

The CLASSICAL ERA *1750–1820*

Between 1750 and 1820, composers such as Haydn, Mozart, and Beethoven developed a new, simpler musical style, whose maxims – clarity, restraint, and balance – mirrored contemporary intellectual and artistic values. Almost every subsequent development in Western art music can be traced back to this period.

Among the forerunners of the Classical era were composers such as C P E Bach, Johann Quantz, and Baldassare Galuppi. Their works were a reaction against the complexity of Baroque music – its intricate polyphony, counterpoint, and ornamented melody. Instead, composers aimed for a style where a simple melody was accompanied by harmonic progressions.

The Enlightenment, with its focus on rational, human ideals, played a major part in this shift in aesthetic values. So, too, did interest in the simple elegance of Greek and Roman art and architecture, inspired in part by the discovery of the ruins of Pompeii in 1748. Socially and politically, this was a time of great change, with the effects of the Industrial Revolution and colonization creating a larger middle class keen to become consumers of the arts. At the same time, the aristocracies of Europe, suffering from the ravages of the Napoleonic Wars, were less able to support musicians, and the old patronage system started to crumble.

VIENNESE COURT ORCHESTRA, MID-18TH CENTURY
The red-coated orchestra entertains the guests at a banquet in the Hofburg Palace, Vienna. In the Classical era, Vienna became the musical centre of Europe.

PROFESSIONAL MUSICIANS

Traditionally, musicians employed by aristocratic courts were numbered among the servants – below the valets. However, as public concerts became more common, they were able to earn money from their performances, and publishing their compositions ensured a further income. Haydn, who was employed by the Esterházy family, was given frequent leave to travel, and towards the end of his life he had transcended his lowly position to become part of the court. Mozart, employed by the Archbishop of Salzburg, was not given the same freedoms and, resenting his servile position, moved to Vienna to become one of the very

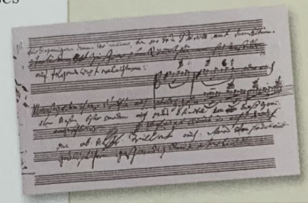
first freelance musicians. However, the music world could not yet support such an ambition, and he suffered considerable financial hardship. When Beethoven moved to Vienna in 1794, he succeeded in gaining the support of wealthy patrons and never had to hold an official appointment.

EVOLVING GENRES

As instrumental music became more popular than vocal music for the first time, composers had to develop ways of creating larger musical canvasses that could support more intense listening. The result was the "Sonata Principle" (sometimes known as Sonata Form), a musical structure consisting of three sections. Its use became almost synonymous with the first movements not only of sonatas, but also of symphonies and indeed most instrumental music of the era. It has remained in use until the present day.

THE SONATA PRINCIPLE

Music structured according to the "Sonata Principle" begins with an Exposition, which introduces the musical material and tends to be repeated. Two themes are usually presented, the second in a key a fifth higher than the original (tonic) key. The next section – the Development – alters the themes, frequently fragmenting them and playing them in different keys before leading the music to the third section, the Recapitulation. Here the opening themes are played again, but this time all in the tonic key. This structure allows a large span of music to be built from relatively little material with a minimum of repetition.



THE WALDSTEIN SONATA

Beethoven's Waldstein Sonata, Op. 53, is a brilliant example of the Classical sonata form.

The symphony evolved from the small-scale Baroque sinfonia into an iconic art form. Usually in four movements, the symphony would start with a gripping "sonata allegro" movement, followed by a slow movement. The third movement was usually an elegant minuet, but this evolved into the scherzo, which could be humorous, or express a more ironic, elemental passion. The finale was frequently a rondo, in which repetitions of a catchy, upbeat melody were interspersed with contrasting themes.



THE YOUNG MOZART AT THE PIANO

Between 1762 and 1767 the prodigious Mozart and his sister Nannerl toured all the main musical centres of Germany as well as Switzerland, Paris, and London.



PERFORMANCE OF HAYDN'S *CREATION*

This performance of Haydn's great oratorio was given in the festival hall of Vienna's Old University in honour of the composer in 1808, the year before his death.

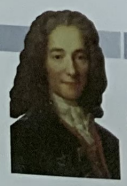
Other genres were also redefined. The three-movement concerto became a vehicle for just one soloist in which the ideals of balance and elegance were matched by instrumental virtuosity, while the sonata developed into a more formal composition for one or two instruments. The rise in domestic music-making created a market for new forms of chamber music, such as the string quartet – invented by Haydn – and the piano trio.

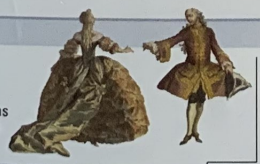
The symphony orchestra became a broadly standardized entity, smaller but not very different from the orchestra of today. With the orchestra's fuller sound, the role of the continuo gradually died out; instead, the first violin directed the orchestra until eventually displaced by a specialist conductor. Orchestras now had a far greater dynamic range. In the 1740s, the crescendos and diminuendos of the Mannheim Court orchestra, under Johann Stamitz, caused a sensation and were soon a staple of all symphonic writing.

THE OPERA

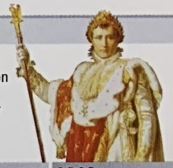
In opera, notably in the works of Gluck and Mozart, plots were now chosen for greater dramatic realism and music was written to serve the drama rather than decorate it. Gradually, Italian began to lose its dominance as important works were written in German and French.

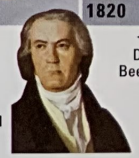
TIMELINE: THE CLASSICAL ERA











1750

1753 C P E Bach starts work on *The True Art of Keyboard Playing*

1759 ◁ Voltaire's *Candide* published

1760

1762 First performance of Gluck's *Orfeo ed Euridice*; Mozart begins touring Europe aged 6

1763 ▷ Pompeii excavations begin

1770

1774 ◁ Start of reign of Louis XVI. Court life was one of elegant formality, expressed in dances such as the minuet

1775 Start of the American Revolution

1780

1781 Haydn composes 6 String Quartets, Op. 33

1789 French Revolution

1790

1791 First performance of *The Magic Flute* in Vienna; death of Mozart

1798 Haydn's *Creation* first performed in Vienna

1800

1803 Beethoven completes the "Eroica" Symphony

1804 ▷ Napoleon made Emperor

1808 First performance of Beethoven's Symphonies No. 5 and No. 6; Goethe publishes *Faust* part 1

1810

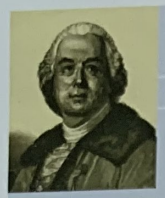
1786 First performance of Mozart's *The Marriage of Figaro* in Vienna

1795 First performance of Haydn's "London" Symphony, No. 104; Beethoven publishes Op. 1 trios

1820

1824 First performance of Beethoven's Symphony No. 9 in Vienna

1827 ◁ Death of Beethoven



Christoph von Gluck

◒ 1714–1787 German 93

Although lacking the musical finesse of his rivals, Gluck earned himself a place in music history with the reforms he brought to opera. Espousing a more continuous texture in which music served the poetry and drama of the libretto rather than the singer's virtuosity, he employed vivid characterization, simple plots, and large-scale planning of music to bring universal human themes and emotions to life.

LIFE AND MUSIC

Largely self-taught, Gluck became an organist and cellist in Prague before moving to Vienna, and then Milan, where he joined an orchestra and studied composition with Sammartini, a leading symphonist. The success of Gluck's first opera ensured numerous commissions that took him all over Europe, but he returned to Vienna when appointed Kapellmeister of the Opera. He and poet Ranieri Calzabigi drew up a manifesto of operatic reform, eschewing stylized convention in favour of a symbiosis of music and drama. Starting with *Orfeo*, Gluck's work permanently changed operatic norms, whilst causing some controversy, particularly in conservative Paris.

MILESTONES

1727	Leaves home to study in Prague
1735	Arrives in Vienna; meets Prince Melzi
1737	Accepts post in Melzi's Milan orchestra
1741	Debut opera *Artasere* is an instant success
1745	Presents two operas in London and befriends Handel
1748	Opera *Semiramide* is staged in Vienna
1750	Marries the heiress, Marianna Bergin
1754	Appointed Vienna Opera kapellmeister
1762	Writes opera *Orfeo ed Euridice* (in Italian)
1764	Writes opera *La rencontre imprévue*
1767	*Alceste* is premiered; it is later published with a preface on reforming opera
1774	Stages opera *Iphigénie en Aulide* in Paris
1778	Composes opera *Iphigénie en Tauride*
1779	Suffers a stroke and retires

KEY WORKS

LA RENCONTRE IMPRÉVUE

OPERA ⧗ 110:00 🕮 3

Also known as *Les pèlerins de la Mecque*, this was Gluck's last work in the opéra comique style, incorporating spoken dialogue. Set in Cairo, it features a "harem escape", a plot much in vogue in 18th-century Vienna fascinated by Islam and by Turkish music. It was performed extensively in Europe and revived in Vienna in 1780, when it influenced Mozart in his writing of *Die Entführung aus dem Serail*.



This fine score is of the Italian version of *Orfeo ed Euridice*. The 1774 French version includes the famous "Dance of the Blessed Spirits".

IPHIGÉNIE EN TAURIDE

OPERA ⧗ 102:00 🕮 4

Probably Gluck's finest work, this was written at the same time as Piccini's opera on the same theme, splitting Paris into Gluckists and Piccinists. Its first performance in 1779 was Gluck's greatest triumph, and much later, even inspired Berlioz to become a musician. The music is dramatic, expressive, and almost symphonic in its orchestration.

FOCUS

ORFEO ED EURIDICE

OPERA ⧗ 120:00 🕮 3

In this, the first of Calzabigi and Gluck's "reform operas", their aim was to conjure a "beautiful serenity". Choosing a simple Greek tragedy in preference to the labyrinthine plots employed in opera seria, and using only three rather than six soloists, they created a work of unprecedented directness. The role of Orpheus was originally written for a castrato, but recast as a high tenor when the opera was extended and rewritten in French as *Orphée* for Paris in 1774. Later rearranged by Berlioz, it is now usually performed by a mezzo soprano.

ACT ONE (36:00) Lamenting Euridice's death, Orfeo sends away the mourning nymphs and shepherds and decides to bring her back from Hades. Cupid tells him he will succeed if he soothes the Furies with music and avoids looking at her until they are across the River Styx.

ACT TWO (44:00) At the gates of Hades Orpheus quells the Furies with his music and enters. In the Elysian Fields beyond, he finds Euridice and, with eyes averted, leads her back.

ACT THREE (40:00) Orpheus hurries on as Euridice pleads for reassurance. No longer able to refuse, he turns and she dies again. Overcome, he sings the aria "Che farò senza Euridice", vowing to kill himself, but Cupid restores her to life amidst rejoicing.

ALCESTE

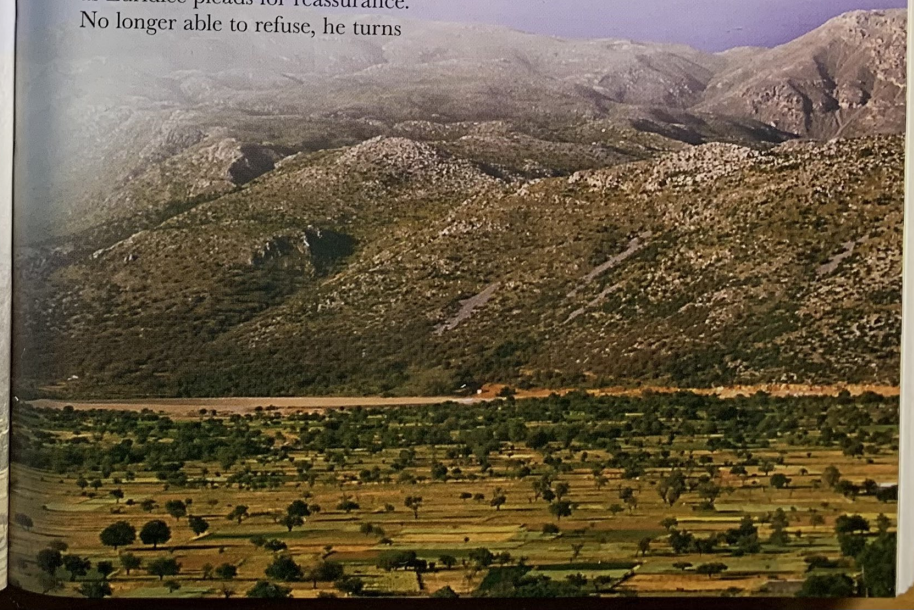
OPERA ⧗ 135:00 🕮 3

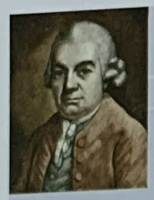
The second of the "reform operas", *Alceste* was published with a preface that declared Gluck's new principles of opera. The opera was altered considerably for Paris, but the original Italian plot is described below.

ACT ONE (50:00) King Admetus is dying while his Queen, Alceste, makes sacrifices at the temple. The oracle declares that he will live if someone will take his place. Alceste offers herself.

ACT TWO (60:00) In the Grove of Death the orchestra imitates the sounds of the night. Calling upon the Underworld, she insists on her sacrifice as long as she can bid her family farewell. Admetus discovers why he has returned to health and vows to die himself instead.

ACT THREE (25:00) About to take her farewell, Alceste is seized by the Furies and dies. Admetus issues threats and lamentations, but when he threatens suicide, Apollo restores Alceste to life.





Carl Philippe Emanuel Bach

◒ 1714–1788 German ✍ 875

Possibly the most important composer of his generation, C P E Bach bridged the gap between the Baroque style of his father, J S Bach, and the Classical style of Haydn and Mozart. The main exponent of the *empfindsamer Stil*, an expressive musical style, he also developed the sonata, and was renowned as a keyboard player whose *True Art of Keyboard Playing* is the major treatise on 18th-century music.

LIFE AND MUSIC

The second son of J S Bach, C P E Bach studied with his father until appointed court harpsichordist to Frederick II of Prussia. Although poorly paid, Bach composed, taught, and performed at the courts of Berlin and Potsdam for some 30 years before leaving to succeed his godfather, Georg-Philipp Telemann as Kantor and music director in Hamburg. Opportunity now abounded and Bach became responsible for 200 performances a year at five churches and started to write non-secular vocal music. The bulk of his works are, however, instrumental.

MILESTONES

1731	Studies law at Leipzig university
1738	Becomes harpsichordist to Crown Prince Frederick of Prussia in Berlin
1744	Marries Johanna Danneman
1749	Writes Trio Sonata in C minor, "Sanguineus and Melancholicus", WQ161/1
1755	Composes Flute Concerto in G major, WQ169
1757	Writes Symphony in E flat major, WQ179
1768	Appointed Kantor and master of Church music at Hamburg

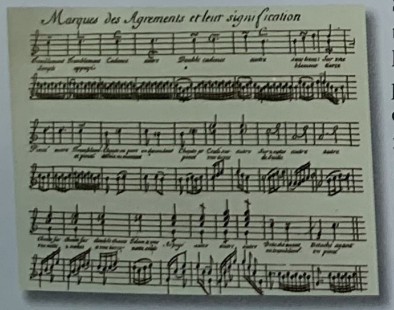
KEY WORKS

SIX PRUSSIAN SONATAS

SONATA ⧗ 90:00 🕮 6

Bach's first published works, dedicated to Frederick II, were written not for the harpsichord, but for the much quieter and more sensitive clavichord, which could better express the subtle, but intensely emotional, nuances inherent in the *empfindsamer Stil.*

Among more than 150 of Bach's works in this form, each of these sonatas is written in three movements: fast, slow, and very fast.



An autographed score from C P E Bach's notebook (1714–1788). Original scores can offer invaluable insights into his intentions and views on performance.

SYMPHONY IN E FLAT MAJOR, WQ179

SYMPHONY ⧗ 11:15 🕮 3

Among the last of the eight "Berlin" Symphonies, this piece clearly reflects the new Classical style, with its light homophonic (rather than complex polyphonic) effects. The symphony opens with an arresting movement, followed by a particularly sensitive Larghetto, and closing with a jaunty finale, showcasing the horns.

FOCUS

MAGNIFICAT IN D MAJOR, WQ215

MASS ⧗ 45:00 🕮 9

Bach modelled his first major choral piece on his father's Magnificat (BWV 243). Although adapting the same key and text, he achieved rather more homophonic and melodious effects. Scored for trumpets, drums, flutes, oboes, horns, and strings, with four vocal soloists, it is one of the few major choral pieces to be written after J S Bach and before Haydn.

MAGNIFICAT (3:00) Opening with a full chorus, this spirited movement alternates choral and orchestral parts.

QUIA RESPEXIT (6:50) This lyrical soprano solo with string accompaniment encapsulates Bach's expressive style.

QUIA FECIT MIHI MAGNA (4:00) After a strong and direct opening, the tenor solo takes a virtuosic and agile role.

ET MISERICORDIA (7:00) With its lovely harmonies and quiet drama, this movement is very forward-looking.

FECIT POTENTIAM (4:00) For the first time since the start, the trumpets return to characterize this powerful bass solo.

DEPOSUIT POTENTES (7:50) A duet for tenor and alto, this movement is based on that of J S Bach's Magnificat.

SUSCEPIT ISRAEL (5:00) A haunting and slightly Baroque solo for alto.

GLORIA PATRI (3:00) With full orchestra and chorus, musical material from the first movement is repeated.

SICUT ERAT (5:00) The glorious closing fugue anticipates Mozart's Requiem.

FLUTE CONCERTO IN G MAJOR, WQ169

CONCERTO ⧗ 24:00 🕮 3

One of five flute concertos adapted from keyboard compositions, this piece is perhaps the most virtuosic.

FIRST MOVEMENT (ALLEGRO DI MOLTO, 10:50) After a vigorous opening with some "sighing" motifs, the flute enters with music of a much gentler nature.

SECOND MOVEMENT (LARGO, 8:50) The strings set the scene for a pleading slow movement, while the flute responds with long, rhetorical phrases culminating in a tender cadenza.

THIRD MOVEMENT (PRESTO, 5:00) In this elegant finale of some rhythmic verve, the flautist has frequent opportunities to relish the highly virtuosic writing.

INFLUENCES

When Carl Czerny went to study with Beethoven, he was immediately required to purchase C P E Bach's *True Art of Keyboard Playing*. Perhaps now better known than any of his music, it codified contemporaneous musical style and established technical norms – including fingering – which underpinned most later keyboard playing.





Johann Adolph Hasse

◒ 1699–1783 | German | ✍ 1,600

In the mid-1700s, Hasse's operas – staged in high-quality productions, and tailored to individual singers – made him famous throughout Europe. His emphasis on beauty rather than complexity paved the way for the Classical style. Fêted by the nobility and royalty of Vienna, Naples, Paris, London, and Berlin, he was also admired by both J S Bach and Mozart. One of Alessandro Scarlatti's last pupils in Naples, he went on to serve for 30 years as musical director at the Dresden court, where music flourished. Hasse's vast output, very often composed at speed, includes 63 operas, 90 cantatas, and 80 flute concertos written for Frederick II of Prussia.

MILESTONES

1730	*Artaserse*, opera, performed in Venice
1730	Marries famous Italian mezzo-soprano, Faustino Bordoni
1731	*Cleofide*, opera, performed in Dresden; it impresses J S Bach
1742	*Lucio Papiro*, opera, staged in Dresden



Hasse staged lavish productions at the Dresden Semperoper, often with the help of the librettist Pietro Metastasio.



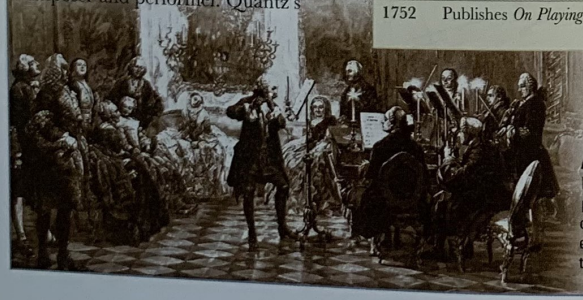
Johann Joachim Quantz

◒ 1697–1773 | German | ✍ c.600

The son of a blacksmith, Quantz started learning music at the age of only 11. After training in Italy, France and England, he switched from the oboe to become one of the first professional flute players in Europe. A star member of the Dresden orchestra, he was spotted by the future Frederick II of Prussia, whom he went on to serve for over 30 years as a hard-worked but richly rewarded flute teacher, maker, composer and performer. Quantz's massive output, mostly for Frederick, includes 300 flute concertos and 235 flute sonatas, of variable quality, but all craftsmanlike. His book on the flute made him famous throughout Europe.

MILESTONES

1718	Appointed court oboist in Dresden
1719	Specializes in the flute
1727	Adds a second key to the flute
1739	Begins making flutes
1741	Starts work for Frederick II of Prussia
1752	Publishes *On Playing the Tranverse Flute*



A keen flautist, Frederick II of Prussia performed for his courtiers under the expert guidance of his tutor, Johann Quantz.

Johann Wenzel Anton Stamitz

◒ 1717–1757 | Czech | ✍ 150

The Classical symphony developed at intensely musical centres, such as the Electoral Court at Mannheim in Germany, where Stamitz served as violinist, composer and musical director. A star contributor, he brought international fame to the orchestra with its impeccable and dynamic renderings of his symphonies. Although he wrote countless concertos, he is famous for his 58 surviving symphonies, which established the four-movement pattern and the Classical style. Four other members of the Stamitz family, including his sons, Carl and Johann (Anton), became prominent musicians.

MILESTONES

1741	Works at the court of Mannheim
1750	Serves as musical director at Mannheim
1754	Enjoys a season in Paris
1755	Publishes Orchestral Trios, Op. 1

Leopold Mozart

◒ 1719–1787 | German | ✍ c.550



The father of Wolfgang Amadeus, Leopold was a noted court composer and violin teacher. Despite supporting his gifted son – as teacher, agent, and editor – he found time to pursue his own career. Haughty and hard to please, he was nevertheless a man of wit and wisdom who wrote copious concertos, symphonies, serenades, and Church music, but probably not the "Toy" Symphony often credited to him.

MILESTONES

1743	Becomes court violinist at Salzburg
1756	Publishes popular violin tutor
1747	Marries Anna Maria Pertl
1757	Becomes court composer at Salzburg
1769	Writes Symphony in G major, G16, "*Neue Lambacher*" (*New Lambach*)
1778	Wife dies on tour with Wolfgang



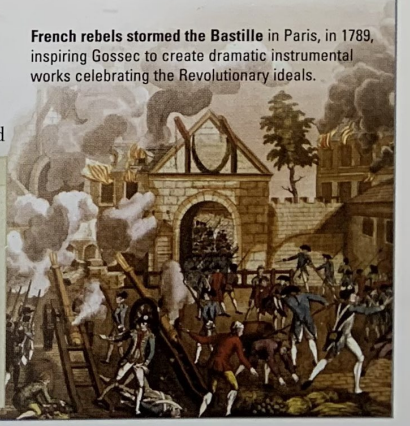
François-Joseph Gossec

◒ 1734–1829 | Belgian | ✍ 160

Gossec started his career as a court employee and ended up as the foremost musical representative of the French Revolution. A farmer's son, he had come to Paris as a protégé of Jean-Philippe Rameau, and worked for both private and court orchestras while composing comic operas, with mixed success. However, he became a key musician in Paris after founding the Concert des Amateurs, an independent orchestra, before directing the renowned Concert Spirituel and organizing the École de Chant. During the Revolution, he resigned his post at the Opéra and wrote pro-Revolutionary works. Though overshadowed by other composers, he stimulated a revival of instrumental music in dance-dominated France.

MILESTONES

1751	Becomes a chorister at Antwerp
1754	Composes Symphony No. 1
1766	*Les Pêcheurs* (*The Fishermen*), opera, first performed
1770	Founds the Concert des Amateurs
1773	Directs the Concert Spirituel
1795	Appointed Professor of Composition at the Paris Conservatoire



French rebels stormed the Bastille in Paris, in 1789, inspiring Gossec to create dramatic instrumental works celebrating the Revolutionary ideals.

"My Prince was always satisfied…and I was in a position to improve, alter, and be as bold as I pleased."

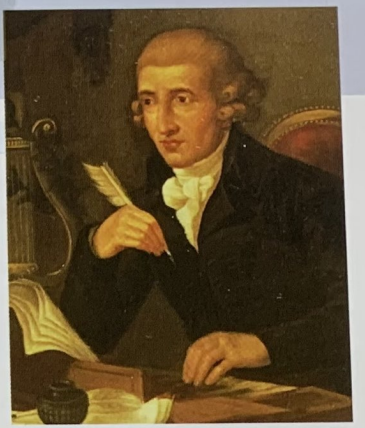
FRANZ JOSEPH HAYDN, ON HIS EMPLOYER, PRINCE NICOLAUS



Franz Joseph Haydn

1732–1809 Austrian 1,195

Born in the Baroque era, and still alive when Beethoven composed his "Pastoral" Symphony, Haydn was a key figure in the evolution of the Classical style. Writing a vast oeuvre within the protective confines of the Esterházy court, and establishing the standard forms of the symphony, sonata, and string quartet, he emerged as an international musical figure who both influenced Mozart and taught Beethoven.



The music of Haydn is full of bold effects, but also has an intimate lyricism, as can be seen in his greatest work, *The Creation*.

LIFE

Possessing a fine singing voice, Haydn received elementary music training as a choirboy, but when his voice broke he had to earn a meagre living from performing in ensembles and teaching children. He continued his studies by reading treatises, until the singer Nicola Porpora helped him to hone his compositional skills. He was introduced to a number of influential people, and became Count Morzin's music director in 1759. On the strength of his Symphony No. 1, Haydn was appointed Vizekapellmeister at the court of one of the richest and most influential Hungarian families, the Esterházys, and by 1766 had taken full responsibility for their music. Composing new instrumental works for the twice-weekly concerts, as well as for festivities, church, and theatre, he developed his skills unmolested by market forces. When Prince Nicolaus died in 1790, Haydn's music had already been published all over Europe. An invitation from the impresario J P Salomon to present new works in England swiftly followed, and during two extended stays Haydn amassed a fortune, and was awarded a doctorate from Oxford University. He was recalled to the Royal Court in 1795, following the accession of Prince Nicolaus's grandson, and remained active as a composer in Vienna until 1803.

MUSICAL OUTPUT Total: 1,195

	1732	1749	1760	1770	1780	1790	1800	1809
SYMPHONIES (108)		2	42	27	24	13		
OTHER ORCHESTRAL (65)		2	26	10	11	15	1	
CHAMBER (707)			105	104	43	206	249	
SOLO INSTRUMENTAL (101)			31	35	18	17		
OPERA (25)		1	9	11	3	1		
CHORAL (88)		4	14	12	1	53	4	
SONG (101)			2	4	36	49	10	

MUSIC

Mostly self-taught and largely cut off at court from mainstream music, Haydn later suggested that this very isolation had forced his originality upon him. While his oeuvre includes practically every genre of music, from folk-song arrangements to opera, it is through his innovations in instrumental music that Haydn had the greatest influence. Although frequently referred to as the "father of the symphony", he did not invent the form, but his 108 works in the genre pioneered its evolution, from a three-movement Baroque overture for fewer than 20 players to the dramatic four-movement form for as many as 60, which became the Classical period's finest legacy. Equally influential in the development of the instrumental sonata, he guided its transformation from the lightweight divertimento into a work of far greater gravitas which, modelled on the structure of the concerto, included a substantial slow movement. Haydn's finest achievement, however, was in the creation of a new medium: the string quartet. Whereas orchestral works had sometimes been performed by four players, and some pieces had been composed for the same combination with the accompaniment of a continuo part, Haydn established a genre in which each instrument was equal and independent.



During his two 18-month sojourns in England between 1791 and 1795, Haydn composed 12 symphonies, known collectively as the London Symphonies. They include the "Surprise", "Drumroll", and "London".

MILESTONES

1740	Becomes a choirboy at St Stephen's Cathedral, Vienna
1753	Starts to work as accompanist to singer Nicola Porpora
1759	Composes Symphony No. 1
1760	Marries Maria Keller, but they later separate after an unhappy marriage
1761	Becomes Vizekapellmeister at the court of Esterházy
1762	Assumed date for String Quartet No. 1
1765	Composes Cello Concerto No. 1
1772	First performance of "Farewell" Symphony, No. 45
1791	First visit to England, where he remains for 18 months; composes six symphonies including "Surprise" Symphony, No. 94
1792	Meets and starts teaching Beethoven
1794	Returns to England for a further 18 months; composes "English" Sonata, and is commissioned to write oratorio *The Creation*
1795	Returns to the court of Esterházy, where he focuses on church music, writing six Masses in the following years
1796	Composes Trumpet Concerto for Anton Weidinger's new keyed trumpet
1798	First performance of *The Creation* is given in Vienna and is an immediate success; composes "Nelson" Mass



Hadyn composed many operas for the Italian opera company employed by Prince Nicolaus at his sumptuous pleasure palace at Esterháza.

KEY WORKS

TRUMPET CONCERTO

ORCHESTRAL · 13:00 · 3

In this, the first work written for the newly invented keyed trumpet, Haydn took full advantage of the instrument's ability to play all the notes within its compass by boldly presenting running passages and cantabile melodies in its lower range. Premiered in Vienna in 1800 by the instrument's inventor, Anton Weidinger, the concerto remains a cornerstone of every trumpet player's repertoire.

"ENGLISH" SONATA, HOB.XVI/52

SOLO PIANO · 13:00 · 3

Numbering over 50, Haydn's piano sonatas have a staggering variety and originality. Featuring a rather whimsical first movement, the "English" Sonata (1794) is notable for its use of some of the first notated pedal effects, while the breadth of its Adagio was made possible by the mellow tone and resonating capacity of a new piano by John Broadwood. The amusing Finale takes great pleasure in sending the pianist down numerous wrong turns.

CELLO CONCERTO NO. 1

ORCHESTRAL · 26:00 · 3

Rediscovered in 1961, Haydn's Cello Concerto No. 1 immediately joined its brother, the Cello Concerto No. 2, in the standard repertoire. It shows Baroque tendencies in its reiteration of passages for full orchestra (ritornellos), while its mood is Rococo. On a grand scale throughout, the outer movements demand considerable agility and stamina, while the slow movement was composed to showcase the Esterházy cellist's beautiful tone.

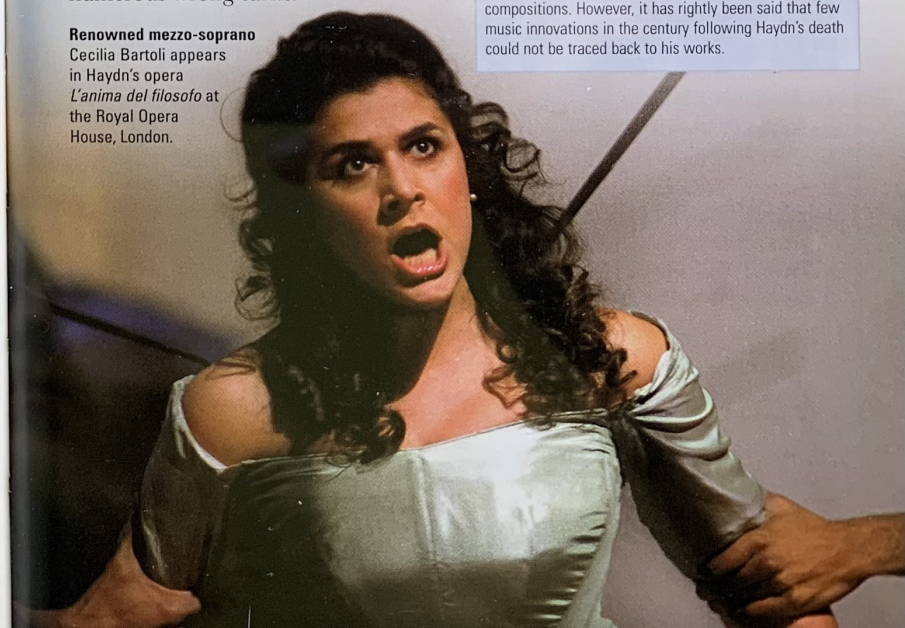
"NELSON" MASS

MASS SETTING · 42:00 · 5

Originally titled *Mass in Straitened Times*, the subsequent sobriquet was probably coined when Haydn met Lord Nelson in 1800. Lacking woodwind and horns, following their disbandment at court, the work has a unique sound for the period.

INFLUENCES

Although he was a musician's musician, after his death in 1809 Haydn's music was frequently dismissed as inferior to that of Mozart and a mere precursor to Beethoven's compositions. However, it has rightly been said that few music innovations in the century following Haydn's death could not be traced back to his works.



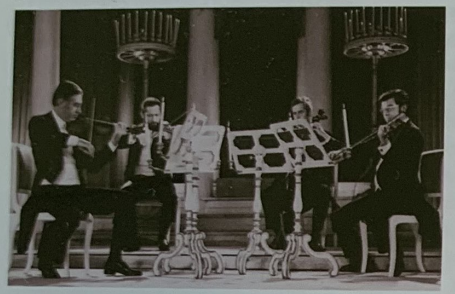
Renowned mezzo-soprano Cecilia Bartoli appears in Haydn's opera *L'anima del filosofo* at the Royal Opera House, London.

FOCUS

STRING QUARTET NO. 63, "SUNRISE", OP. 76, NO. 4

CHAMBER ⧗ 27:00 🕮 4

Having decided not to move to England, Haydn returned to Esterhaza in 1795, where his duties were now far lighter, and his international fame made him more of a trophy than a servant. No longer composing sonatas and symphonies, he turned once again to the more private medium of the string quartet, distilling the experiments of a long career into eight final works that demonstrate his total mastery over the genre which he had himself invented.



The string quartet, in which each instrument plays an equal part, was Haydn's greatest achievement.

FIRST MOVEMENT (ALLEGRO CON SPIRITO 8:00) The spacious improvisatory violin ascending over a single chord that opens this piece led to comparisons with a sunrise, giving the work its nickname. The later passages have an expansiveness that is almost Romantic.

SECOND MOVEMENT (ADAGIO 6:00) A serene meditation with subtle interplay between the instruments, this movement, in the tradition of all the greatest chamber music, removes the listener from all that is mundane.

THIRD MOVEMENT (MENUETTO, ALLEGRO 4:00) Exuding charm and jovial good humour, the Minuet leads into a folk-like Trio, featuring a droning bass over a fragmented minor-key melody.

FINALE (ALLEGRO MA NON TROPPO 4:00) At first deceptively amiable and laconic, even perhaps reminiscent of English folk song, the pace of the finale changes drastically towards the end, concluding the quartet with an effervescent flourish.

THE CREATION

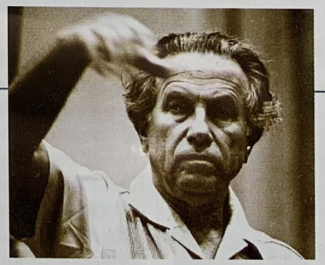
ORATORIO ⧗ 99:00 🕮 3

After hearing performances of Handel's oratorios in London, Haydn was inspired to write a similarly large-scale biblical work. *The Creation* was commissioned by Johann Salomon, who presented an English libretto based on the book of Genesis, which Haydn had had translated into German. The piece was an immediate success in both England and Germany, and became Haydn's most performed work.

PART ONE (36:00) The opening representation of chaos is possibly the most extraordinary music of the period. Conjuring timelessness, Haydn juxtaposed seemingly incongruous ideas, allowing harmonies to meander until, with a blaze of glory, the chorus sings, "Let there be light." The music then introduces each act of the Creation with a recitative, followed by one or more lyrical commentaries and concluded by the chorus in a hymn of praise.

PART TWO (37:00) Continuing with the "fifth day", Haydn achieves a remarkable musical depiction of the poetry of Genesis, most particularly of the animals, from the roaring of tigers to the gentle pastorality of cows, and even the "sinuous worm".

PART THREE (26:00) The first humans, Adam and Eve, praise God and the act of Creation before a choral fugue brings the work to a glorious end.



The Hungarian conductor Antal Dorati has recorded all of Haydn's symphonies.

SYMPHONY NO. 104 IN D MAJOR "LONDON"

ORCHESTRAL ⧗ 26:30 🕮 4

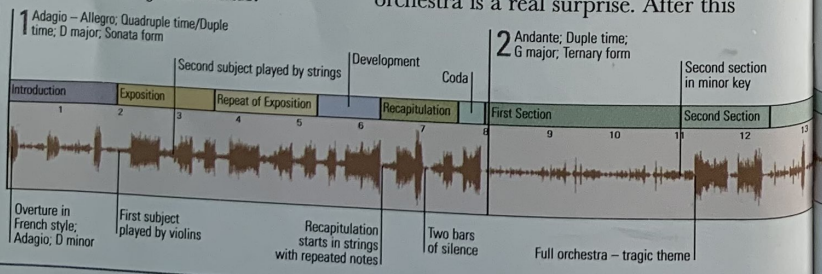
Twelve of Haydn's later symphonies are known collectively as the "London" Symphonies. This was his final work in the series – and in the genre. Taking advantage of a far larger orchestra than he was used to in Vienna, this work features some of his most majestic music.

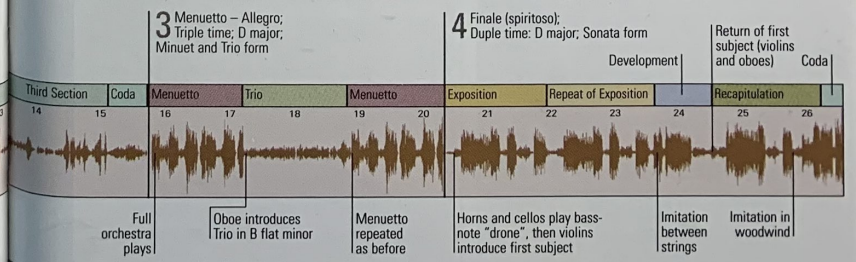
FIRST MOVEMENT (ADAGIO , ALLEGRO, 8:05) After a solemn introduction in the minor key, the main theme of the Allegro is surprisingly lyrical. This is swiftly usurped by faster, more exuberant music that makes frequent use of trumpets and drums.

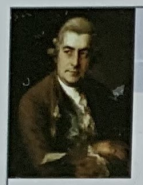
SECOND MOVEMENT (ANDANTE, 7:45) After the charmingly poised opening melody, the sudden entry of the full orchestra is a real surprise. After this disquieting display of drama and passion, the return to gentility is never quite assured.

THIRD MOVEMENT (MENUETTO – ALLEGRO, 4:15) Far faster than earlier minuets, the third movement with its frequent syncopations, surprises, and the orchestral timbre of the Trio, point firmly in the direction of Beethoven.

FOURTH MOVEMENT FINALE: SPIRITOSO (6:15) Claimed both as a traditional Croatian folk tune and as a London street seller's cry, the earthy melody used in the final movement brings Haydn's career as a symphonist to a joyful end.







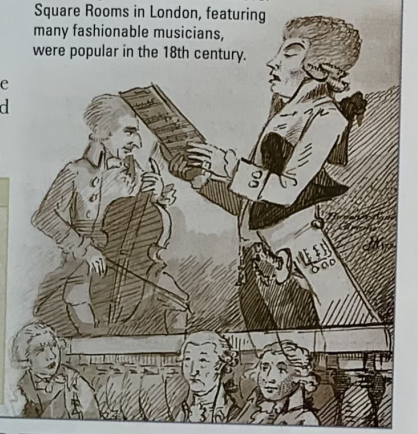
Johann Christian Bach

1735–1782 | German | c.360

The most versatile and cosmopolitan of J S Bach's composing sons, "the London Bach" composed operas in Milan before moving to England and becoming music master to the royal family. He helped establish the Classical era, partly with music in the new lighter style – especially his symphonies and piano concertos – and also with the acclaimed public concerts he organized with the celebrated harpsichord player Carl Friedrich Abel, taking musical emphasis away from the church and into the concert hall. After enjoying financial success, fame, and respect, his reputation faded: his concerts lost money, he was defrauded, and he suffered a long and debilitating chest illness.

MILESTONES

1760	Becomes cathedral organist in Milan
1762	Moves to London
1763	Writes variations on *God Save the King*
1764	First Bach–Abel concerts performed
1768	Plays first piano solo in public
c.1781	Composes Symphonies for Double Orchestra, Op.18

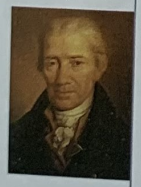


Concerts performed at the Hanover Square Rooms in London, featuring many fashionable musicians, were popular in the 18th century.

Johann Albrechtsberger

1736–1809 | Austrian | 750

Many, including his friend Mozart, considered Albrechtsberger one of the world's greatest organists. He was also a prolific composer, writing keyboard pieces, church compositions with fine oratorios, and a range of other works, including a curious Concerto for Jew's Harp. As a composition teacher, known for his skill in counterpoint, he was in great demand. One of his pupils was Beethoven, whose later fugues reflect Albrechtsberger's enthusiasm for the form.

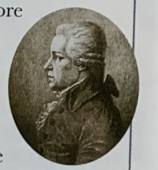


MILESTONES

1772	Becomes court organist, Vienna
1790	Publishes popular textbook: *Fundamentals of Composition*
1793	Kapellmeister at St Stephen's, Vienna
1794	Tutors Beethoven

Karl Ditters von Dittersdorf

1739–1799 | Austrian | c.200



A prolific composer of more than 100 symphonies, 40 concertos, as well as several comic operas, Karl Ditters (ennobled in 1773 with the title "von Dittersdorf") mainly wrote accessible, craftsmanlike music in the popular genres of the time, spanning the development of the Viennese Classical style. He held various court appointments and was a virtuoso violinist, gaining considerable celebrity through performing his own concertos.

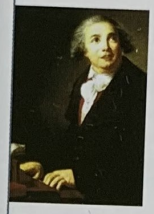
MILESTONES

1764	Writes Mass for Frankfurt coronation of Archduke Joseph
1786	*Doktor und apotheker*, opera, performed
1786	Composes twelve symphonies based on Ovid's *Metamorphoses*
1795	Sacked by Schaffgotsch, Prince of Breslau; awarded meagre pension

Giovanni Paisiello

1740–1816 | Italian | 180

The most popular opera composer of the late 1700s was not Mozart but Paisiello, a Neapolitan whose reputation brought him lucrative posts with Catherine the Great, Napoleon, and the King of Naples. Over 30 of his operas were successes. His light, rhythmic style and melodic turns of phrase, as in his *The Barber of Seville* (the first opera setting of the story), influenced Mozart's *The Marriage of Figaro* and *Don Giovanni*, as well as Rossini, Bellini, and Donizetti.



MILESTONES

1776	Works for Catherine III in St Petersburg
1783	Writes *The Barber of Seville*, opera
1789	Composes *Nina*, opera
1802	Works for Napoleon in Paris

Jean Paul Martini

1741–1816 | French | 150

Born in Germany, Martini established a successful career as a court musician in France. There he adapted shrewdly to the changing regimes throughout the Revolution, first directing concerts for the Queen, later writing music for Napoleon's marriage, and finally writing for the restored Royal Chapel. At best a minor innovator, Martini's melodic operas had mixed success, but *L'amoureux de quinze ans*, written in 1771, enjoyed considerable popularity, while his highly regarded church music combined old forms with modern theatricality, and his chansons, such as "Plaisir d'amour", were influential. In 1800 he became professor of composition at the Paris Conservatoire.

MILESTONES

1783	Writes *Le droit du seigneur*, opera
1793	"Prière pour le Roi", political song
1814	Composes *Scene héroïque pour Napoléon*

Luigi Boccherini

1743–1805 | Italian | c.600

After studying in Rome and gaining acclaim as an outstanding cello virtuoso in Italy, Boccherini toured Europe to seek his fortune. Following success in Paris, he was invited to Madrid to be court chamber composer to the Infante Don Luis. There he wrote quintets – for his cello with Don Luis's existing quartet. Though still popular in Paris, Boccherini – who saw both wives and several of his children die – was dogged by illness and bad luck in his last years, and died in obscurity and poverty in a tiny apartment.

MILESTONES

1757	Studies in Rome
1767	Success in Paris; publishes his first chamber music
1770	Starts work for Don Luis
1771	Writes String Quintet in E major
1786	Appointed court composer for Friedrich Wilhelm II of Prussia
1800	Lucien Bonaparte becomes patron



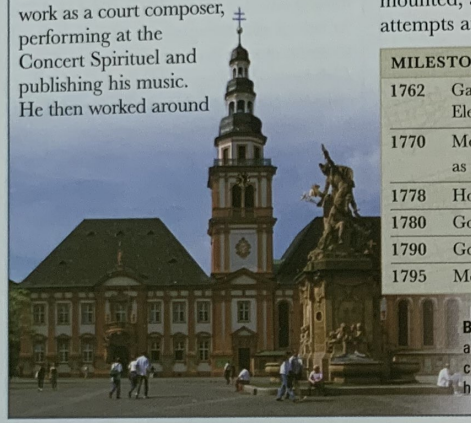
"There is perhaps no instrumental music more ingenious, elegant, and pleasing than his quintets", Charles Burney wrote of Boccherini in 1770.

Carl Stamitz

◒ 1745–1801 | German | ✍ 250

Son of Johann, head of the renowned Mannheim orchestra, Carl Stamitz was born into music. First a violinist, he then became a prolific composer of lyrical, flowing orchestral music, writing 50 symphonies, 38 symphonies concertante, and 60 concertos. He went to Paris to work as a court composer, performing at the Concert Spirituel and publishing his music. He then worked around Europe, spending three years in London, where he worked with J C Bach. After a period at the court of William V, Prince of Orange, and more travelling, he ended up as music director and teacher at Jena university. But there was unhappiness: all his children died in infancy, his debts mounted, and his ambitious plans (even attempts at alchemy) came to nothing.

MILESTONES	
1762	Gains position as second violin in Elector of Mannheim's court orchestra
1770	Moves to Paris; begins concert career as virtuoso of violin and viola d'amore
1778	Holds own benefit concert in London
1780	Goes to work in The Hague
1790	Goes on working visit to Russia
1795	Moves to Jena



Born in Mannheim, Carl Stamitz's first appointment was as a violinist in the court orchestra. His father, its director, had built it up to being the best in Europe.

Domenico Cimarosa

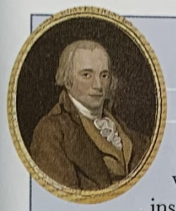
◒ 1749–1801 | Italian | ✍ 110

Shortly after leaving composition classes, Cimarosa burst onto the scene with his comic opera *Le stravaganze del conte* in Naples. After that, his 60 light, elegant operas, mostly comic, with witty and lively ensembles, were staged all over Europe. He also wrote chamber music in a Mozart-like style. When Napoleon occupied Naples in 1799, Cimarosa – then organist at the royal chapel – wrote a song of praise which was sung at the burning of the royal flag – only to see the king re-take the city and throw him in jail. His reputation saved his head, but he was exiled and died soon after in Venice.

MILESTONES	
1772	*Le stravaganze del conte*, opera, premiered
1780	*L'Italiana in Londra* staged at La Scala
1787	Visits court at St Petersburg
1792	*Il matrimonio segreto*, opera, staged while Kapellmeister in Vienna for two years
1793	Returns to Naples; accepts royal post



Cimarosa was probably the most successful Italian opera composer until Rossini. His biggest triumph was *Il matrimonio segreto (The Secret Marriage)*.



Muzio Clementi

◒ 1752–1832 | English | ✍ 178

Largely forgotten today, Clementi was one of the first piano virtuosos. He codified his intimate knowledge of the new instrument in *Gradus ad Parnassum*, a seminal work of 19th-century piano teaching consisting of 100 piano studies. Also a successful publisher and piano manufacturer, he was much celebrated in his lifetime and was buried in Westminster Cathedral, where his epitaph reads, "The father of the pianoforte".

LIFE AND MUSIC

A child prodigy, Clementi was "bought" from his Italian father at the age of 13 and taken to a wealthy household in the southwest of England, where he occupied himself entirely with studying the harpsichord for seven years. Moving to London in 1774, he became England's pre-eminent keyboard player, but after two European tours and a piano "duel" with Mozart, he retired from the concert stage and concentrated on teaching. Clementi subsequently founded a music-publishing and piano-manufacturing firm, travelling extensively to establish it, and secured the publishing rights to several of Beethoven's compositions. However, it is for his virtuosic and dramatic piano sonatas, which certainly influenced Beethoven, that he is remembered.

MILESTONES	
1752	Born in Rome
1766	Appointed organist in Damaso, Italy, but is brought to England by patron
1779	Publishes Piano Sonatas, Op. 2
1781	Piano contest with Mozart in Vienna
1787	Completes Two Symphonies Op. 18
1790	Retires from the concert stage; completes Six Piano Sonatas, Op. 25
1798	Establishes Longman, Clementi & Co.
1802	Begins eight-year tour of Europe on behalf of his firm
1807	Publishing contract with Beethoven
1816	Symphonies performed in Paris
1813	Becomes director of newly founded Philharmonic Society in London
1826	Completes *Gradus ad Parnassum*

KEY WORKS

PIANO SONATA IN F SHARP MINOR OP. 25, NO. 5

PIANO SOLO | ⧗ 14:00 | 🕮 3

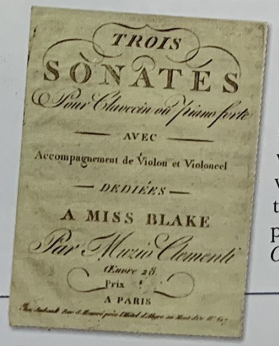
Amongst the finest of Clementi's 64 piano sonatas, this dramatic work was certainly written for the concert stage rather than the drawing room. Although pianistically varied, its mood is unusually dark, and with all three movements in the minor mode, this is an intense and brooding work of considerable pathos.

Abandoning traditional two-movement sonatas, Clementi initiated three-movement forms.

GRADUS AD PARNASSUM

PIANO SOLO | 🕮 100

Published in two volumes between 1817 and 1826, this comprehensive collection of didactic pieces, ranging from finger exercises to fugues, studies, sonata movements, and character pieces, was the result of a long lifetime's experience playing the newly invented piano. Meaning "Steps to Parnassus" (the abode of the Muses), it was highly regarded and widely used throughout the 19th century, and was parodied by Debussy in his *Children's Corner* piano suite.





Antonio Salieri

1750–1825 | Italian | c.350

When the Viennese court composer F L Gassmann saw Salieri's talent in Venice, he took him to Vienna to complete his training. Once there Salieri blossomed, proved adept at making the right friends (such as Emperor Joseph II), and was a major contributor to Viennese musical life from 1770 to 1820. Many of his operas – rich, theatrical, and combining German power and Italian sweetness – enjoyed great success in Italy (the comedies), Paris (the tragedies), and across Europe. His later operas had a lukewarm reception and he devoted himself to teaching. Salieri's relationship with Mozart – contrary to myths created by Pushkin's play *Mozart and Salieri* (1831) and Peter Schaffer's film *Amadeus* (1984) – was no more than respectful rivalry.



MILESTONES

1779	Writes *La scuola de'gelosi*, comic opera
1781	*Der Rauchfangkehrer*, opera, published
1784	Composes *Les Danaïdes*, opera
1788	Writes *Axur re d'Ormus*, opera, with Lorenzo da Ponte
1788	Hofkapellmeister to Joseph II
c.1804	Concentrates on writing sacred music

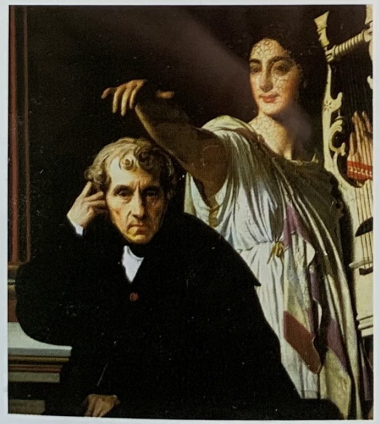
Salieri wrote his opera *Europa riconosciuta* (*Europa Revealed*) for the grand opening of Theatre Alla Scala, Milan, in 1778. It includes several arias of great brilliance.

Luigi Cherubini

1760–1842 | Italian | 300

After a modest early career in Italy and London, Cherubini moved to Paris, becoming a dominant figure in the music world as a conductor, publisher, composer, and teacher. His music – especially in his successful Revolution-era operas – could be self-expressive, dramatic, and dark. He adroitly rode changing circumstances, both stylistic (mixing comic and serious styles) and political (he wrote a piece celebrating Louis XVI's execution, then one praising his memory). After 1816 he wrote almost exclusively religious music.

Beethoven called Cherubini the greatest living composer, but his reputation faded after his death, possibly due to lack of a clear national identity.



MILESTONES

1780	Produces his first opera, *Quinto Fabio*
1786	Arrives in Paris
1791	Composes *Lodoïska*, opera, and achieves first international success
1797	*Medée*, opera, published
1815	Superintendent of French royal chapel
1822	Director of Paris Conservatoire
1836	Writes Requiem in D minor

Jean Auguste Dominique Ingres admired the music of Cherubini and, in recognition of his many talents, painted *Luigi Cherubini and the Lyric Muse* in 1842.



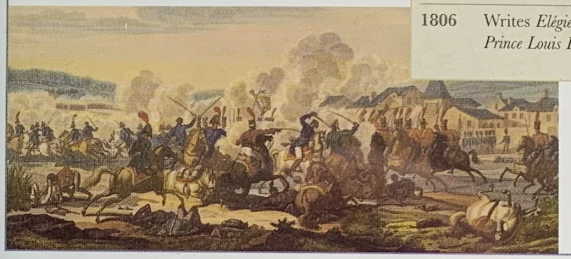
Jan Ladislav Dussek

1760–1812 | Czech | c.280

Something of an early Romantic, Dussek was fêted from London to St Petersburg as a touring piano virtuoso and composer. His accomplished concertos and sonatas sold very well, and in many ways are more harmonically adventurous than Mozart's, or even Beethoven's. However, they have been surprisingly neglected since his death. A piano innovator, he first placed the instrument sideways to improve the audience's view, and worked with a manufacturer to extend the keyboard. Dussek played before Marie Antoinette in Paris, and during the French Revolution fled to London. Forced to leave England after a publishing failure, he went on to lead a wild and reckless life, following his patron the Prince of Prussia into battle. In his final years he returned to Paris.

MILESTONES

1786	Moves to Paris; meets Marie Antoinette and Napoleon
1789	First known performance in London
1797	Piano works increase in complexity
1800	Flees London for Hamburg
1806	Writes *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse*, sonata



The most well-known of Dussek's sonatas, *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse*, was inspired by his patron's death at the battle of Saalfeld in 1806.

Samuel Wesley

1766–1837 | English | c.430

Wesley was a child prodigy who became something of a maverick celebrity in London music circles: he never held court appointments or official posts, but made a haphazard living as a teacher and writer, and as an organist known for his extraordinary improvisations. Most of his output is Latin church music, combining old and new styles. Attacks of depression, as well as a costly divorce, hindered his career.



MILESTONES

1774	Composes *Ruth*, oratorio, aged eight
1799	Writes *The Death of Abel*, oratorio
1802	Symphony in B published
1813	Becomes regular organ soloist at Covent Garden, London
1817	Institutionalized after jumping out of a window

Franz Xaver Süssmayr

1766–1803 | Austrian | 160

Known today as the composer who completed Mozart's Requiem, Franz Süssmayr – whose limitations are highlighted clearly next to Mozart's work – was nevertheless a craftsmanlike composer who enjoyed considerable stage success in Vienna. Songs from his popular *Magic Flute*-like *Der Spiegel von Arkadien* were sung in cafés and taverns, and circulated in pirate copies. He held various institutional posts and wrote in many national styles – French and Italian comic idioms, Italian opera seria, and popular German forms – and his melodic gifts were at their best in his solos, duets, and trios. He was Kapellmeister of Vienna's National Theatre from 1794 until his death.

MILESTONES

1791	Copyist and pupil of Mozart
1799	*Solimann II*, singspiel, published
1802	Writes *Il noce di Benevento*, ballet

"We cannot despair about mankind knowing that Mozart was a man."

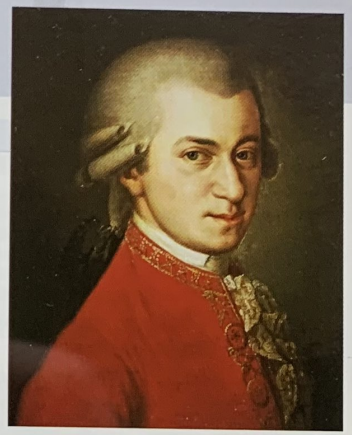
ALBERT EINSTEIN



Wolfgang Amadeus Mozart

◒ 1756–1791 Austrian ✍ 655

Probably the most prodigious musician ever born, Mozart's early tours around Europe not only made him famous, but familiarized him with many musical styles that he synthesized in his own cosmopolitan works. Unique in musical history for his accomplishment in all forms and genres and possessed of an astonishing compositional fluency, he was the first important composer to attempt to establish a "freelance" musical career.



Although his greatest love was opera, Mozart was the most brilliant pianist of his age. He took the piano concerto to new heights of richness and virtuosity.

LIFE

The son of a gifted musician, Mozart's first musical experiences were hearing his child-prodigy sister, Nannerl, at her lessons. His own gifts soon surpassed hers and, proud of their accomplishments, their father gave up his career to promote their talents before the astounded royalty and cognoscenti of Europe. Despite extensive tours, Mozart composed and studied continually, but, by 1772, no longer a child-prodigy, he had to settle for the realities of a court appointment, where his social status was between the valets and the cooks. Never happy at the small court of Salzburg and convinced of his own musical superiority, Mozart attempted to obtain other positions, but, failing so to do, left to become one of music's first "freelance" professionals. Arriving in Vienna in 1781, he married Constanze Weber and started to give concerts, publish music, and receive commissions, particularly for operas. Over the next ten years he wrote over 200 works and consolidated his reputation, but had to give piano lessons, take in boarders, and borrow money to maintain the lifestyle he desired. His death was probably from rheumatic fever. He was buried in a mass grave according to Viennese custom, without mourners, whilst obituary notices unanimously hailed his greatness.

MUSICAL OUTPUT Total: 655

SYMPHONIES (59)		16	30	4	5	4
OTHER ORCHESTRAL (78)		7	9	28	20	14
CHAMBER (176)		15	40	33	29	59
OTHER INSTRUMENTAL (119)	22	14	6	17	35	25
OPERAS (23)		3	4	5	2	9
CHORAL (95)		13	19	17	16	30
SONGS (105)		9	4	16	22	54
	1756	1765	1770	1775	1780	1785 1791

MUSIC

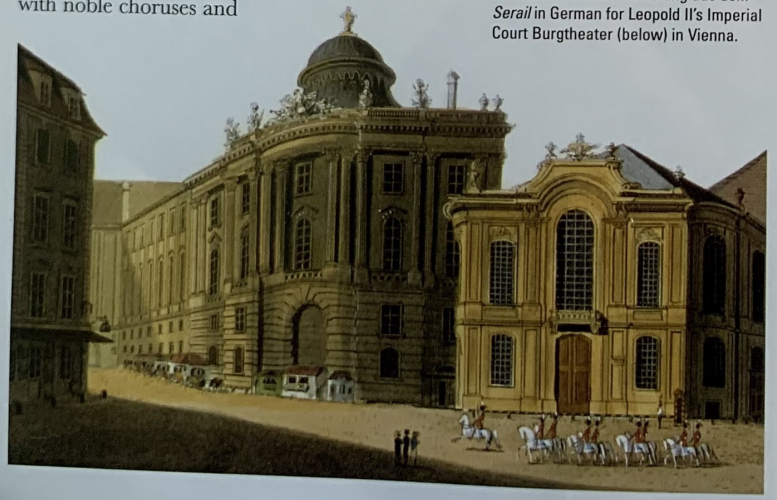
The range of Mozart's musical output is extraordinary, and it has well been said that no other composer has been equally accomplished in so many different media, but it is his operas that hold the key to his essential style. Building on the operatic reforms of Gluck, Mozart combined vivid vocal characterization and supreme melodic gifts with an emphasis on orchestral expressivity and colour to achieve a far more dramatic conception than had previously been encountered. The resulting depictions of character, psychology and human interaction evince a subtle complexity which blurred the lines between opera seria and opera buffa, particularly in the three operas written with Italian poet, Lorenzo Da Ponte, as librettist: *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*. Mozart also wrote several operas in German, of which *The Magic Flute* has been the most enduringly popular. It combines joyous tunes with noble choruses and includes the tour-de-force coloratura aria of the Queen of the Night.



Leopold Mozart took his children on tour at early ages; in 1762, they played for the Bavarian elector in Munich and the imperial family in Vienna.

Mozart also wrote a substantial amount of solo vocal and choral music, ranging from the short motet *Ave Verum Corpus*, a piece of utterly serene beauty, to the dazzlingly spirited *Exsultate, jubilate* for soprano and orchestra. Of his large-scale choral works, the *Missa solemnis* and the Requiem (both unfinished) show him in serious, darker mood, interleaved with sections of exultation or grandeur. Mozart's symphonies, concertos, and chamber works show a particular attention to instrumental colour. His peers were frequently amazed by the way he matched experimental combinations of instruments, such as those in the Quintet for Piano and Winds (oboe, clarinet, bassoon, and horn) and the *Kegelstatt Trio* (clarinet, viola, piano) with subtleties of orchestration,

Mozart wrote *Die Entführung aus dem Serail* in German for Leopold II's Imperial Court Burgtheater (below) in Vienna.



particularly in the use of wind instruments, the latter helping to establish the clarinet as a regular in the orchestra. His refinement of the concerto, especially the piano concerto, brought the genre to a new level of sophistication, establishing it as no less important than the symphony, which had far-reaching effects in the 19th century. In 1782, he began a period of concentrated piano concerto writing. The 15 (Nos. 11–25) he produced by the end of 1786 became ever more symphonically rich and pianistically virtuosic. Mozart had written most of his symphonies in his youth, but his last, the "Jupiter", was the summation of his symphonic development, ending with undiluted orchestral brilliance.

Composed in already well-established forms, Mozart's music is seldom regarded as revolutionary, but contemporaneous audiences certainly found some of his work difficult to appreciate, particularly in its startling contrasts, complexity, and sometimes dissonant harmony. Having assimilated the major European musical styles as a boy, his mature work allied a fusion of Italian lyricism, French brilliance and Middle-European compositional processes with a very natural sense of symmetry, which has come to be regarded as the epitome of Classical refinement.



Mozart fell in love with Constanze Weber in 1781 and married her in 1782. Of their six children, only two survived.

MILESTONES

1761	Composes Andante, K1a, Allegro, K1b
1764	Composes Symphony No. 1, K16
1767	Travels to Vienna and catches smallpox
1768	Opera *Bastien and Bastienne* is staged
1772	Appointed Konzertmeister at Salzburg
1773	Fails to gain post in Vienna; composes many string quartets, symphonies, and motet *Exsultate, Jubilate*
1778	"Paris" Symphony performed in Paris; his mother dies there; writes Concerto for Flute and Harp, Piano Sonata, K 310
1779	Becomes court organist; composes *Coronation Mass, Sinfonia Concertante*
1780	Receives commission from Munich for *Idomeneo*, opera; rehearses it there
1781	*Idomeneo* is a success; leaves his post to become freelance musician in Vienna
1782	Marries Constanze Weber; opera *Die Entführung aus dem Serail* is acclaimed
1784	Gives series of public concerts for which composes Piano Concertos Nos. 14–19
1785	Composes Piano Concerto No. 21
1786	Opera *The Marriage of Figaro*, produced; composes Piano Concertos Nos. 23–25, *Kegelstatt Trio*, "Prague" Symphony
1787	Visits Prague twice: "Prague" Symphony, opera *Don Giovanni* premiered there, *Figaro* is success; composes *Eine kleine Nachtmusik*
1788	Severe money problems: starts borrowing; composes his three greatest symphonies (Nos. 39, 40, 41), three piano trios, and "Coronation" Piano Concerto
1789	Travels to Dresden, Leipzig, Potsdam, and Berlin trying to obtain post or commissions; composes Clarinet Quintet
1790	Opera *Così fan tutte* premiered in Vienna; gives concerts in Germany
1791	Hears opera *La Clemenza di Tito* in Prague; opera *The Magic Flute* is success in Vienna; Clarinet Concerto; begins Requiem, which is left incomplete at his death



Mozart became a Freemason in Vienna (above) in 1784. The influence of their ideology is strongly felt in his sensationally successful comic opera *The Magic Flute*.

KEY WORKS

PIANO SONATA NO. 8, K310

PIANO SOLO | 16:30 | 3

Mozart wrote this sonata in Paris at the time of his mother's death. It is amongst the finest piano works of the early Classical period. One of only three minor key sonatas in his output, its drama is immediate in the orchestral textures of its opening. A restrained slow movement lulls the listener before the dark pathos of the finale.

SYMPHONY NO. 38, "PRAGUE", K504

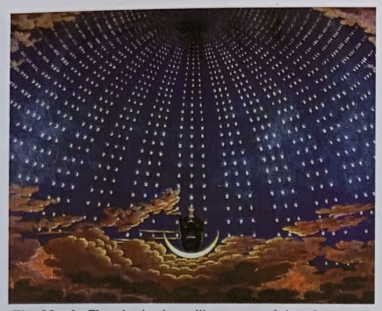
ORCHESTRAL | 30:00 | 3

Following the success of *The Marriage of Figaro* in Prague, Mozart introduced this symphony there in 1787. Unusually formed of only three movements, it opens in a dark, majestic mood, which is immediately dispelled by the arrival of the faster main body of the music. An expressive slow movement balances the lively finale, in which, to the delight of the first audience, Mozart used a theme he borrowed from *The Marriage of Figaro*.

STRING QUARTET NO. 19, "DISSONANT", K465

CHAMBER | 30:30 | 4

This is one of six quartets that Mozart dedicated in 1785 to Haydn, whose recent Op. 33 quartets had brought the form to a new level of sophistication. Mozart's equally finely-wrought response seems effortless in its mastery of Haydn's innovations, but according to the composer was "the fruit of long and laborious endeavour". This, the last of the set, is named after its surprisingly dissonant introduction, which gives way to work of a graceful charm.



The Magic Flute is the beguiling story of the victory of love over adversity and light over darkness, set against the machinations of the Queen of the Night.

CLARINET CONCERTO, K622

ORCHESTRAL | 28:00 | 3

Mozart first met Anton Stadler in 1783 and, immediately taken by his virtuosity on the newly invented clarinet, they formed a friendship which inspired the Kegelstatt Trio, the Clarinet Quintet, and this lyrical concerto. Mozart capitalized on the clarinet's mellifluous tone quality, especially in the operatically inspired slow movement. Conducting the Viennese premiere was Mozart's final public appearance.



Written in Italian, *The Marriage of Figaro* contains music of great beauty. The Countess's poignant aria, *Porgi amor* (Grant me love), is one of Mozart's greatest.

FOCUS

DON GIOVANNI, K527

OPERA | 174:00 | 5

Asked to write an opera for Prague after the success of *The Marriage of Figaro*, Mozart decided on the story of Don Juan. Notable for the vivid musical depiction of characters and emotions, and just as serious in emotion as it is comic in plot, it is still considered to be among the greatest operas ever composed.

OVERTURE AND ACT ONE (92:00) After the dramatic, brooding overture, Don Giovanni appears, masked and pursued by Donna Anna, whom he has been seducing. Her father, the Commendatore, insists on a duel, but is killed. She aks her betrothed, Don Ottavio, to swear vengeance. Don Giovanni now tries to seduce another woman, but has to escape when he recognizes her as Donna Elvira, a former mistress. Alone, Leperello lists Don Giovanni's "catalogue" of conquests. At wedding preparations in a village, Don Giovanni woos Zerlina, the bride, with the aria "Là ci darem mano". Elvira, Anna and Ottavio arrive, thus thwarting this and other seduction plans.

ACT TWO (82:00) Exchanging clothes with Leperello, Don Giovanni tries to seduce Elvira's maid while Leperello entices Elvira away. Zerlina's fiancé, Masetto, and some peasants appear, all after Don Giovanni's blood. They, together with the other protagonists, capture Leperello, who has to reveal his identity. Later, Don Giovanni finds him alone in a cemetery. The funerary statue of the Commendatore suddenly starts speaking and the Don flippantly invites it to supper. Meanwhile, Anna sings one of Mozart's most celebrated arias, "Non mi dir, bell'idol mio", to Octavio. Finally, at supper, Elvira begs Giovanni to mend his ways, but he refuses. The statue appears and drags him down to hell, leaving the others to ponder the moral of the tale.



PIANO CONCERTO NO. 21, K467

ORCHESTRAL | 28:30 | 3

This is one of Mozart's six 1785–86 concertos probably performed at his subscription concerts in Vienna. With some of the most complex piano writing of the time, even Mozart's father commented that "the new concerto is astonishingly difficult".

FIRST MOVEMENT (ALLEGRO MAESTOSO, 13:00) The martial quality inspired by the trumpets and drums at the opening is dispelled by the piano, which leads a rather independent life, even initiating its own musical material.

SECOND MOVEMENT (ANDANTE, 6:00) Silencing the brass and percussion, Mozart mutes the strings to give this songful movement its intimate colour.

THIRD MOVEMENT (ALLEGRO VIVACE ASSAI, 6:00) Ending in high spirits, this movement exudes a rustic charm, while requiring extreme virtuosity from the soloist.

INFLUENCES

While always noted for its formal beauty and elegance, Mozart's music was usually dismissed in the century after his death as an historically interesting precursor to Beethoven. Only more recently, as an antidote to Romanticism and Modernity, has he become a byword for musical perfection.

EINE KLEINE NACHTMUSIK, K525

ORCHESTRAL ⏳ 16:30 🕮 4

One of several divertimenti and serenades written for social occasions, *A Little Night Music* is scored only for strings and may even have been intended as a quintet. Originally in five movements, a second minuet was later removed from the manuscript.

FIRST MOVEMENT (ALLEGRO 5:45) With its two sharply contrasting themes, the opening of Mozart's most famous work is actually an extremely compact sonata principle movement.

SECOND MOVEMENT (ROMANZE 5:45) This effortlessly poised movement is given a mysterious quality by its darker middle section.

THIRD MOVEMENT (MENUETTO 2:00) The infectious rhythmic lilt of the minuet is here offset by the charmingly elegant Trio that follows it.

FOURTH MOVEMENT (RONDO 3:00) Heard five times in this brief movement, the joyfully appealing principal theme never outstays its welcome.



REQUIEM, K626

MASS SETTING ⏳ 54:30 🕮 8

The "grey messenger" who commissioned Mozart's final work was actually an emissary for Count Walsegg-Stuppach, who wished to perform the Requiem in memory of his wife and required anonymity because he wished to pass the work off as his own. Mozart started it in good spirits, but his health began to fail and he became obsessed with the idea that he was writing it for his own death. Death did indeed strike when the work was far from complete. His widow, needing the outstanding half of the fee to support their family, asked Mozart's assistant, Franz Xaver Süssmayr, to complete it.

INTROITUS (5:20) The only section which Mozart had fully scored dispenses with horns, flutes, and oboes in order to give the much darker orchestral sonorities which characterize the work's solemnity.

KYRIE (3:00) Reminiscent of Bach and Handel's religious music, the Kyrie is an inexorable fugue culminating in a unison chorus.

SEQUENZ (20:10) Divided into six sections, the music explores the terror of divine judgement in the gripping "Dies Irae", reassures as the solo trombone weaves gracefully around the "Tuba Mirum", and ends in the moving sadness of the "Lacrimosa".

OFFERTORIUM (8:50) The restless "Domine Jesu Christe" is balanced by the otherworldly prayer of the "Hostias".

SANCTUS (1:50) This is a majestic setting, ending with a short fugue on "Hosanna". Here and in the next two movements, Süssmayr had no sketches by Mozart from which to work.

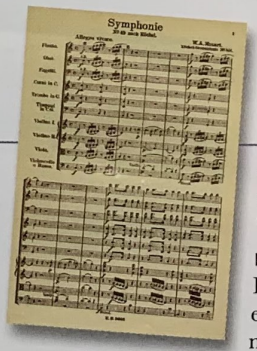
BENEDICTUS (5:20) Reminiscent of operatic quartets, the soloists join in this hymn of praise, which concludes with a fugue for full chorus.

AGNUS DEI (3:40) Using music from the Introitus, Süssmayr's reworking of it results in a most effective setting.

COMMUNIO (6:10) Once again using material from the opening, the music from the Kyrie brings the "Lux Aeterna" to its measured conclusion.



When he died, Mozart had the score of the Requiem on his bed and had been explaining his ideas on how to finish it to Süssmayr.



SYMPHONY NO. 41, "JUPITER", K551

ORCHESTRAL ⏳ 36:50 🕮 4

Mozart wrote his last three symphonies without a commission, or any prospect of performance, in the summer of 1788. This, his last, probably received its nickname when Haydn showed it to his British impresario, Salomon, in 1791, and it was subsequently published with the title. As a tribute to Mozart after his death, Haydn quoted the theme from the slow movement in his Symphony No. 98.

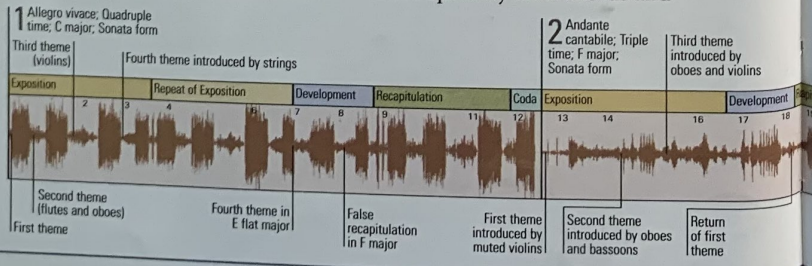
FIRST MOVEMENT (ALLEGRO VIVACE 12:25) After a brief opening, there is a pause before Mozart starts again, adding far more subtle touches and varied moods.

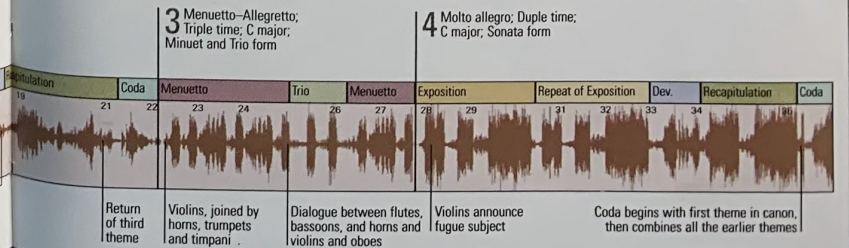
SECOND MOVEMENT (ANDANTE CANTABILE 9:35) The peaceful string theme is interrupted by loud chords and surprising harmonic changes, but, in spite of this, melody prevails throughout the movement.

THIRD MOVEMENT (MENUETTO–ALLEGRETTO 5:50) The rather courtly, serious Minuet contrasts with a quirky Trio which, from its very beginning, continually threatens to come to an end.

The "Jupiter" is now recognized as one of Mozart's greatest symphonies, but it was never played during his lifetime.

FOURTH MOVEMENT (FINALE 9:00) In one of the most extraordinary symphonic movements ever written, Mozart presents and combines five different themes. In the brilliant, electrifying coda all five are reintroduced and heard together.





"Keep your eye on him; one day he will make the world talk of him."

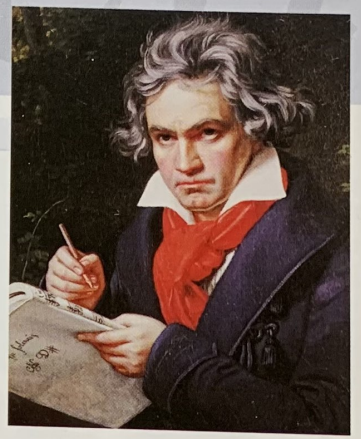
MOZART, ON HEARING THE 17-YEAR OLD BEETHOVEN



Ludwig van Beethoven

1770–1827 German 398

The supreme iconic figure of Western music, Beethoven established the popular concept of the artist, who, separate from society, transcends personal tragedy to achieve his goal and becomes a hero. Calling himself a "Tondichter", or "poet in sound", his music mirrored his beliefs in the prevailing spirit of individualism by emphasizing personal expression over traditional form, and thus paved the way for musical Romanticism.

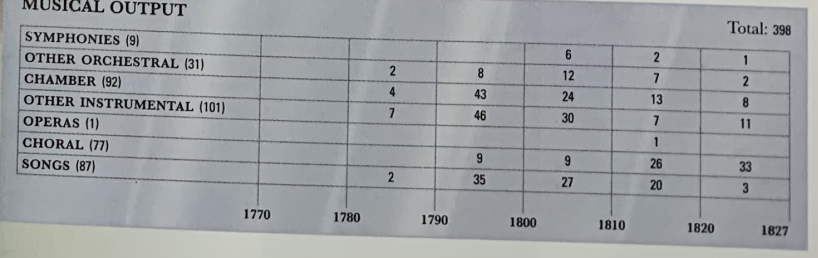


Beethoven's invariably intense music visits all points on the emotional scale, from the bleakest melancholy to the most joyful celebration.

LIFE

Showing early musical talent, Beethoven was given a thorough music grounding by the Bonn court organist, Christian Gottlob Neefe, and was soon acting as his deputy. Aged 17, he left for Vienna to further his studies, but returned within weeks when he discovered his mother was dying. Impressed by his music, Haydn then invited him to study in Vienna. There, Beethoven was soon invited into aristocratic circles, where the beauty and virtuosity of his playing, and his compositional prowess won him many patrons who subsequently became dedicatees of his works. However, by 1802 he realized that his growing deafness would become total and, while staying in the village of Heiligenstadt, wrote a letter detailing his desperate unhappiness. Overcoming the crisis, he returned, determined to "seize Fate by the throat", and launched himself into an unprecedented period of creativity which bore many of his most famous works. By 1812, his deafness had engendered further depression and isolation and a lapse in creativity, but his final years, in a spirit of resignation, brought forth his most spiritual and exalted music. Suggestions that he died with a fist raised, though appropriate, are possibly apocryphal, but his death was mourned by the whole of Vienna.

MUSICAL OUTPUT



MUSIC

Beethoven's compositional battles were hard fought, with certain works spending many years in laboured gestation. Once fully formed, however, the majority of them were instantly successful. The growing middle-class enjoyed their immediacy, power, and dramatic virtuosity, while the cultural elite was equally impressed by the thorough absorption and subsequent transcending of 18th-century musical styles.

Although Beethoven's output is usually divided into three periods, a fourth, before his arrival in Vienna, should also be considered, as by then he had already composed a number of vocal and chamber works, and a very accomplished set of variations for piano. These early works are all catalogued with "WoO" numbers (*Werke ohne Opus* – works without opus). His early reputation and fame rested on his phenomenal gifts of improvisation at the keyboard – some said even greater than Mozart's – and it is therefore natural that most of his early compositions are for piano.

Beethoven's usually-designated "early" period began after his arrival in Vienna in 1792 at the age of 22. Here he assimilated – and then began to transform – the sonata principle from a balanced, arch-like structure to a more dynamic, urgent form, where the recapitulation (the third section after the exposition and the development sections) was a culmination rather than a repetition. At first tending towards exploration and elaboration of the initial musical ideas – and preferring four movements to the customary three – Beethoven's solo piano works were highly successful. But, as his accomplishment grew, his compositions – including the Op. 18 string quartets, three piano concertos, two symphonies and the *Pathétique* and "Moonlight" piano sonatas – became more expressive and concentrated. The *Pathétique* sonata, with its French name meaning "passionate" or "emotional" (given to it by Beethoven himself) is regarded as his first masterpiece.

Beethoven's "middle" period dates from 1803 – the year after he realized the seriousness of his growing deafness and rejected suicide in favour of giving the world, he said, "all the music I felt was within me".

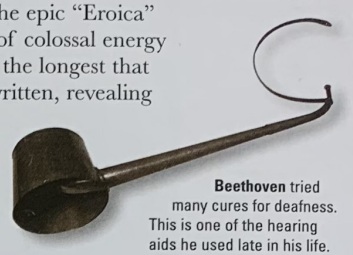


Beethoven preferred the new English piano – his own is shown here – as its heavier build suited his energetic playing better than the lighter Viennese ones.



In 1808, Beethoven was granted an annuity for life by his pupil and friend, the Habsburg Archduke Rudolf of Austria.

His decision was of unimaginable significance. From this time, his music took on a new, "heroic" style whose dimensions, range, and power were a watershed in music history. Its first manifestation was the epic "Eroica" Symphony, a work of colossal energy and, at 50 minutes, the longest that had thus far been written, revealing new developments of the symphonic form. Beethoven's new "symphonic ideal" was applied to all genres and resulted in a torrent of productivity. From this period come four more symphonies, the Violin Concerto, Piano Concertos Nos. 4 and 5, and an opera, *Fidelio*. However, his increasing isolation through deafness marked the change into the "late" period. By 1813 Beethoven was exploring more intimate modes of expression, often emphasizing the lyrical and veiled. With an increasing fondness for variation and fugue (such as the *Diabelli Variations*), and further experimentation with sonata forms – which resulted in three, final piano sonatas of great intellectual and expressive depth – his music left the Classical world of Haydn and Mozart behind and entered the Romantic era. His *Missa solemnis* and Symphony No. 9 were also innovative, combining symphonic and choral writing "from the heart" as never before.



Beethoven tried many cures for deafness. This is one of the hearing aids he used late in his life.

MILESTONES

1778	First public performance in Cologne
1781	Takes lessons in organ and violin
1783	Composes Three Sonatas WoO. 47
1787	Studies briefly in Vienna with Mozart
1792	Goes to Vienna to study with Haydn
1795	First public concert in Vienna: performs Piano Concerto in B Flat, Op. 19 (his first)
1799	Publishes *Pathétique* Piano Sonata
1800	Symphony No. 1 and Septet performed in Vienna; composes Piano Concerto No. 3
1801	Ballet *Prometheus* is successfully staged; publishes "Moonlight" Piano Sonata
1802	Depressed by failing hearing, writes *Heiligenstadt Testament*; composes Symphony No. 2 and *Kreutzer* Violin Sonata
1804	Completes "Eroica" Symphony; composes "Waldstein" Piano Sonata
1805	Opera *Fidelio* premiered, but withdrawn after three performances owing to Austrian occupation of Vienna
1805	Composes "Appassionata" Piano Sonata
1806	Completes Violin Concerto, Symphony No. 4, *Razoumovsky Quartets*
1808	Symphonies Nos. 5 and 6, Piano Concerto No. 4, and *Choral Fantasy* premiered together in four-hour concert
1809	Writes "Emperor" Piano Concerto
1811	"Archduke" Trio written
1812	Completes Symphonies Nos. 7 and 8
1814	Revised *Fidelio* produced successfully; his final appearance as pianist in "Archduke" Trio is disastrous owing to his deafness
1816	Granted custody of his nephew, Karl – leads to legal battle with sister-in-law; writes song cycle, *An Die Ferne Geliebte*
1818	Is sent Broadwood piano from London; "Hammerklavier" Piano Sonata completed
1822	Finishes Piano Sonata No. 32
1823	Completes Mass in D (*Missa solemnis*; "Choral" Symphony"; and *Diabelli Variations*
1826	Writes String Quartet Op. 130



In 1827, Beethoven fell ill with dropsy and pneumonia. He died in March and some 10,000 people attended his funeral.

KEY WORKS

SONATA NO. 9 FOR VIOLIN AND PIANO, "KREUTZER", OP. 47

DUO ⏳ 35:00 🕮 3

Beethoven dedicated this piece to Rudolphe Kreutzer, a famous violinist living in Paris, perhaps because he was considering a visit there even though he had composed it for British violinist, George Bridgetower. Avoiding the piano-centred style of his previous works in the genre, here there is a real equality in the virtuosity of the two instruments; indeed, the score bore the subtitle "written in a molto concertante style, as though a concerto".



Beethoven dedicated his "Eroica" Symphony to Napoleon in admiration of his ideals, but removed the name in disgust when Napoleon made himself emperor.

TRIO NO. 6 FOR PIANO, VIOLIN, AND CELLO, "ARCHDUKE", OP. 97

CHAMBER ⏳ 39:00 🕮 4

Beethoven dedicated more than 20 works to Archduke Rudolph, but, as one of the finest piano trios ever written and with its grand manner, this richly deserves its aristocratic sobriquet. It was the work he chose for his last public appearance as a pianist in 1814.

SYMPHONY NO. 6 "PASTORAL", OP. 68

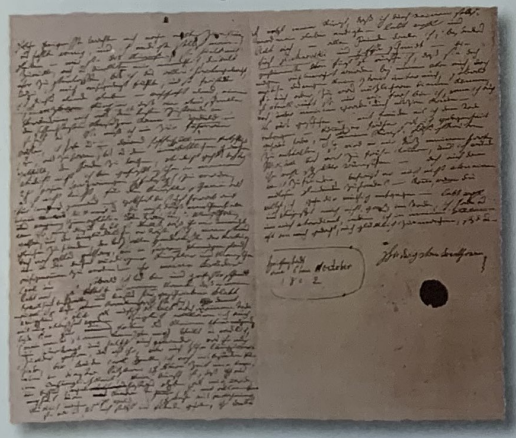
ORCHESTRAL ⏳ 40:00 🕮 5

Although the five country scenes, including a vivid storm, were inspired by Beethoven's love of nature, he emphasized that this was "more the expression of feeling than tone-painting". It was first given in December 1808 at an epic concert which included the premieres of the Symphony No. 5, Piano Concerto No. 4 and *Choral Fantasy*.

PIANO CONCERTO NO. 5, "EMPEROR", OP. 73

ORCHESTRAL ⏳ 40:00 🕮 3

At the time, the most "symphonic" and longest piano concerto ever written, Beethoven's final work in this genre was nicknamed the "Emperor" by the composer J B Cramer in response to its grandeur. Unusually starting with flourishes for piano, it also broke with tradition by dispensing with an improvised cadenza in favour of an already written one. Too deaf to perform it himself, Beethoven had it premiered by his pupil, Carl Czerny. It was instantly hailed as a masterpiece.



The Heiligenstadt Testament is the letter Beethoven wrote to his brothers (but never sent) in the village of Heiligenstadt where he contemplated suicide at his deafness in 1802.

FOCUS



VIOLIN CONCERTO, OP. 61

ORCHESTRAL ⏳ 44:45 🕮 3

The score for this concerto was finished only two days before the first performance, and was virtually read at sight. Not an immediate success, Beethoven arranged it for piano, but the original became popular after the 13-year-old Joseph Joachim performed it in London with Mendelssohn in 1844.

FIRST MOVEMENT (ALLEGRO MA NON TROPPO, 25:45) Beethoven developed Mozart's concerto style on an unprecedented scale in this movement, unusually giving prominent roles to the timpani and woodwind.

SECOND MOVEMENT (LARGHETTO, 10:00) Beginning with an ethereal set of variations accompanied by muted strings, the movement ends with a brief cadenza which leads directly into the finale.

THIRD MOVEMENT (RONDO, ALLEGRO, 9:30) A cheerful and traditional ending, with only a brief moment of Beethovian pathos in the minor key, concludes this eloquent work.

SYMPHONY NO. 9, "CHORAL", OP. 125

ORCHESTRAL ⏳ 69:00 🕮 4

Possibly the most iconic work of Western music the "Choral" still stands as a colossus against which all subsequent symphonies have been judged. Having first wanted to set Schiller's *Ode to Joy* in 1793, Beethoven was eventually commissioned to write the work in 1822 by the London Philharmonic Society. It was first performed in Vienna in 1823.

FIRST MOVEMENT (ALLEGRO MA NON TROPPO, UN POCO MAESTOSO, 16:00) Opening mysteriously, this settles into a dark and forceful sonata style. Among many surprises is a fortissimo repeat of the opening bars in the major key at the recapitulation.

SECOND MOVEMENT (MOLTO VIVACE, 16:00) Beethoven creates a large-scale movement from very economic and energetic material. After experimenting with timpani as a feature in the Violin and "Emperor" concertos, here he gives them a major role.

THIRD MOVEMENT (ADAGIO MOLTO E CANTABILE, 14:00) This sublime adagio is actually two sets of variations on two alternating themes. Two startling interruptions for the new valved horn come near the end.

FOURTH MOVEMENT (PRESTO, ALLEGRO, 23:00) Fragments of earlier movements are heard before instruments, then voices, settle on Schiller's *Ode to Joy* celebrating the universal brotherhood of mankind in a hitherto unprecedented choral addition to a symphony.



Beethoven used several verses of poet and dramatist Friedrich Schiller's 1785 *Ode to Joy (An die Freude)* in his "Choral" Symphony.

INFLUENCES

The first composer to establish a freelance career from the outset, Beethoven's refusal to be subservient to aristocratic patrons marked the change in the role of the musician from servant to autonomous cultural arbiter, and thus created a model of aspiration followed by almost every subsequent Classical musician.

STRING QUARTET, OP. 130

CHAMBER ⧗ 42:00 🕮 6

This work was commissioned by the Russian prince, Nicholas Galitzin. The finale was originally what is now known as Beethoven's *Grosse Fuge*, Op. 133, but he replaced it with the shorter present Allegro after the premiere.

FIRST MOVEMENT (ADAGIO MA NON TROPPO, ALLEGRO, 14:00) In this sonata-form movement, Beethoven explores aspects of both the adagio introduction and the subsequent allegro, only uniting the disparate elements in the short development and coda sections.

SECOND MOVEMENT (PRESTO, 2:00) In this very brief scherzo the first violin takes the lead in the humorous trio section.



It also includes a number of very surprising chromatic scales.

THIRD MOVEMENT (ANDANTE CON MOTO MA NON TROPPO, POCO SCHERZOSO, 6:00) Not quite a slow movement, this sunny music is more in the spirit of a "divertimento".

FOURTH MOVEMENT (ALLA DANZA TEDESCA, ALLEGRO ASSAI, 3:00) Although lyrical, with its rhythmic lilt and regular pulse, the rustic German origins of this music are never far away.

FIFTH MOVEMENT (CAVATINA, ADAGIO MOLTO ESPESSIVO, 8:00) A cavatina is an operatic song in simple style. Certainly the first violin retains the simple, operatic-style melody throughout, but Beethoven's almost too-intimate expression of feeling is far removed from the world of the stage. Perhaps most extraordinary is the unsettling middle section, marked "beklemmt" ("oppressed") in the score.

SIXTH MOVEMENT (ALLEGRO, 9:00) Having replaced the *Grosse Fuge* ending, Beethoven did not live to see this, his shorter, but very stark and gripping alternative performed.

In his final years, Beethoven concentrated on the intimate medium of the string quartet, redefining its boundaries and creating his most sublime works.

PIANO SONATA IN F MINOR, "APPASSIONATA", OP. 57

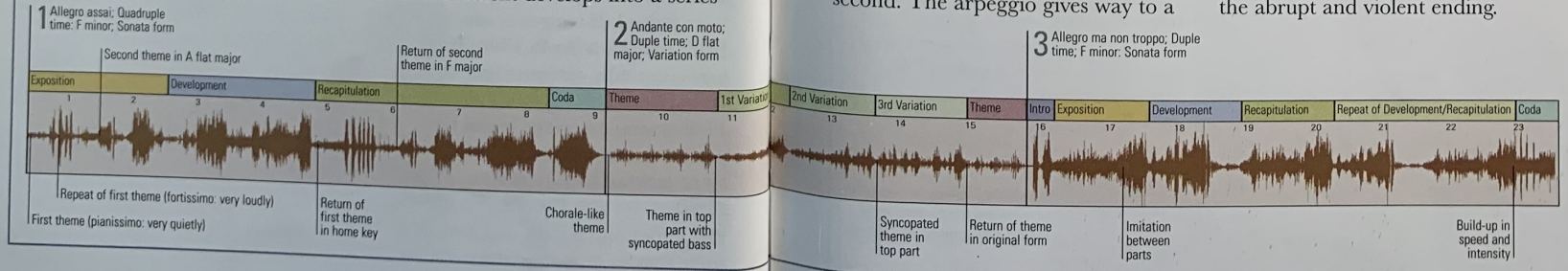
PIANO SOLO ⧗ 23:00 🕮 3

In this sonata, composed in 1804–05. Beethoven brought piano virtuosity to a new level of complexity, powerfully fusing it with his new, heroic style. Although the subtitle was not his own (it was added by the publisher), Beethoven seems to have approved of it. This violent, impassioned piece was one of his favourite works in the medium.

FIRST MOVEMENT (ALLEGRO ASSAI, 9:00) Almost using the keyboard as an orchestra, Beethoven elicited a new kind of musical drama in this movement with its sudden changes in volume, register, and pace.

SECOND MOVEMENT (ANDANTE CON MOTO, 6:20) Starting with a chordal theme, this calm movement develops into a series of three variations, each higher and more decorative than the last. Its serenity provides a brief respite from the mood of tragic despair that dominates the rest of the work. It ends with a version of the opening interrupted by a mysterious arpeggio.

THIRD MOVEMENT (ALLEGRO MA NON TROPPO, 7:40) Unusually, the third movement of the sonata flows directly from the second. The arpeggio gives way to a forceful outburst leading into a relentless finale, which the performer should keep reined in until the explosive coda and the abrupt and violent ending.





FIDELIO, OP. 72

OPERA ⧗ 124:00 🕮 2

For his only opera, Beethoven set the story of an old French libretto, *Léonore, ou L'amour conjugal*, which reflected his belief in the triumph of free will, liberty, and human goodness. He revised *Fidelio*, as he renamed it, twice over ten years and wrote three more overtures. The first three *Leonora* overtures are often performed alone.

OVERTURE AND ACT ONE (78:00) Jaquino, a prison gatekeeper, wants to marry Marcellina, but she loves Fidelio, who works for the jailer, Rocco, her father. However, Fidelio is really Leonora – a woman in disguise looking for her husband, Florestan. The prison governor is indeed holding him illegally. His decision to murder Florestan to avoid ministerial criticism is overheard by Leonora, who decides to rescue her husband.

ACT TWO (46:00) In his cell, Florestan muses on his fate. As Leonora and Rocco enter, he asks for food and she recognizes her husband. The governor then enters to kill Florestan, but she holds him off with a pistol. The minister's arrival ensures Florestan's freedom and the townspeople rejoice as the corrupt governor is arrested.



The British pianist John Ogdon (1937–1989) gave many highly original and moving interpretations of Beethoven's piano music.

Johann Nepomuk Hummel

◒ 1778–1837 Austrian ✍ c.450

A prodigy who, like Mozart, toured Europe as a boy, Hummel was idolized as a composer and fêted as Europe's greatest pianist. A warm person whose business acumen helped secure better copyright laws for composers and more financial security for his family, he wrote all types of music (except symphonies, deferring to Beethoven) in a polished late-Classical style. His best-selling folk songs for the Scottish publisher George Thomson show how well he wrote for the market.



MILESTONES

1804	Becomes Konzertmeister at the court of Prince Nikolaus Esterházy
1810	*Mathilde von Guise*, opera, staged
1819	Kapellmeister at Weimar court
1828	Piano tutor sells out in days

Anton Reicha

◒ 1770–1836 Czech ✍ c.260



Though his operas never found success, Reicha's instrumental works, often exploring aspects of technique, were eventually published and widely performed. His good reputation as an author on music theory led to a professorship at the Paris Conservatoire, and it was as a teacher, rather than as a prolific composer, that he became best known. He befriended Haydn and Beethoven, and both Berlioz and Liszt admired his forward-looking ideas. Reicha's wind music was popular, and his colourful quintets proved models of the genre.

MILESTONES

1794	Teaches music in Hamburg
1803	Composes 36 Fugues
1818	Professor at the Paris Conservatoire

John Field

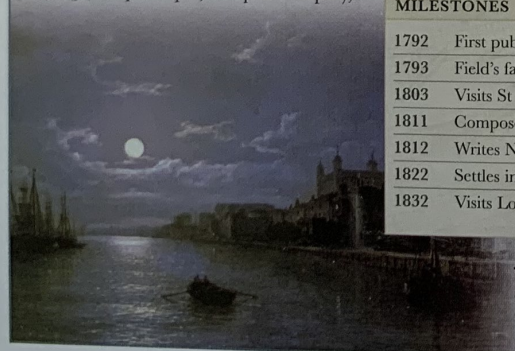


◒ 1782–1837 Irish ✍ 70

By the age of 18, Field was an established piano virtuoso on the London concert scene. When he visited St Petersburg with his teacher, Muzio Clementi, he was so at home in the artistic and aristocratic milieu that he remained in Russia. There, he developed a distinctive style of piano playing (Chopinesque, but pre-Chopin), while also pioneering the nocturne, of which he wrote 16. Field's name spread across Europe, and as a teacher he was influential. By the 1830s, however, his music had fallen out of fashion. After an outrageous, Byronesque lifestyle of excess – quite unlike his serene music and delicate performing style – his health rapidly declined.

MILESTONES

1792	First public performance in Dublin
1793	Field's famiiy sets up home in London
1803	Visits St Petersburg, Russia
1811	Composes Piano Concertos, Nos. 1-3
1812	Writes Nocturnes, Nos. 1-3
1822	Settles in Moscow
1832	Visits London



The moonlit Thames, shrouded in mist, conveys the serene mood of Field's atmospheric nocturnes.



Louis Spohr

◒ 1784–1859 German ✍ 208

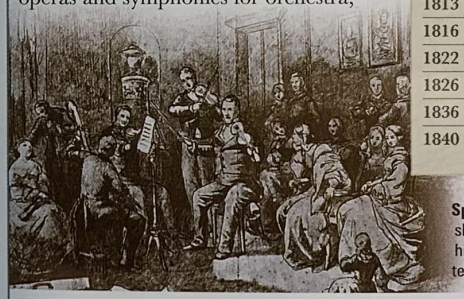
One of the most celebrated musicians of his time, Spohr's instrumental compositions were favourably compared with those of Beethoven – and admired both by his peers - such as Mendelssohn, Schumann, and Chopin, and by the later Romantics Brahms and Tchaikovsky. A virtuoso violinist considered second only to Paganini, he also achieved great success as a teacher, his *Violin Tutor* being widely read.

LIFE AND MUSIC

From a musical family, Spohr started his career as a court chamber musician at Brunswick before touring throughout Germany as a virtuoso violinist. Appointed Konzertmeister at Gotha, he began to compose, and also became one of the first conductors to use a baton. After further touring with his harpist wife and public success with two operas, he finally settled in Kassel where, as Kapellmeister, he wrote more operas and symphonies for orchestra, presented works by Bach and Wagner, and taught violinists from all over Europe. Heavily influenced by Mozart, his music combines Classical forms with early Romantic modes of expression.

MILESTONES

1799	Embarks on first concert tour to Hamburg; joins the Brunswick court
1805	Becomes Konzertmeister at Gotha
1806	Marries harpist Dorette Scheidler
1813	Directs Theatre an der Wien
1816	Writes Violin Concerto No. 8
1822	Appointed Kapellmeister at Kassel
1826	Composes Six Songs, Op. 72
1836	Marries pianist Marianne Pfeiffer
1840	Composes Symphony No. 6



Spohr, a consummate performer and natural showman, delighted his friends and family at his lively musical gatherings with his virtuoso technique and Romantic panache.

KEY WORKS

SYMPHONY NO. 6 IN G MAJOR, "HISTORIC", OP. 116

ORCHESTRAL ⧗ 26:00 🕮 4

Wishing to satirize grand opera, Spohr wrote each of the first three movements of this symphony as a pastiche of earlier musical styles and periods (1720, 1780, and 1810) whilst parodying the music of his contemporaries in the finale.

SIX SONGS, OP. 72

SONG CYCLE ⧗ 14:00 🕮 6

As a teacher, Spohr advocated a vocal approach to playing the violin, and he clearly loved writing songs, turning out more than 90. In the six songs here, Spohr sets a variety of Romantic poetry, and an "exotic" Persian love sonnet, with great passion and broad lyricism.

VIOLIN CONCERTO IN A MINOR, OP. 47

ORCHESTRAL ⧗ 17:50 🕮 1

Of his 15 concertos and numerous solo works for the instrument, this is one of Spohr's few violin works still heard today. Written for performance in Italy, in the form of a vocal scene, its use of several operatic formulae in one instrumental movement made it an instant success.