piano and Winds, K. 452, movement 1, introduction.)
1. This sonata form movement then proceeds to theme 1 and the modulating bridge, with a profusion of kaleidoscopically shifting instrumental groupings—something unique in the 18<sup>th</sup>-century repertoire. (**Musical selection:** Quintet in Eb Major for Piano and Winds, K. 452, movement 1, theme 1 and modulating bridge.)
  2. As theme 2 appears, Mozart feathers in one instrument over the last, so that no single instrument or group of instruments plays an entire thematic or transitional idea. (**Musical selection:** Quintet in Eb Major for Piano and Winds, K.452, movement 1, theme 2 and cadence material.)
- B. The second movement features a series of marvelous solos. (**Musical selection:** Quintet in Eb Major for Piano and Winds, K. 452, movement 2, opening.)
- C. The third and final movement of this quintet is a rondo. (**Musical selection:** Quintet in Eb Major for Piano and Winds, K. 452, movement 3, A–B–A<sup>1</sup>.)
1. The second contrasting episode is as much a development section as it is a contrasting episode.
  2. It develops a tune first heard in the first contrasting episode and comes to a dramatic climax ending on a six-four chord. This chord, in a concerto, heralds the cadenza (a virtuosic passage for the solo instrument); this is its function here, as well. (**Musical selection:** Quintet in Eb Major for Piano and Winds, K. 452, movement 3, C–A<sup>2</sup>–coda.)
- D. Mozart's Quintet for Piano and Winds, K. 452, is one of the great masterworks of the chamber repertoire and a brilliant example of instrumentation and part-writing.
- III. Among the musicians who premiered the quintet on April 1, 1784, was Anton Stadler, Mozart's favorite clarinetist.

- A. Stadler and his brother Johann were the Imperial Court Orchestra's first full-time clarinetists. It was Anton Stadler who first opened Mozart's ears to the expressive possibilities of the clarinet.
  - B. The clarinet we are familiar with today is the soprano clarinet in Bb.
    - 1. The clarinet family developed from the *chalameau*, a simple, single-reed instrument.
    - 2. In the 18<sup>th</sup> century, Johann Christoph Denner developed the modern clarinet by extending the chalameau's range with added register keys.
    - 3. Early clarinets became common only after 1750. The first major orchestra to use them was the famous Mannheim Court Orchestra.
  - C. Mozart loved the clarinet and created a repertoire for it, which remains to this day the core repertoire for the instrument.
  - D. Anton Stadler built himself a custom clarinet capable of playing a major third lower than the standard soprano clarinet. He called it a *basset clarinet*.
  - E. Mozart composed his Clarinet Concerto and Clarinet Quintet for Stadler's basset clarinet, and the Trio in Eb Major for Clarinet, Viola and Piano, K. 498, for Stadler's soprano clarinet.
- IV. Mozart completed the Trio in Eb Major for Clarinet, Viola and Piano, K. 498, on August 5, 1786.
- A. The trio's first movement is unusual for beginning with an *andante* (moderately paced) tempo, rather than a speedy allegro, and because almost all of its thematic, transitional, and developmental material features the same brief ornamental idea—a *gruppetto*, or "turn." (**Musical illustration at the piano.**)
  - B. Despite its sonata form structure, this movement is almost monothematic. (**Musical selections:** Trio in Eb Major for Clarinet, Viola and Piano, K. 498, movement 1.)
  - C. The second movement is a minuet and trio. The trio section is in G minor, making a powerful contrast with the Bb major of the minuet sections. Each instrument plays its own type of music: The clarinet has an ominous chromatic motive, followed by a nervously chattering viola, which is overlain by a trilling piano. Only when these three musical elements are played consecutively does the

large-scale musical shape of the trio become apparent. (**Musical selection:** Trio in Eb Major for Clarinet, Viola and Piano, K. 498, movement 2, trio opening.)

- D. The third and final movement is a rondo. The rondo theme is initially played by the clarinet. It would seem that Mozart took his cue for the character of this theme from Anton Stadler's style of playing: It is moderately paced and intensely lyric. (**Musical selections:** Trio in Eb Major for Clarinet, Viola and Piano, K. 498, movement 3, rondo theme; rondo theme, final appearance, and coda.)
  - E. The trio is known as the *Kegelstatt*, or "Bowling Alley" Trio, although Mozart did not give it that subtitle.
  - F. When it was published by Artaria, it was designated as a trio for piano, viola, and violin, with a note in the score to the effect that the violin part could be played by a clarinet. This was a commercial decision, based on the fact that clarinetists were rare in the late 18<sup>th</sup> century.
- V. Mozart's music was catalogued by Ludwig Alois Ferdinand Ritter von Köchel.
- A. Köchel was a wealthy Austrian aristocrat whose passion for Mozart's music inspired him to create a comprehensive catalog of it.
  - B. This was a daunting task.
    - 1. Many of Mozart's compositions were undated and scattered about provincial cities, where Mozart had written them while passing through on tour.
    - 2. After Mozart's death, a number of fraudulent "Mozart" compositions were created to cash in on the composer's posthumous popularity.
  - C. But Köchel managed to publish a chronological catalog in 1862.
    - 1. The first Köchel number (K. 1) is the keyboard minuet Mozart composed at the age of seven.
    - 2. The last work listed is K. 626, the Requiem, left unfinished at Mozart's death.
    - 3. Later editions of the catalog have made changes to the original, but Köchel's framework endures.

## Lecture Eleven

### The Piano Trios

**Scope:** For Viennese Classicism and the early Romantic era, the piano trio was second only to the string quartet in terms of artistic importance. Mozart, who virtually invented the piano trio, composed six of them. According to Mozart himself—and very uncharacteristically—they were “the fruit of a long and laborious effort,” as the “Haydn” Quartets had been. In this lecture, we examine the Divertimento in Bb Major, K. 254 (also known as the Piano Trio no. 1); the Piano Trio in Bb Major, K. 502, of November 1786; and the Piano Trio in E Major, K. 542, of June 1788. By this time, Mozart’s financial circumstances and physical health were in a shambles, yet he was still capable of composing ethereally beautiful and technically perfect music at breakneck speed.

### Outline

- I. For Viennese Classicism and the early Romantic era, the piano trio (a composition for piano, violin, and ‘cello) was second only to the string quartet in artistic importance.
  - A. Mozart virtually invented the piano trio, in that he granted the strings an equal partnership with the keyboard instrument and scored the keyboard part specifically for the piano, as opposed to the harpsichord.
  - B. Mozart wrote six piano trios and made a strings and piano arrangement of the Clarinet Trio. The first of his piano trios was composed in 1776; the remaining five date from 1786–1788.
- II. Mozart called his first such trio, K. 254, a *divertimento*. It will serve for comparison with his mature trios.
  - A. It is typical of the best such works of the time in that the ensemble was conceived as an accompanied sonata for piano and violin, with a ‘cello added to reinforce the bass line but enjoying no independence of its own. (**Musical selection:** Divertimento in Bb Major, K. 254, movement 1, exposition.)

- B. In the second and third movements, the ‘cello part is not any more interesting than in the first. (**Musical selections:** Divertimento in Bb Major, K. 254, movement 2, opening; movement 3, rondo.)
- III. Between 1786 and 1788 Mozart completed his five mature piano trios.
- A. These works mark one of the very rare occasions when Mozart labored over scores.
- B. Like the first movement of the Clarinet Trio, K. 498, the first movement of the Trio in Bb Major for Piano, Violin and ‘Cello, K. 502, is almost monothematic. Although the movement is in sonata form, Mozart uses the same tune for both theme 1 and theme 2. (**Musical selection:** Piano Trio in Bb Major, K. 502, movement 1, theme 1.)
- C. The modulating bridge begins with the piano and violin, but soon, the counter-motive that marked theme 1 takes over. Then the ‘cello takes the lead, with the piano and violin accompanying it. (**Musical selection:** Trio in Bb Major for Piano, Violin and ‘Cello, K. 502, movement 1, modulating bridge.)
- D. At this point, we would expect to hear a contrasting theme 2. Instead, we hear almost the same melody of theme 1, with the instruments engaging in a spirited dialogue. (**Musical selection:** Trio in Bb Major for Piano, Violin and ‘Cello, K. 502, movement 1, theme 2.)
- E. The cadence material is based on the same theme that characterized the exposition, but here, the instrumental parts are completely independent of each other. Thus, we see that the essence of this movement is not its contrasting themes or sonata form, but the growing independence of the instrumental parts. (**Musical selection:** Trio in Bb Major, K. 502, movement 1, cadence material.)
- F. The second and third movements of this trio are in rondo form. The Romantic nature of the second movement looks forward to the 19<sup>th</sup> century. (**Musical selection:** Trio in Bb Major, K. 502, movement 2, opening.)
- IV. At this point in his life, Mozart was having financial difficulties. To earn some much needed cash, he turned out an incredible number of masterpieces in the summer of 1788, including his E Major Trio on June 22, 1788.

- A. It was this sort of creative performance that spawned myths about Mozart’s abilities, ranging from witchcraft to godliness to autism.
- B. The fact is that Mozart could continue to compose masterpieces even though beset by personal problems.
- C. The first theme of the Trio No. 4 in E Major, K. 542, is stated by the piano.
1. The theme is characterized by a “square” rhythm. (**Musical selection:** Trio in E Major, K. 542, movement 1, theme 1, “a.”)
  2. The second phrase of this theme is a brilliant expansion of the first phrase, applied with rhythmic flexibility. (**Musical selection:** Trio in E Major, K. 542, movement 1, theme 1, “a<sup>1</sup>”; theme 1 in entirety.)
- D. The modulating bridge and theme 2 are shared between the piano and the violin. (**Musical selection:** Trio in E Major, K. 542, movement 1, modulating bridge and theme 2.)
- E. By means of a deceptive cadence, Mozart effects a sudden and unexpected harmonic shift at the beginning of the cadence material, away from the key of B major to the key of G major. (**Musical illustration at the piano.**)
- F. The deceptive cadence throws the spotlight on the ‘cello as it plays a motive drawn from theme 2, constituting one of those great moments in art. (**Musical selection:** Trio in E Major, K. 542, movement 1, theme 2 and cadence material.)
- G. The development section again features all three instruments as independent voices. (**Musical selection:** Trio in E Major, K. 452, movement 1, development section.)
- H. The second movement, marked *andante grazioso* (“moderately and graciously”) is a rondo. Its main theme has an internal structure of a a<sup>1</sup> b b<sup>1</sup>. Phrases “a” and “b” are heard in the piano; in phrases “a<sup>1</sup>” and “b<sup>1</sup>,” the violin and ‘cello join in. (**Musical selection:** Trio in E Major, K. 542, movement 2, rondo theme.)
- I. The third movement is another rondo and a virtual double concerto for piano and violin. The ‘cello serves to provide the harmonic bass line. The rondo theme is stated by the piano, then the violin. (**Musical selection:** Trio in E Major, K. 542, movement 3, rondo theme.)

- J.** The first episode features virtuosic passages for piano and violin. Note also the brief false return of the rondo theme at 1 minute and 9 seconds into the excerpt. (**Musical selection:** Trio in E Major, K. 542, movement 3, first contrasting episode and rondo theme.)
- K.** The ‘cello plays a greater role in the coda to this movement. (**Musical selection:** Trio in E Major, K. 542, movement 3, rondo theme and coda.)
- L.** Mozart’s mature piano trios are the Classical high point of the genre. They represent the first body of piano trios to achieve genuine independence of parts and to exploit the capabilities of the still relatively new piano.

## Lecture Twelve

### The Piano Quartets

**Scope:** Mozart seems to have invented yet another genre of chamber music in his piano quartets. In their compositional virtuosity, these works go beyond anything written up to that time. By the mid- to late 1780s, Mozart was no longer writing to appeal to a mass audience. His mature music exhibits a freedom of expression that increasingly precluded commercial success. This refusal to “dumb down” his music is nowhere more apparent than in his two piano quartets, written between 1785 and 1786. In them, Mozart treats the piano as an ensemble unto itself. The piano and the strings are brought together to achieve an almost orchestral effect. The piano quartets are large-scale works in terms of their length and grandeur of conception. They remain a challenge for both performers and audiences.

### Outline

- I. Mozart’s piano quartets are not only the best piano quartets written to their time, but also the first true piano quartets as the genre is understood today.
  - A. Mozart’s piano quartets were, in their day, commercial disasters.
  - B. Mozart would not pander to popular taste to realize greater financial rewards, as the history of his piano quartets demonstrates.
    1. In 1785, Mozart was commissioned by the publisher Franz Anton Hoffmeister to write three quartets for piano, violin, viola, and ‘cello.
    2. Hoffmeister published Mozart’s first piano quartet—K. 478—in December 1785, but the work did not sell.
    3. Hoffmeister then made Mozart a gift of the advance payment he had given him and requested release from the contract.
    4. Mozart could not sell his second piano quartet either and decided not to write a third.
    5. His piano quartets did not sell well because they require attentive listening and are difficult to play.
  - C. What makes these piano quartets different from any keyboard quartets written before them is the fact that Mozart treats the

ensemble as two groups in one—the piano serves as an ensemble in its own right. The strings and piano are brought together only when Mozart wants to create a genuinely orchestral effect. The first theme of the first movement of the G Minor Quartet exemplifies this. The movement begins with a *motto*—a short, punchy motive that will be heard across the span of the movement. (**Musical illustration at the piano.**)

- D. The opening motto is played in unison by the entire ensemble. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, theme 1, “a.”)
  - E. The strings initially take the lead in the second phrase of the opening theme. As the theme comes to its climactic conclusion, the ensemble plays together as one—maximum scoring for maximum expressive impact, something Mozart does only sparingly during the quartet. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, theme 1, “b.”)
  - F. Mozart’s piano quartets are exceptionally lengthy. Their first movements are roughly double the length of Mozart’s symphonic first movements. The music itself is almost orchestral in its impact.
- II. In the Piano Quartet in G Minor, K. 478, the modulating bridge is virtually a development section. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, theme 1 and modulating bridge.)
- A. As in the Piano Quartet in Eb Major, theme 2 consists of two different tunes. The first is heard in the piano, then the piano and strings; the second tune is heard initially in the strings, then the piano. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1.)
  - B. A brief cadence theme brings the exposition to its conclusion. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, cadence material.)
  - C. Soon after the development begins we hear what sounds like a new theme. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, development, opening.)
  - D. This “new” theme is, in reality, an unembellished version of theme 1. (**Musical illustration at the piano.**)
  - E. In his development section, Mozart embarks on a polyphonic exploration of the theme, in which each instrument plays an equal

part. (**Musical selection:** Piano Quartet in G Minor, K. 478, development and recapitulation, opening.)

- F. In a sonata form movement, where theme 1 is in a major key, theme 2 and cadence material will also be in major, albeit a different key from the first theme. In the recapitulation, theme 2 and the cadence material will remain in major but now in the home (tonic) key—the key of theme 1.
- G. In a sonata form movement, where theme 1 appears in the exposition in a minor key, theme 2 and the cadence material appear in a major key. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, exposition, theme 2, opening.)
- H. In the recapitulation of a minor-key movement, both themes and cadence material appear in the minor tonic key—the key of theme 1. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, recapitulation, theme 2, opening.)
- I. The coda of the G Minor Piano Quartet is as dark and stormy a coda as Mozart ever wrote. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 1, recapitulation and coda.)
- J. The G Minor Quartet’s second movement is also in sonata form. The piano introduces the theme and is then joined by the strings, which extend and enrich the theme’s second phrase. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 2, theme 1.)
- K. The brilliant final movement—a rondo—is, unexpectedly, in G major. (**Musical selection:** Piano Quartet in G Minor, K. 478, movement 3, rondo”.)

III. The Piano Quartet in Eb Major, K. 493, was completed on June 3, 1786. It opens with a magisterial theme. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 1, theme 1.)

- A. The modulating bridge is characterized by sweeping scales in the piano. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 1, modulating bridge.)
- B. As in the first movement of the G Minor Piano Quartet, theme 2 of the Eb Major Quartet is really a “theme group,” consisting of two distinct tunes, each in the new key of Bb major. These are followed by another theme, initially heard in the strings alone and

functioning as a cadence theme. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 1, theme 2 and cadence material.)

- C. The development focuses almost entirely on the first part of theme 2. (**Musical illustration at the piano.**)
- D. The development touches on as many minor key areas as major—the sort of development we would expect to hear in a symphony. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 1, development, recapitulation, opening.)
- E. Like the second movement of the G Minor Piano Quartet, the second movement of the Eb Major Quartet is in sonata form. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 2, theme 1.)
- F. The Eb Major Quartet ends with a spirited rondo. The antiphonal effects between the string trio and the piano are in particularly high relief in this movement. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 3, theme 1.)
- G. The first contrasting episode features a dialogue between strings and piano, in which the strings lead and the piano responds. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 3, first contrasting episode.)
- H. The second contrasting episode reverses the roles: The piano leads and the strings respond. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 3, second contrasting episode.)
- I. Mozart wrote two winsome “retransition” passages that end the first and second contrasting episodes. Their purpose is to create a sense of anticipation of the return of the rondo theme. The first of these retransition passages is imbued with a strong sense of teasing. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 3, first retransition and rondo theme, opening.)
- J. The second retransition features a trill in the piano, while the strings alternate playing the opening motive of the rondo theme. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 3, second retransition and rondo theme, opening.)
- K. The coda brings the movement and the quartet to a boisterous close. (**Musical selection:** Piano Quartet in Eb Major, K. 493, movement 3, coda.)

## Lecture Thirteen

### String Quartet in A Major, K. 464

**Scope:** While an orchestra is a highly stratified organization with an authoritarian leader, a chamber group is a democratic community where every member of the group is an equal participant in the making of music and musical decisions. The great majority of self-standing, professional chamber groups are string quartets, whose members' lives are closely bound to each other, professionally and, often, personally. In this course, our excerpts from Mozart's "Haydn" Quartets were recorded by the Alexander String Quartet. The repertoire for string quartet is extensive and represents the purest sort of interactive, conversational music. In this lecture, we examine the fifth of Mozart's "Haydn" Quartets, the String Quartet in A Major, K. 464. Musicologist Alan Kriegsman described this work as "the most stunning example of musical craftsmanship among the six 'Haydn' Quartets." Its fourth movement is a tour-de-force of polyphonic techniques.

### Outline

- I. Who's in charge of a string quartet? How do the musicians stay together? Who makes the interpretive decisions that govern the way they play a piece? (**Musical selection:** String Quartet in A Major, K. 464, movement 1, exposition.)
  - A. A chamber group has a quite different organization from that of an orchestra.
    1. The orchestra is a highly stratified organization, led by a conductor, who can be compared with the CEO of a corporation. The conductor directs the players in accordance with his or her interpretation of the music.
    2. In a chamber group, members collaborate in the interpretation of the music.
  - B. Most chamber groups are string quartets, for which there is a large repertoire.
  - C. In this course, the recordings of Mozart's "Haydn" Quartets are those of the Alexander String Quartet.

- D. Like other good professional string quartet players, they interpret and play their music by consensus. During performance, their inter-communication can take subtle forms.
  - E. Moreover, the players' lives are closely bound, professionally and, often, personally, too.
- II. Mozart's String Quartet in A Major, K. 464, the fifth of the "Haydn" Quartets, is dated January 10, 1785.
- A. The first movement in sonata form is filled with an amazing degree of polyphonic interaction among the four instruments.
    - 1. The first phrase of theme 1 is a straightforward antecedent-consequent phrase. The antecedent concludes with an open cadence, and the consequent concludes with a closed cadence. Also noteworthy is the opening motive of theme 1. (**Musical illustration at the piano.**)
    - 2. That brief, rather chromatic, descending idea will dominate the first movement and will return, in varied form, in the fourth and last movement. (**Musical selection:** String Quartet in A Major, K. 464, movement 1, theme 1, phrase 1.)
    - 3. The second and final phrase of theme 1 offers a slight contrast with the first. (**Musical selections:** Mozart, String Quartet in A Major, K. 464, movement 1, theme 1, phrase 2, and theme 1 in its entirety.)
    - 4. The modulating bridge takes its cue from the opening motive of theme 1 and ends with an open cadence in the new key of F major. (**Musical selection:** String Quartet in A Major, K. 464, movement 1, modulating bridge.)
    - 5. Theme 2 has a connection to theme 1 in that it is built on the same chromatic framework as theme 1. (**Musical selection:** String Quartet in A Major, K. 464, movement 1, theme 2, first half.)
    - 6. To be precise, theme 1 begins with a motive that descended chromatically from an E down to a D# (D sharp) down to a D natural down to a C# (C sharp). (**Musical illustration at the piano.**)
    - 7. Theme 2 begins with a rising chromatic motive—an inversion of what we heard in theme 1. (**Musical illustration at the piano.**)

8. As theme 2 progresses, Mozart overlaps the successive, imitative instrumental entries. (**Musical selection:** String Quartet in A Major, K. 464, movement 1, theme 2, second half.)
  9. The cadence material closes with an imitative passage based on the opening motive of theme 1. (**Musical selection:** String Quartet in A Major, K. 464, movement 1, theme 2 and cadence material.)
- B.** The development section, based entirely on elements drawn from theme 1, is replete with a variety of contrapuntal techniques in which each instrument is an equal partner. It is also the longest of any development section in Mozart's "Haydn" Quartets. (**Musical selection:** String Quartet in A Major, K. 464, movement 1, development and recapitulation, opening.)
- C.** The second movement minuet and trio is one of the most carefully crafted minuets Mozart ever wrote. It is filled with a level of motivic development that rivals most sonata form development sections.
1. The opening of the minuet is based on phrase 2 of theme 1 of movement 1. (**Musical selections:** Mozart, String Quartet in A Major, K. 464, movement 1, minuet, opening; theme 1, phrase 2; minuet opening again.)
  2. The kind of contrapuntal art that Mozart lavishes on this opening section of the minuet is what prompted his critics to disparage his music as "overwritten" and "too consistently artful." (**Musical selection:** String Quartet in A Major, K. 464, movement 2, minuet, opening.)
- D.** The third movement is a theme and variations featuring six variations and a long coda. The theme is in binary form: "a a b b." (**Musical selection:** String Quartet in A Major, K. 464, movement 3, theme.)
- E.** The criticism "too consistently artful" could be leveled against the fourth movement, which is filled to the brim with subtle applications of contrapuntal virtuosity. This movement is a hybrid of sonata and rondo form: Instead of the usual contrasting second theme required by Classical sonata form, this movement employs a version of theme 1.

1. Theme 1 is built for polyphonic manipulation. It consists of two motives—a "head" and a "tail." The "head" is a seemingly innocuous chromatic descent from E to C#. **(Musical illustration at the piano.)**
2. Theme 1 of movement 1 begins in almost the same way. **(Musical illustration at the piano.)**
3. Again, we hear the beginning of movement 4, the "head" of the theme. **(Musical illustration at the piano.)**
4. The "tail" of the theme goes like this. **(Musical illustration at the piano.)**
5. The theme, in its entirety, goes like this. **(Musical illustration at the piano.)**
6. That is almost all that Mozart needs to build this incredible movement, which represents a virtual textbook of polyphonic techniques. If you listen to the instruments *under* the first violin, you will gain a sense of the richness of the polyphonic texture, in which every instrument plays an essential thematic role. Because of the monothematic nature of the movement, the sonata form structure is difficult to follow. A clue comes 49 seconds into the excerpt, when the 'cello plays a repeated E for over nine measures (73 consecutive Es altogether). This is the place where Mozart might have introduced the second, contrasting theme had he chosen to do so. **(Musical selection: String Quartet in A Major, K. 464, movement 4, exposition.)**
7. In the development section, Mozart uses augmentation (the elongation of thematic elements by increasing their note values) and diminution (the compression of thematic elements by decreasing their note values). He also mixes, matches, and overlaps various augmented and diminished versions of the thematic material with the original version and gives the violin a rapid-fire line against augmented thematic motives in the other instruments. **(Musical selection: String Quartet in A Major, K. 464, movement 4, development section.)**
8. The recapitulation continues the rapid-fire character of the development. **(Musical selection: String Quartet in A Major, K. 464, recapitulation.)**
9. The coda's initial energy slowly dissipates as the movement approaches its end. To conclude, Mozart uses the descending, chromatic "head" of the theme in a cadential fashion, so that

the motive that had marked the opening of the movement now marks its end. (**Musical illustration at the piano.**)

10. The movement ends with a quiet touch of whimsy. (**Musical selection:** String Quartet in A Major, K. 464, movement 4, coda.)

## Lecture Fourteen

### The String Quintets

**Scope:** Mozart wrote six string quintets and, like the piano quartets, the genre is pretty much his own invention. In Mozart's day, string quintets were not nearly as populous or as popular as quartets, but Mozart appreciated the genre's ability to combine the power and expressive punch of a full orchestral string section with the intimacy and flexibility of chamber music. Mozart's string quintets did not sell well. By the 1780s, Mozart's artistic vision, in its grasp and intensity of contrapuntal complexity, had gone far beyond that of his contemporaries, although posterity has benefited from his desire to challenge the difficult medium of the quintet at the cost of personal financial gain. In this lecture, we examine String Quintets, K. 515, 516, 593, and 614—all of them transcendental masterworks.

### Outline

- I. Mozart wrote six string quintets, for which, as with his piano quartets, there was almost no extant model. The string quintet is an unusual and irregular compositional genre. It is irregular in that its instrumentation varies between a grouping of two violins, two violas, and one 'cello or a grouping of two violins, one viola, and two 'cellos. Mozart's string quintets are scored for the former grouping. It is an unusual genre because almost no one but Mozart wrote in it during the 18<sup>th</sup> century.
  - A. Mozart's first string quintet, composed in Salzburg in 1773, is written in the style of a divertimento—lots of lovely themes but not much thematic development.
  - B. His second string quintet is an arrangement of the Serenade for Wind Instruments, K. 388, composed in 1782.
  - C. Written between 1787 and 1791, the remaining four string quintets are all masterpieces of their kind.
  - D. By the 1780s, Mozart was no longer willing or capable of conceiving the sort of instrumental music that would have mass popular appeal.

1. His compositional art had evolved in sophistication and creative imagination.
2. His mature music of this time features a degree of motivic development that goes far beyond the *galant* melodic pleasantries of his earlier music.
3. His artistic vision now demanded and produced an integrity of construction that very few composers before or after him were ever to achieve.
4. His “mature” chamber music features a level and intensity of contrapuntal complexity and craft that exceeds anything his contemporaries would or could do.
5. Expressively as well, Mozart’s increasing forays into minor keys allowed him to explore a range of emotion far outside the traditional niceties of the Classical style.

## II. Why did Mozart write string quintets?

- A. A string quintet afforded Mozart the power and expressive punch of a full orchestral string section, together with the intimacy and flexibility of chamber music.
- B. In the same way that Mozart’s mature piano quartets fill the space between his piano trios and piano concerti—these genres having three movements—the four-movement string quintets bridge the space between his four-movement string quartets and symphonies.
- C. Mozart’s string quintets did not sell well in his lifetime, although he expected them to. They are uncompromising masterworks. Posterity must thank Mozart for putting his talent and art before financial considerations.

## III. Mozart’s String Quintet in C Major, K. 515, was completed on April 19, 1787. At 1,149 measures in length, it is the longest four-movement work he ever composed.

- A. The first movement’s opening theme is entirely orchestral in its breadth of conception and expressive impact. The ‘cello and the first violin engage in a “call-response” dialogue, while the second violin and violas fill in the registral space between the first violin and ‘cello with a throbbing accompaniment. (**Musical selection:** String Quintet in C Major, K. 515, movement 1, theme 1, opening.)

- B. Theme 1 comes to a pause, then, unexpectedly, continues, not in C major, but in the dark tonal world of C minor. The first violin now leads and the ‘cello responds, and we are left to wonder who turned out the lights! (**Musical selection:** String Quintet in C Major, K. 515, movement 1, theme 1 continued.)
  - C. Slowly, the music redirects itself back to the major, seamlessly slipping into the modulating bridge, which is so substantial that it constitutes a virtual development section. (**Musical selection:** String Quintet in C Major, K. 515, movement 1, theme 1 and modulating bridge.)
  - D. Theme 2 is one of Mozart’s trademark theme-types: sinuous and densely woven, maintaining a constant eighth-note rhythm in one instrument or another. This theme is evocative of its more famous relation, the overture to Mozart’s opera *The Marriage of Figaro*, composed 18 months before. (**Musical selections:** String Quintet in C Major, K. 515, movement 1, theme 2; excerpt from the Overture to *The Marriage of Figaro*.)
  - E. The cadence theme is as long and substantial as the modulating bridge. (**Musical selection:** String Quintet in C Major, K. 515, movement 1, cadence material.)
  - F. This level of grandiosity continues to the end of the quintet, the fourth and final movement of which is the longest single movement of instrumental music that Mozart composed.
- IV. Mozart’s dark and personal String Quintet in G Minor, K. 516, was completed on May 16, 1787.
- A. Unlike the C Major Quintet, this quintet is comparatively compact, with short, choppy themes and a tragic and plaintive mood. (**Musical selection:** String Quintet in G Minor, K. 516, movement 1, exposition.)
  - B. The eminent musicologist H. C. Robbins Landon has commented on the quintet’s “combination of tragedy and tenderness.”
    1. The mood of the quintet can be compared to that of the G Minor Symphony, K. 550, composed the following year, in 1788. (**Musical selection:** Symphony No. 40 in G Minor, K. 550, movement 1, theme 1, “a.”)
    2. Landon suggests that the quintet reflects the unhappy circumstances of Mozart’s personal life at the time when he

wrote it. His music was misunderstood and spurned by his erstwhile Viennese patrons; the success of *The Marriage of Figaro* did not last long; Mozart's debts were mounting; his income was diminishing; and his father was dying.

3. The “nervous desperation” of the quintet’s first movement is capped by a tragic coda. (**Musical selection:** String Quintet in G Minor, K. 516, movement 1, coda.)
- C. The quintet remains relatively dark and introspective through the second and third movements and the long operatic introduction of the fourth movement. After that, the fourth movement becomes a bristling rondo in G major, featuring a virtuosic violin part. (**Musical selection:** String Quintet in G Minor, K. 516, movement 4, rondo theme.)
- V. Mozart completed his String Quintet in D Major, K. 593, in December 1790. Along with the final string quintet of 1791, the D Major String Quintet is linked to Joseph Haydn in terms of its musical content and performance history.
  - A. The String Quintet in D Major, K. 593, was commissioned by Johann Tost, former principal violinist in Haydn’s orchestra at Esterhaza. It contains many musical references to Haydn’s music. For example, the first movement slow introduction evokes Haydn’s own penchant for slow introductions to his late symphonies, a structural device that Mozart rarely used. (**Musical selection:** String Quintet in D Major, K. 593, movement 1, introduction.)
  - B. The performance history of this quintet was also linked to Haydn. In the 1820s, Mozart’s friend Abbe Maximilian Stadler was interviewed by the English music publisher Vincent Novello and his wife, Mary. In 1829, the Novellos published their so-called *Travel Diaries*, which commented that Mozart and Haydn frequently performed Mozart’s quintets with Stadler, who “particularly mentioned” the String Quintet in D Major, K. 593.
  - C. The quintet’s introduction gives way to a Haydnesque exposition that is full of the sort of mock formality, whimsicality, bouncing rhythms, unexpected accents, teasing, extended dominants, and musical humor that marked Haydn’s music at its best. Note the unusual ‘cello solo that begins 1 minute and 11 seconds into the

excerpt. (**Musical selection:** String Quintet in D Major, K. 593, movement 1, exposition.)

- D. The first movement ends with a tactic that Haydn would not have used. Here, Mozart replaces the expected coda with the slow introductory material to nicely bookend the movement and closes with a brief return of theme 1. (**Musical selection:** String Quintet in D Major, K. 593, movement 1, conclusion.)
- E. The fourth movement rondo is a “perpetual motion.” It is densely packed with motivic material that Mozart will work out contrapuntally as the movement draws to its shockingly abrupt conclusion. (**Musical selection:** String Quintet in D Major, K. 593, movement 4, rondo theme and coda.)

VI. Mozart’s last string quintet, the String Quintet in Eb Major, K. 614, was completed on April 12, 1791.

- A. The opening two measures of the first movement are scored for the two violas alone. They set the mood and present the essential motivic material that powers the entire first movement: a series of repeated notes followed by three trills. (**Musical selection:** String Quintet in Eb Major, K. 614, movement 1, opening two measures.)
- B. This motive is evocative of bird song. At the time he was working on this quintet, Mozart was also composing the opera *The Magic Flute*, in which one of the main characters is Papageno, the bird-catcher. The quintet’s first movement could be interpreted as a musical portrait of that rustic, sweet-natured bird-man. (**Musical selection:** String Quintet in Eb Major, K. 614, movement 1, exposition.)

## Lecture Fifteen

### Dissonance—Musical and Financial

**Scope:** Mozart completed his String Quartet in C Major, K. 465, the so-called “Dissonant” Quartet, on January 14, 1785. This sixth and last of Mozart “Haydn” Quartets exhibits an expressive depth and a dark side that goes beyond what was considered, at the time, appropriate and tasteful musical expression. It derives its nickname from the notorious introduction to the first movement, which contains almost every sort of dissonance possible. A short while after this quartet was composed, Mozart’s popularity and prospects in Vienna went into a decline, the beginning of which was marked by the 1786 production of his *Marriage of Figaro*, an opera critical of the aristocracy, a fundamental source of his income. By the late 1780s, Mozart’s “difficult” music had alienated his Viennese patrons to such a degree, that, exacerbated by his chronic spending, his financial situation had become disastrous.

### Outline

- I. Mozart lacked financial acumen. His economic worldview was shaped by the wealth of his aristocratic patrons. He did not see himself as a member of the servant class but as someone whose musical talents made him as noble as his patrons. He enjoyed the finer things of life but, unfortunately, did not earn enough for long enough or manage his income well enough to avoid financial difficulties.
  - A. His financial dissonance has a musical counterpart in the “dark” side of his so-called “Dissonant” String Quartet in C Major, K. 465. This is the last of his six string quartets dedicated to Joseph Haydn. Although it was completed on January 14, 1785, before the financial and personal issues that would drive him to despair in a few years, this quartet does exhibit an expressive depth and a “dark” side that push the edge of what was considered, at the time, appropriate and tasteful musical expression.
  - B. The introduction to this quartet is one of the most controversial passages in 18<sup>th</sup>-century music. (**Musical selection:** String Quartet in C Major, K. 465, movement 1, introduction.)

1. This introduction contains just about every sort of dissonance a piece of tonal music can exhibit: harmonic and melodic dissonance, rhythmic displacement, and even the cognitive dissonance that results from expecting the piece to begin in C major but hearing this introduction instead.
2. *Dissonance* refers to a state of unrest that seeks resolution. (**Musical illustration at the piano:** G<sup>7</sup> chord [dissonance], resolving to a C major chord [consonance].)
3. Dissonance can be relative or absolute, as when the term is used to denote something that is ugly. (**Musical illustration at the piano.**) We don't expect these clusters to be resolved. The introduction to the C Major String Quartet contains both the relative and absolute types of dissonance.
4. The introduction totals 22 measures, which are divided irregularly into two parts: The first part is 15 measures long and the second part is 7 measures long.
5. Part 1 of the introduction divides itself into three phrases: 4 measures plus 4 measures plus 7 measures. (**Musical selection:** String Quartet in C Major, K. 465, movement 1, introduction, phrase 1.)
6. Mozart builds this introductory music from the bottom up, starting with the 'cello, which plays a throbbing, funereal C. (**Musical illustration at the piano.**)
7. When the viola and the second violin enter, they play, respectively, an Ab and an Eb. These pitches are foreign to the key of C major. When combined, they make an Ab major chord, which is a long way from C major. (**Musical illustration at the piano.**)
8. The next pitch, in the first violin, is A natural, which creates many dissonances with the second violin and viola. Between the Eb in the second violin and the A natural in the first violin is a *tritone*, an extremely dissonant interval and one that does not properly resolve. (**Musical illustration at the piano.**)
9. Between the Ab–G in the viola, heard against the A natural in the first violin, we have a cross-relation (Ab followed by A natural) and another dissonance (G in the viola against A natural in the first violin). (**Musical illustration at the piano.**) It is almost impossible to know what key we are in.

- C. The second and third phrases of this first part of the introduction (measures 5–8 and 9–15) behave much like the first phrase, although each subsequent phrase is lower than the last, as the first 12 measures of the introduction are underlain, controlled even, by a descending bass line.
1. That descending bass line is noteworthy, because it underlies the great bulk of this opening part of the introduction.
  2. Also noteworthy is the fact that at certain moments, the local dissonance level is so high that we cease to expect resolution and relief but simply accept this dismal environment as being intrinsically and absolutely dissonant. (**Musical selection:** String Quartet in C Major, K. 465, movement 1, introduction, measures 1–15.)
  3. The reason this music holds together so well despite all the dissonance is that Mozart has created an extraordinary series of phrases in imitative polyphony, with the entries following each other after but a single beat. (**Musical illustration at the piano.**)
  4. The second violin enters one beat after the viola. (**Musical illustration at the piano.**)
  5. Then the first violin enters a beat after the second violin. (**Musical illustration at the piano.**)
  6. Together, this creates a complex web of counterpoint. (**Musical illustration at the piano.**)
  7. The second phrase of the first part of the introduction is constructed in the same way, beginning with a viola line. (**Musical illustration at the piano.**)
  8. The third phrase (7 measures) of this first part of the introduction breaks the pattern by introducing a new melodic idea—an ascending chromatic motive that moves from the viola to the first violin, to the ‘cello, and back to the viola, finally coming to rest on a G, the dominant pitch of the key of C major. (**Musical illustration at the piano.**)
  9. The tremendous amount of “local” dissonance in the first 15 measures of the introduction is a product of linear confluence, of the imitative counterpoint that Mozart suspends over the descending accompaniment in the ‘cello. (**Musical selection:** String Quartet in C Major, K. 465, movement 1, introduction, measures 1–15.)

- D. The second part of the introduction is quite different.
1. These final 7 measures of music consist of a single phrase in which the dominant chord of C major (the chord of tension) is stated and sustained.
  2. This is a dissonance, but one that will resolve—a harmonic dissonance, rather than a subjective dissonance.
  3. Yet Mozart manages to maintain a high level of local chromaticism in this passage by surrounding key pitches with the chromatic notes that lie on either side of those key pitches. **(Musical illustration at the piano.)**
  4. Mozart also disrupts the meter by syncopating the ‘cello and viola parts as the introduction draws to its close. **(Musical illustration at the piano.)**
  5. The second part of the introduction is an extended dominant. **(Musical selection: String Quartet in C Major, K. 465, movement 1, introduction, part 2, measures 16–23.)**

E. It’s hard to imagine greater relief when the sonata form proper begins, firmly and unambiguously in the key of C major. The introduction’s triple meter gives way to duple meter. **(Musical selection: String Quartet in C Major, K. 465, movement 1, exposition.)**

- F. This introduction provoked a debate that continues today.
1. In 1829, the Belgian musicologist François Joseph Fétis claimed that the score had been misprinted, and he offered a revised version of his own!
  2. Fétis’s claim was disputed by the French musicologist François-Louis Perne, and eventually, other French, German, and English musicologists joined the debate.
  3. With the advantage of hindsight, we can interpret this introduction as looking forward from its own time to that of 19<sup>th</sup>-century Romanticism.

II. The musical elements of the introduction become an integral part of the quartet.

- A. The development section of the first movement begins, as did the introduction, with a long, throbbing descent of a tritone in the ‘cello, from a Bb down to an E natural, a descent that transports the music from major to the deepest bowels of minor. **(Musical**

**selection:** String Quartet in C Major, K. 465, movement 1, development, opening.)

- B. Mozart stays in minor keys for most of the development section. (**Musical selection:** String Quartet in C Major, K. 465, movement 1, development, conclusion.)
  - C. In this way, the impact of the first movement introduction continues to be felt throughout the quartet, not just as a memory of the chaos from which the quartet arose, but as an expressive darkening agent, to which references are made throughout the quartet.
- III. The second movement is structured like so many of Mozart's slow movements in the "Haydn" Quartets, that is, as a truncated sonata form, without a development section. (**Musical selection:** String Quartet in C Major, K. 465, movement 2, theme 1.)
- IV. The third movement minuet and trio combines the best of two musical worlds: the directness of expression and foot-stomping rusticity of a Haydn minuet with Mozart's own subtle and irregular phrase structures.
- A. The opening minuet has a phrase structure of 4 measures + 2 measures + 5 measures + 4 measures + 5 measures. (**Musical selection:** String Quartet in C Major, K. 465, movement 3, minuet, opening.)
  - B. The irregular phrase structure is not immediately apparent. What we do hear is a minuet of great rhythmic flexibility.
- V. The fourth movement in sonata form brings together all the diverse threads of this quartet: the audacious harmonic language of the first movement introduction; the unzipped mood of the first movement exposition and recapitulation; the lyricism of the second movement; and the subtle rhythmic elements of the third movement minuet.
- A. Theme 1 of the fourth movement has a relentless forward momentum, except for the nine moments when it just stops unexpectedly. The effect is humorous (very Haydnesque), and the pauses serve to break up and render irregular the phrase structures of the themes. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, theme 1.)

- B.** The modulating bridge is brief but intense and touches on a number of minor keys—A–G minor—as it modulates from C major to G major. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, modulating bridge.)
- C.** Theme 2 is, in reality, a theme group, consisting of three distinct thematic entities.
1. The first part of theme 2 has a similar bounce to theme 1, although it is underlain by the same sort of descending chromatic bass line that supported the movement 1 introduction.
  2. As a result, this opening part of theme 2 has a harmonic and expressive richness that goes beyond anything heard in theme 1.
  3. The second part of theme 2 is a very fast fiddle-type tune played by the first violin.
  4. The third part of theme 2 features a slower, lyric section in which the harmony suddenly and unexpectedly leaps from G major to Eb major, then works itself back to G major via a descending chromatic bass line. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, theme 2.)
- D.** The cadence material begins with a bit of “fiddling”-style music featured in the second part of theme 2. Then, suddenly, a descending chromatic line in the first violin leads to an amazing passage that moves through six different key areas in as many measures. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, cadence material, first in part and then in its entirety.)
- E.** The development section is as harmonically over-the-top as the first movement introduction was. It begins with a statement of theme 1 in C minor, followed by one of Mozart’s pauses that cuts off the theme in midstream. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, development, opening.)
1. The development then embarks on an imitative exploration of theme 1 that turns into a harmonic tour-de-force of modulations.
  2. Finally, there’s a pause, and theme 1 begins in the key of E major. The music stops in its tracks. Theme 1 starts again, this time in the key of E minor. The music stops again! With a final effort, the music modulates back toward C major, pauses

on the dominant chord of C major, and the recapitulation begins, with C major finally re-achieved. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, development.)

F. The coda features elements of both theme 1 and theme 2. (**Musical selection:** String Quartet in C Major, K. 465, movement 4, coda.)

VI. Not long after completing the “Haydn” Quartets, Mozart’s popularity and prospects in Vienna began to decline, at first slowly, then precipitously. Mozart began to borrow large sums of money. By 1788 and 1789, the stress was having its effect on Mozart’s and Constanze’s health and marriage. Yet despite his personal problems, Mozart was able to write the ethereally beautiful Clarinet Quintet.

## Lecture Sixteen

### Basset Horns and Harmonicas

**Scope:** Mozart fell in love with the clarinet when he first heard one at the age of eight. Inspired by Anton Stadler, one of the finest clarinetists of his day, Mozart wrote some of the greatest music ever written for the instrument. Stadler created a *basset clarinet* (also known as a *basset horn*), an instrument that played lower than the standard soprano clarinet. It was for that instrument that Mozart wrote his Clarinet Quintet, K. 581, of 1789, and his Clarinet Concerto, K. 622, of 1791. One of the miracles of the Clarinet Quintet is its otherworldly tranquility—a testimony to Mozart’s uncanny ability to separate his music from the trials and tribulations of his own troubled personal life. The last chamber composition that Mozart wrote is his Adagio in C Minor and Rondo in C Major for Flute, Oboe, Viola, ‘Cello and Glass Harmonica, K. 617. Perfected by Benjamin Franklin, the glass harmonica became the rage in 18<sup>th</sup>-century Europe. Mozart’s mature chamber music demonstrates a level of supreme compositional mastery and innovation and a range and intensity of expression that few appreciated in his day but, for posterity, has proved to be a blessing of inconceivable richness.

### Outline

- I. Anton Paul Stadler (1753–1812) was one of the greatest clarinetists of his day.
  - A. Stadler met Mozart sometime in the early 1780s; Mozart, who greatly admired Stadler, had been drawn to the sound of the clarinet since he first heard one at eight years of age.
  - B. Stadler was drawn, in particular, to the lower register of the clarinet, and he designed and had built a clarinet capable of playing a major third lower than the standard soprano clarinet. He called this new instrument a *basset clarinet* or *basset horn*.
  - C. It was for Stadler and his basset horn that Mozart composed the Quintet for Clarinet and Strings in A Major, K. 581, of 1789 and the Clarinet Concerto, K. 622, of 1791.

- D. Stadler wrote a trio for basset horn that exemplifies the dark tone and range of the instrument. (**Musical selection:** Anton Stadler, Trio for Basset Horn, allegro.)
- E. Mozart gave Stadler the manuscripts of the Clarinet Quintet and Clarinet Concerto, but Stadler pawned them and they were lost. Modern performances of these works on rebuilt basset horns are a reconstruction based on educated guesswork, not Mozart's manuscripts.
- II. A feature of Mozart's Clarinet Quintet is its extraordinary tranquility, yet it was composed during one of the unhappiest times of Mozart's life. It was completed on September 29, 1789.
- A. The first movement sonata form begins with a theme that immediately establishes an element of contrast between the ensemble of strings and the solo clarinet. The theme opens with a gentle, chorale-like melody in the strings that descends, overall, a tenth (one octave plus two notes). (**Musical selection:** Quintet for Clarinet and Strings in A Major, K. 581, movement 1, theme 1, phrase "a.")
1. The clarinet enters with a contrastingly exuberant ascending arpeggio followed by a descent of over two octaves. (**Musical selection:** Quintet for Clarinet and Strings in A Major, K. 581, movement 1, theme 1, phrase "b.")
  2. The ensemble responds with a reharmonized version of its opening chorale. (**Musical selection:** Quintet for Clarinet and Strings in A Major, K. 581, movement 1, theme 1, phrase "a<sup>1</sup>.")
  3. The clarinet tears off another exuberant ascent and descent. The strings, as if finally infected by the clarinet's mood and energy, peel out their own exuberant rise and fall, bringing theme 1 to its conclusion. (**Musical selection:** Quintet for Clarinet and Strings in A Major, K. 581, movement 1, theme 1, phrase "b<sup>1</sup>" and theme 1 in its entirety.)
- B. The modulating bridge is in three parts.
1. The first part introduces a long clarinet melody based on elements of theme 1.
  2. In the second part, the 'cello and then all the strings echo the clarinet melody.

3. The modulating bridge concludes with an imitative dialogue between the clarinet and the strings. (**Musical selection:** Quintet for Clarinet and Strings in A Major, K. 581, movement 1, modulating bridge.)
- C. Theme 2 is typical of Mozart with its long, sinuous, singing melody.
1. Its first phrase, in E major, is heard in the first violin, with pizzicato accompaniment in the ‘cello.
  2. The second phrase of theme 2 is played by the clarinet but with an entirely different interpretation. The clarinet plays the theme in E minor before moving back toward the major. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 1, theme 2.)
- D. The cadence material features a theme marked *dolce* (“sweetly”) in the strings, which alternates with a series of gently rising four-note motives in the clarinet.
- E. The exposition concludes with a brief codetta, in which the opening chorale returns quietly in the strings, followed by a brilliant and playful arpeggio in the clarinet. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 1, cadence material.)
- F. In part 1 of the development section, theme 1 is played by the whole ensemble (*tutti*) for the first time in the work. In part 2 of the development, the strings develop the exuberant arpeggio that had previously been the property of the clarinet, and in parts 3 and 4, the clarinet and strings work together as a single unit. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 1, development.)
- G. Nowhere is the developing relationship between the strings and the clarinet better demonstrated than at the beginning of the recapitulation.
1. Theme 1 is half as long as it was in the exposition. It now consists of the chorale tune and the exuberant arpeggio.
  2. The chorale tune is played by the whole ensemble. The exuberant arpeggio is played by the first violin, giving the impression that new life has been injected into the formerly staid strings. The clarinet sits back and listens! (**Musical**

**selection:** Clarinet Quintet in A Major, K. 581, movement 1, recapitulation, theme 1.)

- H. The second movement puts the clarinet front and center. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 2, opening.)
1. The second movement is a three-part structure in which the first section returns after a contrasting middle section.
  2. The contrasting middle section (“B”) is generally developmental, except for a little cadential tune (part 3) that is achingly beautiful. It is first heard in the first violin, then in the clarinet. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 2, “B,” part 3 [cadential tune].)
- I. The third movement is a “double” minuet, meaning that there are two separate trio sections: minuet–trio I–minuet da capo–trio II–minuet da capo, or A–B–A–C–A.
1. The minuet theme is played by the clarinet and strings together. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 3, minuet opening.)
  2. The first trio is written for strings alone, with the first violin playing the theme in A minor. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 3, trio 1, opening.)
  3. The second trio features the clarinet playing a rustic dance. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 3, trio 2, opening.)
- J. The fourth movement is in theme and variations form.
1. The theme is an elegant Viennese-style tune notable for its repeated notes and dotted rhythms. It has an internal phrase structure of a, a, ba<sup>1</sup>, ba<sup>1</sup>. Each of the variations has the same internal phrase structure.
  2. The clarinet does not have a featured role during the statement of the theme. Mozart is “saving” the clarinet for the more soloistic variations. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, theme.)
  3. In the elegant first variation, the clarinet plays a countermelody to the strings, which play the theme as it was originally heard. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, variation 1, first phrase.)

4. Variation 2 is brilliant and rhythmically exciting. It begins with an elaborate version of the theme in the first violin. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, variation 2, first phrase.)
5. Variation 3 moves the mode to minor, and a dark, brooding version of the theme is heard in the viola, with the clarinet in accompaniment. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, variation 3, first phrase.)
6. Variation 4 is contrastingly joyful and in A major. The theme is heard in the strings, while the clarinet, then the first violin provide an elaborate, filigree-like decoration. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, variation 4, first phrase.)
7. A brief transition introduces variation 5, which is slow and operatic; an elaborate version of the theme is heard first in the first violin, then in the clarinet. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, variation 5, first phrase.)
8. Another transition follows variation 5, ending with an open cadence and pause. Then begins the energized coda, in which the instruments enter one at a time. (**Musical selection:** Clarinet Quintet in A Major, K. 581, movement 4, coda.)

**III.** Mozart died 23 days before his 36<sup>th</sup> birthday, ironically, just as his financial circumstances were improving as a result of the stunning popularity of his opera *The Magic Flute*. The last chamber work he wrote is the Glass Harmonica Quintet, dated May 23, 1791.

- A. Mozart's ensemble brilliantly blends with and complements the sound of the glass harmonica. (**Musical selection:** Adagio in C Minor for Glass Harmonica Quintet, K. 617.)
- B. In 1743, an Irishman, Richard Puckeridge, arranged a series of glasses on a table, each one tuned to a different pitch, and rubbed their rims with his wetted fingers.
- C. Benjamin Franklin decided to "build a better instrument."
  1. In 1761, he mounted a series of glass bowls, each tuned to a different pitch, on a horizontal axle, nested within each other but not touching each other. The axle was rotated by means of a foot pedal. As the bowls rotated, they were moistened by a trough of water placed below them.

2. Franklin called his instrument the *armonica* because it created “harmonious sounds.”
  3. The glass harmonica became the rage. Mozart, Beethoven, and Donizetti were among the composers who wrote for it.
  4. Franz Anton Mesmer used the instrument as part of his hypnosis treatments.
- D. Mozart wrote the Adagio in C Minor and the Rondo in C Major for Marianne Kirchgessner, a blind glass harmonica player, who premiered the work at the Karntnertor Theater in Vienna on August 19, 1791. Mozart played the viola part. (**Musical selection:** Rondo in C Major for Glass Harmonica Quintet, K. 617, opening.)
1. A second theme appears about halfway through the first contrasting episode. (**Musical selection:** Rondo in C Major for Glass Harmonica Quintet, K. 617, first contrasting episode and rondo theme return.)
  2. Noteworthy are the extraordinary instrumental timbres that Mozart has arranged around the glass harmonica. (**Musical selection:** Rondo in C Major for Glass Harmonica Quintet, K. 617, rondo theme, conclusion, and coda.)

#### IV. As a composer, Mozart continued to mature until the very end.

- A. Mozart’s mature music was, in the words of Stanley Sadie, writing in the *New Grove Dictionary of Music and Musicians*, “more austere and refined, more motivic and contrapuntal, more economical... [with] fewer new themes in the development sections, and second themes are derived from [first] themes.”
- B. In his lifetime, it was understood that his music was too sophisticated for most contemporary listeners.
- C. Nowhere in Mozart’s mature output is his compositional maturity more apparent than in the chamber music that he composed during the last 10 years of his life. No composer before or since turned out so many innovative masterworks in as many different chamber genres as did Mozart.
1. Mozart elevated the violin and piano sonata to a partnership of equals, and his sonatas became models for the next generation of composers, most notably Beethoven.
  2. Mozart can also be considered the de facto inventor of the piano trio, the piano quartet, and the string quintet.

3. Mozart's "Haydn" Quartets demonstrate a range and intensity of expression that would not be achieved again until Beethoven's string quartets, op. 59, composed 20 years later.

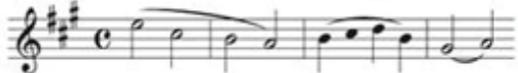
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## MOVEMENT I *Sonata form*

*Allegro*

### Exposition

**Theme 1**  
A gentle, lilting chorale-like line in the strings descends, overall, a tenth



*a*  
A major  
*p*

19

### Modulating Bridge

**Part 1:** The clarinet takes on the smooth, lyric character of the string chorale and plays a long line based on elements of **Theme 1**

42

**Theme 2**  
Sinuous, singing theme heard in the first violin with *pizzicato* accompaniment in the 'cello



*a*  
E major  
*p*

65

### Cadence Material

Strings play a melody marked "*dolce*"



E major  
*p*

Clarinet responds with gently rising 4-note motives

7

An arpeggiated ascent in the clarinet is followed by an exuberant descent of over two octaves, extending and intensifying the opening string chorale!

*b*

9

Chorale heard again in the strings, slightly reharmonized from before

*a'*

15

Exuberant clarinet arpeggio returns, infecting the strings with its energy; the strings now echo it quite loudly

*b'*

*f*

26

**Part 2:** First the 'cello and then all the strings echo the melodic line played by the clarinet in **Part 1**

35

**Part 3:** Imitative dialogue between the clarinet and strings

*cresc. . . . . f*

C  
A  
D  
E  
N  
C  
E  
  
P  
A  
U  
S  
E

50

Sudden and unexpected switch to minor has the previously playful clarinet take on an almost mournful tone

*a'*

E minor  
*p*

Clarinet moves back to major

61

Joyful, fast, interweaving scales in clarinet and violins celebrate the arrival back to E major

*cresc. . . . . f*

trill →

*dolce*  
motive in strings

Rising clarinet motive extended

75

**Codetta**  
Opening chorale in the strings would seem to be leading to a quiet conclusion . . .

78

Sudden and playful clarinet arpeggio breaks the quiet mood and ends the **Exposition**

C  
L  
O  
S  
E  
D  
  
C  
A  
D  
E  
N  
C  
E



## Development

80

**Part 1:** Following a *brief* rising arpeggio in clarinet, **Theme 1** is heard *tutti* for the first time, in the distant key of C major

*p*

89

**Part 2:** Exuberant clarinet arpeggio of **Theme 1** is developed in the strings in an exciting imitative (polyphonic) passage; period of intense modulation

*f*

## Recapitulation

118

**Theme 1** (extremely abbreviated!) Chorale tune played by clarinet with strings; lends it a new grace and lightness

*a*

A major

*p*

Playful arpeggio now in 1st violin

*b*

126

**Modulating Bridge**  
**Part 1:** More or less as before

148

### **Theme 2**

Singing theme heard in 1st violin; *pizzicato* accompaniment in 'cello

*a*

A major

*p*

155

Clarinet picks up theme, though now in minor; *pizzicato* 'cello accompaniment continues

*a<sup>1</sup>*

A minor

*p*

169

**Cadence Material**  
**Cadence Theme:** strings play *dolce* melody followed by

*a*

*p*

171

Gently rising clarinet motives

*b*

Clarinet and violins play *dolce* melody

*a<sup>1</sup>*

175

Gently rising motives heard in violins . . . then in clarinet

Clarinet trills over rising motives in 'cello



99

**Part 3:** Lengthy sequential passage in which clarinet slowly plays rising/falling arpeggios against fast arpeggio imitated in strings; period of intense modulation

115

**Part 4: Retransition**

Sustained note in clarinet and 1st violin while others play repeated notes; action slows for **Recapitulation**

132

**Part 2:**  
'Cello, then all strings, pick up melodic material played by clarinet in **Part 1**

140

**Part 3:**  
Initially a dialogue between clarinet and strings; clarinet suddenly breaks out

144

Virtuosic clarinet passage brings **Bridge** to a close on an explosive low "note"

P  
A  
U  
S  
E

————— *f*

Clarinet slowly moves back towards major



Gentle dissolution of theme (in contrast with explosive end of **Exposition**)

189

Brief, exciting passage in which rising clarinet arpeggios and scales alternate with the like in the strings

*f*

String and clarinet trills

193

**Codetta**  
Opening chorale heard in the strings

Quiet . . .

196

Final, exuberant clarinet arpeggio ends movement with a bang!



## MOVEMENT II

*Larghetto*; triple meter; 2nd violin & viola *con sordino* (muted)

Lyric oasis amid active movements; exploits sweet, human voice-like quality of the clarinet

**A** Lovely, voice-like, serenade-like theme in clarinet, supported by lush harmonies in the strings



*a*  
D major  
*p*

10

*b*

**B** **Part 1:**  
Falling/rising clarinet motive followed by long 1st violin ascent

2x  
D major

30

34

**Part 2:**  
Sequence of long, scalar ascents in 1st violin, sustained notes in clarinet; harmony modulatory

**A** **51**  
As before

*a*  
D major  
*p*

60

*b*

70

1st violin, clarinet dialogue

*c*  
D major

20

1st violin, clarinet dialogue



falling violin



*c*

D major

38

Part 3:

Beautiful new tune, heard first in violin, then clarinet



clarinet trill



45

Part 4:

Sequence of long scalar ascents in clarinet; leads directly into gentle clarinet descent



falling violin



80

Gently rising, then falling, clarinet heard over undulating strings brings movement to a peaceful close



### MOVEMENT III "Double" Minuet / simple Rondo (A B A C A)

#### Minuet: A Major

Clarinet and strings together play a rhythmic, vigorous dance tune; note dramatic dynamic contrasts

*a*

#### Trio I: A minor, scored for *strings alone*

33 Expressive, soloistic tune in 1st violin; note syncopated accompanimental chords add rhythmic excitement and tension!

*c*

#### Minuet: A Major

*a* || *b a'*

#### Trio II: A Major

74 Playful, almost rustic dance tune led by the clarinet

*e*

86 1st violin and clarinet alternate with a version of *e* while other strings play *pizz.* accompaniment

*f*

#### Minuet: A Major

*a* || *b a'* *fine*

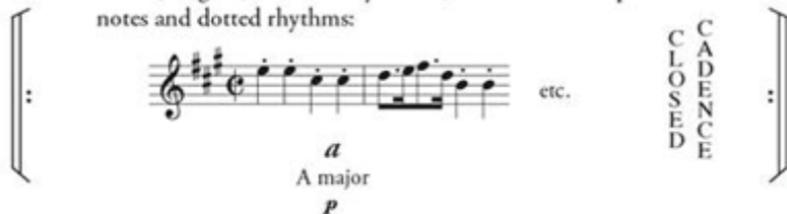
{	<div style="border: 1px solid black; display: inline-block; padding: 2px;">9</div> <p>Trill-like motive in 1st violin, then clarinet, 'cello and viola, as others play motive drawn from <i>a</i></p> <p style="text-align: center;"><i>b</i></p>	←	<div style="border: 1px solid black; display: inline-block; padding: 2px;">25</div> <p>As heard before</p> <p style="text-align: center;"><i>a</i></p>	}
---	---	---	--	---

{	<div style="border: 1px solid black; display: inline-block; padding: 2px;">49</div> <p>1st violin continues, modulatory music leads phrase back toward A minor</p> <p style="text-align: center;"><i>d</i></p>	}	<div style="border: 1px solid black; display: inline-block; padding: 2px;">57</div> <p>More or less as before, though ending is different to facilitate move back to <b>Minuet</b></p> <p style="text-align: center;"><i>c'</i></p>	}
---	--	---	---	---

 <p>rising 'cello</p>	<p>C O P E N C E</p> <p>(E<sup>7</sup>: V<sup>7</sup> of A)</p>	}	<div style="border: 1px solid black; display: inline-block; padding: 2px;">109</div> <p>As before, though section ends with a series of upward flourishes in clarinet as a preparation for the return to the <b>Minuet</b></p> <p style="text-align: center;"><i>e'</i></p>	}
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## MOVEMENT IV *Theme & Variations form*

**Theme:** Direct, elegant, Viennese-style tune, notable for its repeated notes and dotted rhythms:

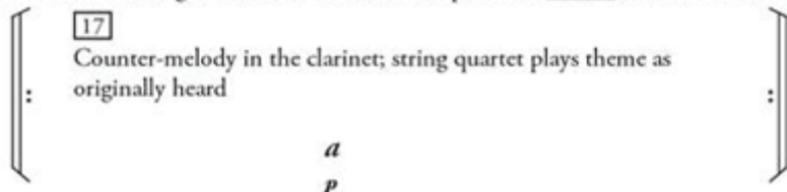


etc.

*a*  
A major  
*p*

C  
A  
D  
E  
N  
C  
E

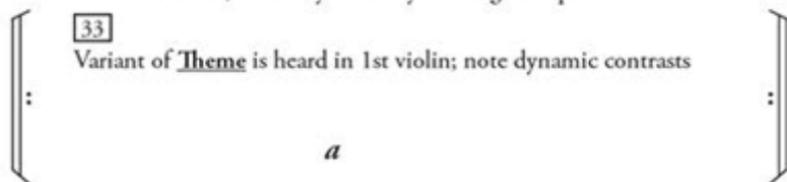
**Variation 1:** Elegant mood & moderate tempo of the Theme section continues



**17**  
Counter-melody in the clarinet; string quartet plays theme as originally heard

*a*  
*p*

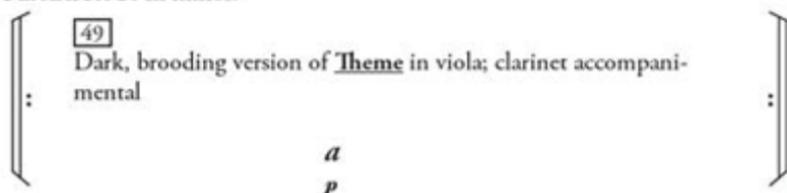
**Variation 2:** Brilliant, more rhythmically exciting than previous variation



**33**  
Variant of Theme is heard in 1st violin; note dynamic contrasts

*a*

**Variation 3:** In minor!



**49**  
Dark, brooding version of Theme in viola; clarinet accompanimental

*a*  
*p*

⌈ :	 <p style="text-align: center;"><i>b</i></p>	<i>a'</i>	C A D E N C E C L O S E D ⌋
--------	---	-----------	--

⌈ :	<p>Clarinet plays elaborated version of <i>b</i></p> <p style="text-align: center;"><i>b</i></p>	<p>As in <i>a</i></p> <p style="text-align: center;"><i>a'</i></p>	⌋
--------	--	--	---

⌈ :	<p>Variant of <i>b</i> in 1st violin</p> <p style="text-align: center;"><i>b</i></p>	<p>Version of <i>a</i> in clarinet</p> <p style="text-align: center;"><i>a'</i></p>	⌋
--------	--	---	---

⌈ :	<p>Minor <u>Theme</u> moves into 1st violin; clarinet out altogether</p> <p style="text-align: center;"><i>b</i></p>	<p>Minor version of <u>Theme</u> returns in viola</p> <p style="text-align: center;"><i>a'</i></p>	⌋
--------	--	--	---

**Variation 4:** Joyful, bubbling version

65  
: Theme is heard in its original form in strings while clarinet, and then 1st violin, plays elaborate filigree decoration around Theme :  
*a*

81

**Transition**

Slows the pace; a series of chords introduce last variation, ending with an →

C  
A  
D  
E  
N  
C  
E

**Variation 5:** *Adagio*; operatic in nature and reminiscent of **Movement II**

85  
: Highly varied *arioso* version of the Theme: heard initially in 1st violin and then in clarinet :  
*a*

101

**Transition**

Slow, quiet harmonies lull us into a false sense of calm, ends with →

C  
A  
D  
E  
N  
C  
E  
  
P  
A  
U  
S  
E

**Finale/Coda** *Allegro*

106  
: Like actors taking a curtain call, the violins enter first, followed by clarinet, 'cello and viola →  
*a*

{	<p><u>Theme</u> moves into the clarinet as 1st violin continues filigree decoration</p> <p><i>b</i></p>	<p>Clarinet resumes filigree as strings intone <u>Theme</u> in its original form</p> <p><i>a'</i></p>	}
---	---	---	---

{	<p>Varied version of <i>b</i> in clarinet (displays flexibility of instrument!)</p> <p><i>b</i></p>	<p>Varied version of <u>Theme</u> back in 1st violin</p> <p><i>a'</i></p>	}
---	---	---	---

Phrase *a* repeated and extended a number of times; provides an exceptionally energetic and satisfying ending to the quintet

}

## Timeline

- 1756 ..... Born in Salzburg, January 27.
- 1761 ..... Musical tour of Vienna.
- 1763–1766 ..... Mozart family’s grand tour of Europe and London.
- 1769–1773 ..... Three tours of Italy.
- 1776 ..... Divertimento (Piano Trio) in Bb Major, K. 254.
- 1777 ..... Mozart and his mother depart for Paris and stop for an extended stay in Mannheim.
- 1778 ..... Flute Quartet in D Major, K. 285; Mozart and his mother arrive in Paris; Mozart’s mother dies and he returns to Salzburg.
- 1780 ..... Mozart travels to Munich to complete the opera *Idomeneo*.
- 1781 ..... Moves to Vienna; Oboe Quartet in F Major, K. 370; Sonata for Violin and Piano in Eb Major, K. 380.
- 1782 ..... Marries Constanze Weber; String Quartet in G Major (first “Haydn” Quartet), K. 387; Horn Quintet in Eb Major, K. 407.
- 1783 ..... String Quartet in D Minor (second “Haydn” Quartet), K. 421; Duos for Violin and Viola K. 423 and 424; String Quartet in Eb Major (third “Haydn” Quartet), K. 428.
- 1784 ..... Quintet for Piano and Winds in Eb Major, K. 452; String Quartet in Bb

- Major, “Hunt” (fourth “Haydn” Quartet), K. 458.
- 1785 ..... String Quartet in A Major (fifth “Haydn” Quartet), K. 464; String Quartet in C Major, “Dissonant” (sixth “Haydn” Quartet), K. 465.
- 1786 ..... Horn Duos, K. 487; *The Marriage of Figaro*, K. 492; Piano Quartet in Eb Major, K. 493; Trio in Eb Major for Clarinet, Viola, and Piano, K. 498, “*Kegelstatt*”; Piano Trio No. 3 in Bb Major, K. 502.
- 1787 ..... Leopold Mozart dies; String Quintets K. 515 and 516; *Don Giovanni*, K. 527.
- 1789 ..... Clarinet Quintet in A Major, K. 581; *Così fan tutte*, K. 588.
- 1790 ..... String Quintet in D Major, K. 593.
- 1791 ..... String Quintet in Eb Major, K. 614; Adagio in C Minor and Rondo in C Major for Glass Harmonica, Flute, Oboe, Viola, and ‘Cello (Glass Harmonica Quintet), K. 617; *The Magic Flute*, K. 620; dies in Vienna on December 5.

## Glossary

**academy:** Public concert in 18<sup>th</sup>-century Vienna, Austria.

**adagio:** Slow.

**allegretto** (It.): Fast, but not as fast as *allegro*.

**allegro** (It.): Lively, somewhat fast.

**andante:** Walking speed.

**andantino:** Less than walking speed.

**arpeggio:** Chord broken up into consecutively played notes.

**augmented:** (1) Major or perfect interval extended by a semitone, e.g., augmented sixth: C–A sharp. (2) Notes that are doubled in value; e.g., a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

**Baroque:** Sixteenth- and seventeenth-century artistic style characterized by extreme elaboration. In music, the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

**bridge:** Musical passage linking one section or theme to another.  
(See **transition**.)

**cadence:** Short harmonic formulas that close a musical section or movement. The commonest formula is dominant–tonic (V–I). (1) A closed (or perfect) cadence fully resolves: The dominant is followed by the expected tonic. (2) An open (or imperfect) cadence is a temporary point of rest, usually on an unresolved dominant. (3) A deceptive (or interrupted) cadence is one in which the dominant resolves to some chord other than the expected tonic.

**cadenza:** Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player's skills.

**chamber music:** Composition for a small group of instruments, in which each instrument has its own individual part.

**chromatic:** Scale in which all the pitches are present. On a keyboard, this translates as moving consecutively from white notes to black notes.

**Classical:** Designation given to works of art of the 17<sup>th</sup> and 18<sup>th</sup> centuries, characterized by clear lines and balanced form.

**coda:** Section of music that brings a sonata-allegro movement to a close.

**consonance:** Stable and resolved interval or chord; a state of musical rest.

**crescendo:** Getting louder.

**da capo:** Back to the top, or beginning (instruction in a score).

**development:** Section in a Classical sonata-allegro movement in which the main themes are developed.

**diminished:** Minor or perfect interval that is reduced by one semitone; e.g., minor seventh, C–B flat, becomes diminished when the minor is reduced by one semitone to become C sharp–B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.

**dissonance:** Unresolved and unstable interval or chord; a state of musical tension.

**dominant:** Fifth note of a scale and the key of that note; e.g., G is the dominant of C. The second theme in a Classical sonata-allegro exposition first appears in the dominant.

**double fugue:** Complex fugue with two subjects, or themes.

**duo:** Ensemble of two instruments; composition for such an ensemble.

**dynamics:** Degrees of loudness, e.g., *piano* (quiet), *forte* (loud), indicated in a musical score.

**enharmonic:** Notes that are identical in sound but with different spellings, depending on the key context, e.g., C sharp and D flat.

**Enlightenment:** Eighteenth-century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

**exposition:** Section in a Classical sonata-allegro movement in which the main themes are exposed, or introduced.

**fermata:** Pause.

**flat:** Note that has been lowered by one halftone in pitch; symbolized by *b*.

**forte** (It.): Loud.

*fortissimo* (It.): Very loud.

**French overture:** Invented by the French composer Jean Baptiste Lully, court composer to King Louis XIV. The French overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes; slow, stately tempo; dotted rhythms; and sweeping scales.

*fugato:* Truncated fugue in which the exposition is not followed by true development.

**fugue:** Major complex Baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

*Galant:* Pre-Classical, mid-18<sup>th</sup>-century Italian musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

**home key:** Main key of a movement or composition.

**homophonic:** Musical passage or piece that has one main melody and everything else is accompaniment.

**interval:** Distance in pitch between two tones, e.g., C–G (upwards) = a fifth.

**inversion:** Loosely applied to indicate a reversal in direction; e.g., a melody that goes up, goes down in inversion and vice versa. Its strict definitions are as follows: (1) Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave; e.g., C–E–G (played together) becomes E–G–C or E–C–G. (2) Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa; e.g., C–D–E becomes C–B–A.

**K. numbers:** Köchel numbers, named after L. von Köchel, are a cataloging identification attached to works by Mozart.

**key:** Central tonality, named after the main note of that tonality.

*largo* (It.): Broad, slow.

**major/minor key system:** Two essential modes or “pitch palettes” of European tonal music; major is generally perceived as being the brighter sounding of the two, and minor, the darker sounding of the two.

**Mannheim School:** Composers, orchestra, and teaching institutions of the court of Mannheim between 1741 and 1778.

**measure** (abbr. ms.): Metric unit; space between two bar lines.

**melisma:** Tightly wound, elaborate melodic line.

**meter:** Rhythmic measure, e.g., triple meter (3/4), in which there are three beats to the bar, or duple meter (2/4), in which there are two beats to the bar.

**metric modulation:** Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

**minuet:** Seventeenth- and eighteenth-century, graceful and dignified dance in moderately slow three-quarter time.

**minuet and trio:** Form of a movement (usually the third) in a Classical symphony. The movement is in ternary (ABA) form, with the first minuet repeated after the trio and each section itself repeated.

**modal ambiguity:** Harmonic ambiguity, in which the main key is not clearly identified.

**mode:** Major or minor key (in modern Western usage).

**modulating bridge:** Musical passage linking two thematic sections and changing key.

**modulation:** Change from one key to another.

**motive:** Short musical phrase that can be used as a building block in compositional development.

**movement:** Independent section within a larger work.

**musette:** (1) Bagpipe common in Europe in the 17<sup>th</sup> and 18<sup>th</sup> centuries. (2) Piece of music in rustic style with a drone bass.

**musical form:** Overall formulaic structure of a composition, e.g., sonata form; also the smaller divisions of the overall structure, such as the development section.

***ostinato***: Motive that is repeated over and over again.

***overture***: Music that precedes an opera or play.

***part***: Music written for an individual instrument or voice.

***pedal note***: Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

***pianissimo*** (It.): Very quiet.

***piano*** (It.): Soft or quiet.

***piano quartet***: (1) Ensemble usually consisting of a piano, violin, viola, and 'cello; (2) composition for such an ensemble.

***piano trio***: (1) Ensemble consisting of a piano, violin, and 'cello; (2) composition for such an ensemble.

***pivot modulation***: A tone common to two chords is used to effect a smooth change of key. For example, F sharp–A–C sharp (F sharp minor triad) and F–A–C (F major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

***pizzicato*** (It.): Very short (plucked) notes.

***polyphony***: Dominant compositional style of the pre-Classical era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

***polyrhythm***: Simultaneous use of contrasting rhythms.

***polytonality***: Simultaneous use of two or more different keys (major and/or minor) or modes.

***presto***: Fast.

***quartet***: (1) Ensemble of four instruments; (2) piece for four instruments.

***recapitulation***: Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

***retrograde***: Backwards.

***retrograde inversion***: Backwards and upside down.

**ripieno** (It.): Passage played by the whole orchestra, as opposed to a passage played by solo instruments (*concertante*).

**ritardando** (It.): Gradually getting slower (abbr.: *ritard*).

**ritornello** (It.): Refrain.

**Romanticism**: Nineteenth-century artistic movement that stressed emotion over intellect and celebrated the boundlessness, the fantastic, and the extremes of experience.

**rondo** (It.): Musical form in which a principal theme returns—like a refrain—after various contrasting episodes.

**semitone**: Smallest interval in Western music; on the keyboard, the distance between a black note and a white note; also, B–C and E–F.

**sequence**: Successive repetitions of a motive at different pitches. A compositional technique for extending melodic ideas.

**sharp**: Note that has been raised one half-tone in pitch; symbolized by #.

**sonata-allegro form** (also known as sonata form): Most important musical structure of the Classical era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section and the movement is closed with a coda.

**stringendo** (It.): Compressing time; getting faster.

**string quartet**: (1) Ensemble of four stringed instruments: two violins, viola, and ‘cello; (2) composition for such an ensemble.

**string quintet**: (1) Ensemble of five stringed instruments: two violins, two violas, and ‘cello or two violins, one viola, and two ‘cellos; (2) composition for such an ensemble.

**symphony**: Large-scale instrumental composition for orchestra, containing several movements. The Viennese Classical symphony usually had four movements.

**syncopation**: Displacement of the expected accent from a strong beat to a weak beat and vice versa.

**theme and variations:** Musical form in which a theme is introduced, then treated to a series of variations on some aspect of that theme.

**tonic:** First note of the scale; main key of a composition or musical section.

**transition** (or bridge): Musical passage linking two sections.

**triad:** Chord consisting of three notes: the root, the third, and the fifth, e.g., C–E–G, the triad of C major.

**trio:** (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with another minuet to form a movement in a Classical-era symphony.

**triple:** Three notes occurring in the space of one beat.

**tritone:** Interval of six semitones that produces an extreme dissonance and begs for immediate resolution.

***tutti*** (It.): Whole orchestra plays together.

**Viennese Classical style:** Style that dominated European music in the late 18<sup>th</sup> century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

**voice:** A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.

## Biographical Notes

**Arco, Count Karl Joseph** (1743–1830): Chamberlain to the court of Salzburg.

**Auernhammer, Josepha** (1758–1820): A Viennese piano student of Mozart's and the dedicatee of Mozart's six Sonatas for Violin and Piano (the so-called "Auernhammer Sonatas"), published by Artaria in December of 1781, and the Sonata for Two Pianos, K. 448.

**Cannabich, Christian** (1731–1798). Violinist, conductor, and one of the most important composers of the Mannheim school. Cannabich met Mozart in Mannheim in 1777 and became a lifelong friend and advocate for Mozart's music.

**Colloredo, Hieronymus Count von** (1732–1812): Last of the Salzburg prince-archbishops, Count von Colloredo became archbishop of Salzburg (Mozart's hometown) in 1772. Although hated as an imperious philistine by Leopold and Wolfgang Mozart, Colloredo was reputedly an enlightened and conscientious ruler. He disliked musical extravagance, including operatic displays by soloists, and preferred his music to be brief.

**de Jean, Ferdinand** (1731–1797): Employee of the Dutch East India Company and amateur flute player, he commissioned Mozart to compose, among other works, the Flute Quartet in D Major, K. 285.

**Dittersdorf, Carl Ditters von** (1739–1799): An important Viennese composer and violinist, he was an associate of Mozart's and performed with him at chamber music parties.

**Habsburg**: Austrian royal family, one of the oldest and most prominent dynasties. From 1452, the Habsburg family retained its rule (with the exception of one brief period) of the Holy Roman Empire until 1806. By 1732 (the year of Haydn's birth), the Habsburg/Austrian Empire was peaceful and flourishing and headquartered in Vienna. It was a Catholic, German-language, multinational empire consisting of greater Austria, Bohemia, and Hungary.

**Haydn, Franz Joseph** (1732–1809): Along with Mozart, the greatest exponent of the Classical style. Haydn and Mozart became good friends in 1781, a friendship that bore immediate musical fruit with Mozart's

composition of six string quartets dedicated to Haydn, the so-called “Haydn” Quartets, composed between 1782 and 1785.

**Haydn, Michael** (1737–1806): Composer and younger brother of Joseph Haydn, a musical functionary for the court of Salzburg and a good friend of the Mozart family. Mozart’s Duets for Violin and Viola, K. 423 and 424, were composed to get Michael Haydn out of a professional predicament.

**Jacquin, Gottfried von** (1767–1792): One of Mozart’s closest Viennese friends, his sister, Franziska, was a piano student of Mozart’s. Mozart composed the so-called *Kegelstatt* Trio, K. 498, for performance at the von Jacquin home.

**Joseph II** (1741–1790): Holy Roman Emperor. Eldest son of the Habsburg Emperor Francis I and Empress Maria Theresa, Joseph II carried out progressive reforms of church and state in the Austrian Habsburg domains in accordance with the rationalistic principles of the Enlightenment. He was a champion of Mozart, but thought Haydn’s music to be “tricks and nonsense.”

**Leutgeb, Joseph** (c. 1745–1811): Horn virtuoso. As a horn player in the employ of the archbishop of Salzburg, Leutgeb became a friend of the Mozart family. Mozart composed his Horn Concerti K. 417, 447, and 495 and the Horn Quintet in Eb Major, K. 407, for Leutgeb.

**Mozart, (Johann Georg) Leopold** (1719–1787): Wolfgang Mozart’s father, Leopold was a German-born Austrian composer, violinist, and music theorist. He received a bachelor of philosophy degree in 1737 at the Benedictine University in Salzburg, Austria, where he settled. In 1743, he became a violinist at the court of the prince-archbishop of Salzburg. In 1762, he was appointed vice conductor of the court orchestra. In 1747, he married Anna Maria Pertl. Of their seven children, only Maria Anna (Marianne/Nannerl) and Wolfgang survived infancy. Leopold dedicated his life to the musical education and professional promotion of his children and of Wolfgang in particular.

**Ramm, Friedrich** (c. 1744–1811): Oboe virtuoso in the employ of Elector Karl Theodor of Mannheim and Bavaria. Mozart composed, among other works, the Oboe Quartet K. 370 for Ramm.

**Schachtner, Johann Andreas** (1731–1795): Trumpet player for the court of Salzburg and friend of Leopold Mozart. Schachtner’s firsthand accounts of the young Mozart are among the most important in the literature.

**Schrattenbach, Sigismund von** (c. 1700–1771): Archbishop of Salzburg from 1753–1771. Von Schrattenbach was a great friend of the Mozart family; his death saw the ascension of Archbishop von Colloredo.

**Stadler, Anton** (1753–1812): Austrian clarinet and basset horn virtuoso. An employee of the Viennese court, Stadler was one of the great living clarinetists at just the time the clarinet was being accepted as an orchestral instrument. His singing, lyric tone inspired Mozart to write some of his greatest music, including the Clarinet Quartet, the Clarinet Quintet, and the Clarinet Concerto.

**Theodor, Elector Prince Karl** (1724–1799): Elector palatinate seated in Mannheim, then elector of Bavaria, seated in Munich, Karl Theodor built the Mannheim Court Orchestra into the finest orchestra in Europe, an orchestra that powerfully influenced Mozart during his stay in Mannheim in 1777–1778. In 1780, Karl Theodor commissioned Mozart to compose the opera *Idomeneo* (1781) for the city of Munich.

**Weber-Lange, Aloysia** (1759–1839): Soprano and elder sister of Constanze Weber-Mozart. After a brief relationship, Mozart proposed marriage to Aloysia, only to be rejected. She married the painter Joseph Lange, whose incomplete portrait of Mozart (1789) is generally considered the best and most accurate ever painted.

**Weber-Mozart, Constanze** (1762–1842): Soprano and wife of Wolfgang Mozart, Constanze was one of four daughters born to Fridolin Weber, a German singer and violinist. Constanze's sisters—Josepha, Sophie, and Aloysia—were all sopranos. Mozart had been in love with Aloysia before courting and marrying Constanze.

**Wendling, Johann Baptist** (1723-1797): Virtuoso flutist and composer; member of the illustrious Mannheim Court Orchestra of Elector Prince Karl Theodor; friend of Mozart. Wendling composed several works for flute, including concerti. His wife, Dorothea Wendling (1737-1811) was an opera singer.

## Bibliography

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Marshall, Robert L. *Mozart Speaks: Views on Music, Musicians, and the World*. New York: Schirmer Books, 1991. ISBN 0-02-871385-0. This is a wonderful compendium of Mozart's own words and the words of people who knew him—drawn from his letters and other early accounts. Excellent and concise commentary by Robert Marshall punctuates the many sections of the book, which features such subheadings as “The Musician,” “The Career,” “The Profession,” “Current Events,” “Amusements and Pastimes,” “Confessions,” and many others.

Solomon, Maynard. *Mozart: A Life*. New York: Harper Collins, 1995. ISBN 0-06-019046-9. Maynard Solomon's biography of Mozart stands, in my opinion, along with his own book on Beethoven and Frank Walker's set on Liszt, as the preeminent composer biography available. Many scholars do not agree with or appreciate Solomon's psycho-biographical approach and the conclusions he reaches based on his analyses. But Solomon builds a compelling case for Mozart as a real person. His insights are never less than fascinating and are often revelatory. His knowledge is encyclopedic, his research impeccable, and his writing style is both clear and elegant. Don't be put off by the length of this book; to paraphrase Mozart himself, it has just as many words as are necessary. Clearly, if you own only one book on Mozart, his life and music, this is the one it should be.

Zaslaw, Neal, and William Cowdery, eds. *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*. New York: W.W. Norton and Company, 1990. ISBN 0-393-02886-0. This text offers a review of virtually every Köchel-numbered work of Mozart. The reviews—though generally brief—are excellent and are written by many of the great Mozart scholars of the late 20<sup>th</sup> century. A wonderful resource.

### Further Reading:

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### **Internet Resources**

Classical Music Archives:

<http://www.classicalarchives.com/mozart.html>

The Mozart Project:

<http://www.mozartproject.org/>