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GRADUATE CONDUCTING RECITAL

A Thesis Submitted to the Graduate School
In Partial Fulfillment of the Requirements
For the Degree of
Master of Music

Amelia Rebecca Markley

Pittsburg State University

Pittsburg, Kansas

May, 2021

GRADUATE CONDUCTING RECITAL

Amelia Rebecca Markley

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I would also like to thank my parents, my Aunt Carla, and my family for their consistent support over the years—whether you came to concerts, helped purchase my cello, or encouraged me somewhere along this journey—you always helped me to know just how worthwhile music truly is. To my husband, Logan, who has been there every step of this journey with his love and support—thank you for making sacrifices without complaint so that I could follow this dream.

GRADUATE CONDUCTING RECITAL

An Abstract of the Thesis by
Amelia Rebecca Markley

The purpose of this thesis is to provide an understanding of, and present historical information regarding the selections performed on a graduate conducting recital at Pittsburg State University. Selections performed were written by the following composers: Jacques Offenbach, Antonio Vivaldi, Joseph Haydn, and Wolfgang Amadeus Mozart. Biographical information of the composer and program notes will be included for each piece conducted.

Pittsburg State University
Pittsburg, Kansas

DEPARTMENT OF MUSIC
PRESENTS

SEK Symphony Concert “Rising Stars”

Dr. Raúl Munguía, Director
Amelia Warstler Markley, Conductor
Taylor Qualls, Soprano
Colton Sprenkle, Oboe
Tyler Fries, Trumpet

Monday, November 16, 2020
Streamed by the Bicknell Family Center for the Arts
7:00 p.m.

Program

- | | |
|--|--|
| “Les oiseaux dans la charmille” from <i>Contes d’Hoffman</i> | Jacques Offenbach
(1819-1880) |
| Oboe Concerto in A Minor (RV 461) | Antonio Vivaldi
(1678-1741) |
| I. Allegro non molto | |
| II. Larghetto | |
| III. Allegro | |
| Trumpet Concerto in E-flat Major | Franz Joseph Haydn
(1732-1809) |
| I. Allegro | |
| II. Andante | |
| III. Allegro | |
| Symphony No. 29 in A Major (KV 201) | Wolfgang Amadeus Mozart
(1756-1791) |
| I. Allegro moderato | |
| II. Andante | |
| III. Menuetto: Allegro-Trio | |
| IV. Allegro con spirito | |

This recital is in partial fulfillment of the requirements for the Master of Music degree for Ms. Markley.
The Department of Music is a constituent of the College of Arts and Sciences.

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CHAPTER I

JACQUES OFFENBACH: Life and Works

Jacques Offenbach was a French composer, cellist, and opera impresario born on June 20, 1819 in Cologne, Germany. He was born into a musical family and household; his father was a Jewish cantor and established music teacher, as well as an amateur violinist and composer. When Offenbach was six years old, his father began teaching him violin, and by age nine he had started composing and learning the cello as well. His progress on the cello was rather remarkable. In his early teens, he was able to play semi-professionally; he and his siblings had formed a piano trio and would play regularly at cafés and dance halls.

By 1833, Isaac Offenbach decided it was time to secure more opportunities for his son than those that were afforded in Cologne, and brought Jacques Offenbach to the Paris Conservatory for an audition. When he auditioned, Luigi Cherubini (the director of the conservatory) stopped him in the middle of his playing and said, “Enough, young man, you are now a pupil of this Conservatoire.” While Offenbach was a most promising young musician, he had little interest in being a student, and left the Paris Conservatory of his own choosing after about a year of study:

A year later he left, to play in various orchestras and live a bohemian life. Even in the reign of the Citizen King who carried an umbrella, and even under the bourgeois rule of the bankers, there was a bohemian life. The boulevardiers had

their own morality, their own set of rules, and Offenbach was a citizen of the boulevards rather than a citizen of Paris. He was at home among the eccentrics and nonconformists, and there was something eccentric about him, too.¹

It was not long after leaving school that Offenbach was able to secure a permanent position as a professional cellist with the Opéra-Comique (1835). While he was a successful cellist, Offenbach could not be considered a truly serious employee. On multiple occasions, he played pranks (even during performances) and had his pay docked.² Even so, he was able to earn enough money to allow him to take cello lessons with Louis-Pierre Norblin. It was also during this time that Offenbach was able to study composition and orchestration with Fromental Halévy. Halévy was impressed with Offenbach, writing to Isaac Offenbach that his son would one day be a great composer.

Even as a young man, Offenbach had aspirations of composing for the stage, however, larger opera houses were not interested in programming his work when he was so early in his compositional career. Encountering many closed theatre doors, Offenbach chose to promote himself and his music in the best salons in Paris. It was in one of these salons that Offenbach met Hérminie d'Alcain and romance began to blossom. Desiring to marry (but not being in a financial position to do so), Offenbach took off on tours of England, France, and Germany. When he returned to Paris, he had made a name for himself and had also earned enough money to move forward with marriage. At this point, there was only one more obstacle in the way of becoming married to Hérminie—religious differences. Therefore, Offenbach converted to Catholicism so that they could marry. On August 14, 1844, Offenbach and Hérminie married at 25 and 17 years old, respectively. Their marriage was lifelong and generally quite happy; it was said by a friend of

¹ Schonberg p. 319

² Faris p. 21

Offenbach that Hérminie “gave him courage, shared his ordeals, and comforted him always with tenderness and devotion.”

After his wedding, Offenbach again focused on changing his reputation as a composer; he desired to be taken seriously as a composer in a way that he had not been before. In addition to many pieces for cello, he began composing burlesques and incidental music, gradually working toward having his work presented in the Opéra-Comique. The opera was uninterested in showcasing his work, so Offenbach decided that he would stop waiting for that theatre and went out on his own. He wrote about this in his autobiography:

It occurred to me that comic opera was no longer found at the Opéra-Comique; that really funny, gay, witty music was gradually being forgotten, and that what was being written for the Opéra-Comique was really small-scale grand opera. It was then that I got the idea of starting a musical theater myself, because of the continued impossibility of getting my work produced by anybody else.

Therefore, on July 5, 1855, the Bouffes-Parisiens opened and saw immediate success with a program of Rossini themes and two works by Offenbach. The small theater, which only seated 300, was packed. “It was a sensation, and all Paris tried to crowd itself into the tiny theater on the Champs-Élysées. Within a few months Offenbach had to move to another theater, and this also turned out to be far too small.”³

Offenbach’s success at the Bouffes-Parisiens was a turning point for him and his career as a composer. He wrote in satire and parody, gaining great success with *Orphée enfers* (Orpheus and the Underworld) which premiered on October 21, 1858. The operetta, presented as satire, was about Greek gods and goddesses. However, the true meaning behind the work was an attack of the French social system. During the 1860s,

³ Schonberg p. 320

Offenbach continued to write operettas including *La Belle Hélele* (1864), *Barbe-bleue* (1866), *La Vie Parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867), and *La Périchole* (1868). He also wrote a ballet in 1860, *Le papillon*, which was successful and improved Offenbach's reputation in some social circles.

In the early 1870s, Offenbach briefly fell out of favor in France, having been a favorite of Napoleon III and having become famous during his reign. However, his popularity in England and Vienna were well-established, and during the later 1870s Offenbach completed a successful tour of the United States. It was during these years that he wrote *Le roi Carotte* (1872), *La jolie parfumeuse* (1873), *Madame Favart* (1878), and *La fille du tambour-major* (1879).

In 1877, Offenbach began work on what would be his last (and unfinished) work, *Les contes d'Hoffmann*. Offenbach was very aware of his own mortality and health issues and desired to complete this work and see the premiere before his death. However, it was not completed in time for him to see the work come to fruition at a premiere; Offenbach died of heart failure in Paris in 1880 at age 61. He was given a state funeral and buried in the Montmartre Cemetery. *The Times* wrote, "The crowd of distinguished men that accompanied him on his last journey amid the general sympathy of the public shows that the late composer was reckoned among the masters of his art."

During his lifetime, Offenbach had composed nearly 100 operettas, two serious operas, fifty non-operatic songs, incidental music, pieces for piano, pieces for cello, and a ballet. His music would go on to inspire composers such as Gilbert and Sullivan, Franz von Suppé, and Johann Strauss.

JACQUES OFFENBACH:

Les contes d'Hoffmann

Les contes d'Hoffmann (*The Tales of Hoffmann*) is based on the stories of Ernst Theodore Amadeus (E.T.A.) Hoffmann, a German Romantic author who lived from 1776 to 1822. Hoffman's stories are known for mixing fantasy with human psychology, and in some cases even being gruesome. His stories served as the basis for multiple plays and works of music by Richard Wagner, Paul Hindemith, Peter Ilyich Tchaikovsky, Léo Delibes, and Jacques Offenbach.⁴

The Tales of Hoffmann was first produced as a play in 1851 (*Les contes fantastiques d'Hoffmann*), written by Jules Barbier and Michel Carré. Jacques Offenbach initially saw the play in Paris. When he returned from a trip abroad in 1876, Offenbach learned that Jules Barbier had been writing a French libretto of the play, and a project to set the play to music was turned over to Offenbach. He worked on the opera over the next few years but was interrupted by the need to compose other works. When Offenbach died in October of 1880, he did so with the manuscript in his hand; his suspicion that he would die before the premiere of his grand opera had come to pass. Nevertheless, the opera staging was completed and *Les contes d'Hoffman* was premiered on February 10, 1881 in Paris. By the end of that year, the opera would have been performed one hundred times.

The opera tells the story of E.T.A. Hoffmann himself, who is the protagonist in the story. In each of the Acts, he is searching for real love but fails each time, gradually becoming insane in his quest. During the Prologue, a muse appears in Luther's Tavern in

⁴ Brittanica 2021

Nuremburg, explaining to the audience that she wants Hoffmann to renounce other lovers and be fully devoted to her—to poetry. The muse then takes the form of Nicklausse, Hoffmann’s best friend and confidante in life. When Hoffmann arrives at the Tavern, he waits for Stella, an opera singer with whom he has fallen in love. In each of the following acts, Hoffman describes his other romantic ventures, which each saw interference from an adversary of some kind (each act’s adversary represents Lindorf, a counsellor of Nuremburg and villain in Hoffman’s eyes). Each of the women with whom Hoffmann has previously fallen in love represents some facet of the prima donna, Stella, his true and ideal love.

Act One is based on “The Sandman” and tells the story of Olympia, an automatic doll created by the scientist Spalanzani. The scientist presents his beautiful “daughter” (Olympia) to Hoffmann, aiming to trick him, and Hoffmann becomes smitten with Olympia, not realizing that she is only a mechanical doll. Nicklausse, seeing the truth of the situation, tries to warn Hoffmann of the reality of this automaton lover. However, Hoffmann is given special glasses which cause him to see Olympia as truly human; he cannot see that she is just a doll no matter what he is told to convince him otherwise. Olympia sings “Les oiseaux dans la charmille” to seal Hoffmann’s affections for her. This is one of the opera’s most well-known arias and is typically referred to as “The Doll Song.” During the aria, Olympia runs out of “power” and must be wound up again before she can finish singing.

Hoffmann falls completely in love with Olympia and believes that his love is returned by Olympia as she can only respond “yes” to each thing he tells her or asks of her. While the two are dancing at a party, Hoffmann falls and breaks his special glasses.

At this point, all is revealed: Hoffmann finally realizes that he has loved a mechanical doll while guests around him make fun of how foolish he was to fall for the deceit.

Act Two tells of Hoffmann's love, Antonia, and is based upon "Rath Krespel" (also known as "The Cremona Violin"). Antonia has a lovely singing voice, but her father, Crespel, forbids her singing due to a strange illness. If she continues to sing, the illness could kill Antonia just as it did her mother. Hoffmann and Antonia have fallen in love, but Crespel forbids their being together—partly because Hoffmann encourages Antonia's singing, not aware that it could lead to her demise.

Eventually, Hoffmann finds the house where Antonia's father is hiding her from Hoffman and sneaks in when Crespel is away from home. The lovers sing a duet, but it is physically too much for Antonia, who collapses and falls ill. When a "Doctor Miracle" arrives, Crespel is wary of him, believing that the same doctor may have caused his late wife's death. Hoffmann overhears conversations about the mysterious singing illness and, now aware of the dangers facing Antonia, pleads with her to never sing again. She agrees to give up her singing so that she may protect her health.

Unfortunately, Antonia's health is not to last. The evil Dr. Miracle persuades Antonia to continue singing to honor her mother's memory by conjuring an apparition of her mother, saying this will cure her health issues. While Antonia sings, Dr. Miracle takes a violin and leads her and the apparition of her mother in a trio. At the conclusion of the trio, Antonia faints, exhausted and gravely ill. Crespel arrives only in time to witness his daughter's death, ultimately blaming Hoffmann for his sorrows.

Act Three is the story of Giulietta, and is based somewhat upon Hoffman's story "A New Year's Eve Adventure." Giulietta is a courtesan in Venice, whose lover is named

Schlemil. Hoffmann falls in love with her and is tricked into believing that she is in love with him as well. In truth, Giulietta is trying to steal Hoffmann's reflection (a representation of his soul) so that she can obtain a diamond from an evil magician named Dapertutto; she has no real interest in romance with Hoffman, but leads him on in order to secure her own desires. When Hoffmann falls for her and declares his love, Giulietta convinces him to give her his reflection.

When Schlemil arrives at the scene, he expresses anger and jealousy, challenging Hoffmann to a duel. Hoffmann kills Schlemil thanks to a magical sword provided to him by the magician Dapertutto, and then goes to Giulietta's room only to find that she is gone. When Hoffman eventually finds her, it is only on a passing gondola; Giulietta is in the arms of her new lover, Pittichinaccio. Offenbach's famous "Barcarolle" is from this act of the opera, heard multiple times in the act.

The Epilogue of *Les contes d'Hoffmann* occurs at the same tavern from the Prologue. After telling of his three loves and subsequent failures, Hoffmann is drunk and defeated. He realizes that each of these lovers hold a facet of the ideal prima donna, Stella: Olympia represents youth, Antonia represents the musician, and Giulietta represents the courtesan. Each of these elements goes into the essence of the prima donna, and it is the prima donna with whom Hoffman finds himself in love. When Stella arrives at the tavern after her opera performance, she sees Hoffmann in a state of sad drunkenness and decides to reject him, leaving instead with Hoffmann's adversary, Lindorf. Hoffmann is now left alone with his friend, Nicklausse, who transforms back

into Hoffmann's Muse and convinces him to pursue creativity and poetry as his true love instead of the ideal woman.⁵

When performing the opera *Les contes d'Hoffmann* in its entirety, it should be noted that Act Two and Act Three are often switched, ending the stories with that of Antonia instead of Giulietta. This is possible because each of the acts is its own entity—the stories of each woman do not depend on the others. In some of the opera's first performances, the Venice act (Giulietta) was omitted entirely. A great number of variations of this work have been performed over the years, and as additional scores by Offenbach have been found over the years there has been a shift towards greater authenticity. That said, there are recent performances which perform the acts out of order. The aim towards an "authentic" performance is not universal.

⁵ Fisher 2002

JACQUES OFFENBACH:

“Les oiseaux dans la charmille”

Perhaps the most famous aria from *Les contes d'Hoffmann* is “Les oiseaux dans la charmille,” which translates to “The birds in the arbor.” The aria is rather simple in text, speaking of Olympia and of all nature turning Hoffmann’s heart toward love for her. However, the aria is not at all simplistic musically or in what it demands of the performer; few sopranos can truly handle the technical demands of the aria. The aria requires a lyric coloratura voice which can handle ornamentations, trills, and can be easily heard above the orchestra.

Before beginning the aria, Olympia must be “wound up” so that she can function properly as a mechanical doll. Within the aria, there are multiple times in which Olympia appears to malfunction or run out of energy. Trills last longer than expected (heard in the orchestra from the flutes even before the singing begins) and phrases are heard first in a major key before being heard in the minor key, suggesting the dying of a battery to modern listeners. Eventually, Olympia runs out of power completely and must again be wound up before she can finish her aria, but she does finish it strongly and dramatically.

CHAPTER II

ANTONIO VIVALDI: Life and Works

Antonio Lucio Vivaldi was born on March 4, 1678 in Venice. His father, Giovanni Battista Vivaldi, was a professional violinist at St. Mark's Basilica and taught his son the violin from a young age, taking him on tours of Venice so that they could perform music together. In addition to a musical inheritance from his father, Antonio Vivaldi inherited another trait that he would become known for—red hair. By the time Vivaldi was fifteen years old, he was training for the priesthood, becoming ordained in 1703 at the age of twenty-five. It was at this time that he received his nickname, *il prete rosso* (“the red priest”), a reference to his hair color.⁶

Unfortunately, Vivaldi was plagued with many health problems and complained of chest pains and asthma. He would frequently have to leave Mass in the middle of the service due to these health concerns and was given dispensation from Mass in 1704. It is curious, however, that Vivaldi seemed to have no trouble with travel or conducting or other activities which one would think may cause the same issues as he experienced during Mass. Nevertheless, in 1704, Vivaldi was chosen to be the master of violin (*maestro di violino*) at the Conservatorio dell'Ospedale della Pietà. It was at this

⁶ Nicholas 26

orphanage that Vivaldi would spend his next thirty years, composing his most famous works and the bulk of his compositional output. The orphanage was dedicated to the education of the girls which it cared for and excelled in teaching them music at a very high level. In Venice, it was one of the most celebrated places for music making; some of the most important performers of the time would perform concerts with the orphan girls due to their high level of musical achievement.⁷

During Vivaldi's time working at the orphanage, he would compose at least one opera per year (49 in total), cantatas, motets, oratorios, sinfonias, sonatas, and concertos. It was Vivaldi's concertos which he was most well-known for—and for good reason—there were over 450 of them. While most are not played today, there is a set of concertos which is famous among musicians and nonmusicians alike: *The Four Seasons*.

The Four Seasons is a set of four concertos which represent the seasons and the imagery which accompany them. Each features a violin solo and is made up of multiple movements which characterize different aspects of each season. There is also a set of poems to accompany this work—each concerto has a sonnet intended to preface it (the poems were possibly written by Vivaldi himself). The sonnets describe the sights and sounds of the seasons: birds singing, dogs barking, frozen winter landscapes, flies buzzing, creeks flowing, teeth chattering, rain falling, and even a drunk. *The Four Seasons* were written in 1720, published in 1725, and are among the first known examples of program music.

By the 1730s, Vivaldi was experiencing decline in both his compositional productivity as well as his popularity; his music was no longer as exciting to the public as

⁷ Nicholas 26

it once was. Musical styles were beginning to change, leaving behind his once well-received music. He began having financial difficulties when Prince Philip (Vivaldi's patron) died in 1736. Shortly thereafter, his operas were banned in Ferrara by the church—a result of his priesthood having lapsed. Then in 1738, the orphanage opted to let his contract expire and Vivaldi's time in Italy was at its end. Doors closed and the Red Priest made plans to start a new chapter in Vienna.

It is not known with certainty why Vivaldi relocated to Vienna, but it is assumed that he went possibly to stage operas or more likely to obtain a salaried court position. He had been knighted by Charles VI and had dedicated an opera to him, and the Emperor was an admirer of Vivaldi and his work. It is widely accepted that Vivaldi came to Vienna hoping to become a court composer and musician, and he did have the connections to make that possible. However, Charles VI died in October of 1740, and with him went Vivaldi's chances of a secure employment. Less than a year later, on July 29, 1741, Vivaldi himself died in poverty and was buried in an unmarked grave.⁸

Vivaldi's music (particularly his concertos) would go on to inspire J.S. Bach, and eventually would inspire other composers. It is also believed that Vivaldi may have had a role in developing the symphony:

The authoritative professor Donald J. Grout credits Vivaldi with playing an important role in the development of the symphony, writing of him, 'As usual in this period, the terminology is imprecise, but the music, especially that of the sinfonias, clearly demonstrates that its composer is entitled to be reckoned among the earliest forerunners of the pre-Classic symphony. The conciseness of form, the markedly homophonic texture, the melodically neutral themes, the minuet finale...all are found in Vivaldi.'⁹

⁸ Nicholas 28

⁹ Goulding 444

As influential as he was, it is very interesting that Vivaldi's music was essentially forgotten between his death and the 20th century. In 1926, Silesian Fathers discovered 97 volumes of music, including a vast many autographed Vivaldi scores. Needing to raise money for a boarding school, the Fathers contacted Alberto Gentili, a music professor at Turin University. Gentili found an anonymous buyer who purchased the scores for the library at Turin University, bringing them out of obscurity and, in doing, so, solving financial issues for the boarding school as well. Once the scores were part of the library, Gentili discovered that many of the scores were missing pages (usually the last pages). Despite the setback, he did not give up on bringing Vivaldi's forgotten music to light.

After doing some research, Gentili learned that about 25 years after Vivaldi's passing, the scores were obtained by Count Giacomo Durazzo. Durazzo was an Austrian ambassador to Venice as well as a patron of Gluck. Once he had Vivaldi's scores in his possession, he and his family kept them a secret, insisting that they never be performed or published. Gentili paved the way for negotiations with heirs of Count Durazzo and was able to secure another anonymous buyer to purchase the missing pages for Turin's library, completing many of the scores. In total, 319 of Vivaldi's works were recovered by Alberto Gentili's efforts, and from there Vivaldi's music was able to be discovered all around the world.¹⁰

Following the large scale discovery of Vivaldi's music, Alfredo Casella organized a Vivaldi Week in 1939. Highlighting Vivaldi's *Gloria* and *l'Olympiade*, the historic event celebrated Vivaldi and brought much wider recognition to him and to his works. Ever since World War II, Vivaldi's works have been widely recognized and enjoyed. As

¹⁰ Nicholas 28

recently as 2006, there have been new discoveries of Vivaldi's music. While his music was at one time falling out of style, Vivaldi's life work is now here to stay.

ANTONIO VIVALDI:

Oboe Concerto in A Minor, RV 461

Vivaldi's Oboe Concerto in A minor (RV 461) is one of twenty-one concertos which he wrote for oboe, and one of three in the key of A minor. While the exact year of composition is not known, many of Vivaldi's concertos for oboe were published in Amsterdam in 1716-1717.¹¹ It is likely that most of Vivaldi's concertos were initially written for the students at Conservatorio dell'Ospedale della Piet , and were used for teaching and performances there. The manuscript of this particular oboe concerto is housed in the Biblioteca Nazionale in Turin.¹²

The movements of RV 461 follow a pattern that was typical of the time period: Allegro non molto, Larghetto, Allegro. It is scored for first and second violins, violas, and continuo (cello, double bass, and harpsichord). While a few of Vivaldi's oboe concertos were scored for different combinations of instruments, this scoring would have been most commonly used.

The opening movement in the key of A minor is characterized by a triplet motive which is played by both the solo oboe and the first violins. Further sections of triplets occur in the oboe solos throughout the movement. In this movement, the ritornellos played by the strings are shorter, while the oboe solos are longer.

The second movement is in C major—the relative major key to A minor. It is shorter in length than the other two movements. The opening is stated by the oboe and first violins together, but within a few measures the oboe solo takes on an aria like quality

¹¹ Naxos.com

¹² Brilliantclassics.com

with soaring lines and ornamentation, while the first violins join the other strings in repeated eighth notes until the penultimate measure of the movement.

The third movement returns to the key of A minor, as well as a faster tempo. The oboe and first violins state the opening together. The oboe solo features sequencing throughout the entire movement, as well as many instances of ornamentation such as trills.

CHAPTER III

FRANZ JOSEPH HAYDN: Life and Works

Franz Joseph Haydn was born on March 31, 1732 in Rohrau, Austria. Unlike many other composers, Haydn was not born into a musical family, and was not considered a child prodigy. He never would become a virtuoso on any instrument (though he had good knowledge of many instruments), and never had a formal in-depth music education. Even so, Haydn would be one of the most influential and most prolific composers of the Classical Era and of Western music.

Joseph Haydn was born into a very poor family, the second of 12 children. His father was a wheelwright and sexton, and his mother had been a cook before having children. Haydn's childhood was not pleasant; he said there were "more floggings than food." By the age of six, Haydn's musical giftings were apparent and a cousin in Hainburg (a choirmaster and school principal) offered to take Haydn into his home so that Haydn would have access to some training and musical opportunities. There, he was able to sing in the choir, learned to play a few instruments, and obtained some basic musical knowledge.

It was when Haydn was eight years old that he was discovered by the musical director of St. Stephen's Cathedral in Vienna. The director was on a trip to Hainburg, and after observing Haydn, he offered him a position to serve at St. Stephen's as a chorister.

In 1740, as a child of only eight years, Haydn moved to Vienna and would spend the next nine years performing. While this gave him a lot of experience and he did learn a lot through those performances, Haydn was disappointed that he was never instructed in music theory.¹³

When his voice changed, Haydn had no option but to leave the choir and the school, earning a living in any way that he could. He arranged music, played at social functions, worked as an accompanist, and worked as a teacher and composer. However, none of these jobs allowed Haydn to do anything other than stay financially afloat, if that. “Until his late 20s, Haydn knew nothing but abject poverty.”¹⁴

In 1759, Haydn obtained his first court position as musical director and composer for Count Maximilian von Morzin. Within two years, however, Morzin had financial difficulties such that he could no longer afford a court orchestra, and Haydn lost his job there. During those years, Haydn had also married Maria Anna Keller, the sister of a nun with whom Haydn was truly in love. The marriage proved to be disastrous. Maria Anna had no regard for music or Haydn’s talent, mocking him, and he ended up referring to her as “that infernal beast.” While Haydn provided for Maria Anna financially, they would live most of their lives apart and take other lovers.

In 1761, Haydn would receive an opportunity that changed the course of his life and brought him at last to a position of financial security. The Esterházy family was the wealthiest in Hungary, and their record for supporting art and music was impressive. ‘Nikolaus the Magnificent’ would build a palace shortly after Haydn’s arrival that housed a 400-seat theatre for opera and private orchestra. The palace was called Esterháza and

¹³ Britannica 2021

¹⁴ Nicholas p. 49

was the only palace of its kind except for Versailles. Working there and for such a family would have been a job that many other composers would have envied.

While Haydn started out as second Kapellmeister when he arrived at the Esterházy estate in 1761, he carried out his many duties very impressively. Haydn conducted the orchestra, composed, coached vocalists daily, and was the chief of all employed musicians. When Gregor Joseph Werner (the first director of music) passed away in 1766, Haydn became first Kapellmeister and was a natural fit for the role. Life was very busy for Haydn—there were two chamber music performances each day, two operas and two concerts performed weekly, as well as many other duties such as serving as a music librarian and copyist. However, Haydn was able to compose what he wanted, and as a result found his unique voice as a composer. Haydn spoke of this time saying:

My prince was content with all my works, I received approval, I could, as head of an orchestra, make experiments, observe what created an impression and what weakened it, thus improving, adding to, cutting away, and running risks. I was set apart from the world, there was nobody in my vicinity to confuse and annoy me in my course, and so I had to become original.¹⁵

Haydn went on as the director of music for the Esterházy family for about 30 years in total, making strides as a composer and increasing in fame. In the 1770s, his music was able to be printed and sold, and Haydn's name would become well-known in London and throughout Europe. He maintained good working relationships with the court musicians (they referred to him as 'Papa Haydn') and lived a very comfortable life with the Esterházys. Between 1780 and 1790, Haydn made brief trips into Vienna with the family, and there met Mozart when Mozart was 25 years old. Mozart looked up to Haydn

¹⁵ Goulding p. 161

and was very inspired by Haydn and his music. Mozart dedicated his first six string quartets to his “beloved friend.” Mozart would later write:

“He alone has the secret of making me smile and touching me at the bottom of my soul. There is no one who can do it all—to joke and terrify, to evoke laughter and profound sentiment—and all equally well: except Joseph Haydn.”¹⁶

Mozart’s admiration was reciprocated by Haydn—he wrote to Mozart’s father: “I tell you before God and as an honest man, that your son is the greatest composer I know, personally or by reputation. He has taste and, what is more, the most profound knowledge of composition.”¹⁷

When Prince Nikolaus died in 1790, Haydn’s way of life with the Esterházy family was disrupted. Prince Paul Anton, the successor, was not as interested in music as his father had been and disbanded the court orchestra. Haydn lived in Vienna and composed symphonies which would soon be performed in London for a concert series. Both Haydn and his music were very well received there, and when he returned to Vienna in 1792, he had made a good amount of money on the endeavor.

It was in 1792 that Beethoven arrived in Vienna to study with Haydn. This was short-lived; Haydn received another commission to write more symphonies and present them in London and so he left Vienna for a time. After a second successful trip in London, Haydn returned to Vienna to find that Prince Paul Anton Esterházy had died, and the new successor was interested in having Haydn and his orchestra return. During this time Haydn composed some of his great choral works as well as the Austrian National

¹⁶ Nicholas p. 52

¹⁷ Goulding p.117

Anthem, which was performed for the first time on February 12, 1797 (the Emperor's birthday).

When Haydn was in his 60s, he began having health issues. When, in 1802, it became necessary for him to retire as Kapellmeister, the current Prince Nikolaus took good care of Haydn, increasing his pension and paying all of his medical bills. Antonio Salieri conducted a concert in Haydn's honor in 1808, which would be Haydn's last public appearance. When Haydn passed away on May 31, 1809, his funeral included Mozart's Requiem.¹⁸

¹⁸ Nicholas p 52

FRANZ JOSEPH HAYDN:

Trumpet Concerto in E-flat Major

Haydn's Trumpet Concerto in E-flat Major is arguably one of the most well-known and loved concertos for the instrument. It was written in 1796 when Haydn was 64 years old. He wrote it for his friend, Anton Weidinger, who was a great trumpet player of the time and an inventor where the trumpet is concerned. Weidinger invented a new trumpet that was able to play many more notes than the trumpets of previous years—a *Klappentrompete* or "keyed trumpet." The natural trumpets used previously were only able to play the notes derived from the fundamental pitch and harmonic series. Therefore, one could only change pitch by altering the vibration of the lips and so the range was quite limited. However, the new "keyed trumpet" was chromatic and able to play more notes and a wider range than the natural trumpets had been able to.

Highlighting the excitement of a new trumpet and its capabilities, Haydn composed the Trumpet Concerto in E-flat Major. The first audience to hear this piece must have been both surprised and amazed, as they had never before heard a trumpet make the sounds heard in this concerto. Haydn wrote in this way to show off the capabilities of the new instrument. At the same time, the new possibilities allowed Haydn to compose in a way that he had not been able to compose before where the trumpet was concerned. Having access to more notes opened up a world of melodic possibilities, and Haydn took full advantage by showing how the instrument could modulate from key to key. This concerto is the last concerto that Haydn composed, and was premiered by Anton Weidinger in 1800. There was a single manuscript copy of the work, and it was

not performed in public again until 1929. Since then, the concerto has been revived and is a key component of the trumpet literature.

The concerto is scored for what would have been a standard orchestra during Haydn's time: Two flutes, two oboes, two bassoons, two horns in E-flat, two trumpets in E-flat (which typically play with the timpani instead of the solo trumpet), timpani, and strings. The solo trumpet is in E-flat as well. While this orchestra is smaller than the orchestras required by later composers, it would not have felt small at the time.

The opening sonata movement is an Allegro in the key of E-flat major and is known for feeling festive and bright. The orchestra (primarily the first violins) introduce the main theme before it is heard from the solo trumpet. The first notes heard from the trumpet are in the lower register, immediately showing off the new register of the improved instrument. Eventually the opening theme becomes much like a fanfare with ornamentation and trills from the soloist. The development section moves through multiple tonal areas, which would not have been a possibility on the earlier valveless trumpets.¹⁹

The second movement is a beautiful and lilting Andante. This movement, like the first, showcases the trumpet's ability to play in multiple keys, beginning with A-flat major. It also shows the capability of the trumpet to be more expressive and lyrical than it had been in earlier years; the siciliano-style 6/8 movement showcases the beautiful singing ability of the trumpet.

The third movement of the concerto is a celebration complete with fanfares, trills and many technical demands on the soloist. The movement is in a simple duple meter and

¹⁹ Allmusic.com

sonata rondo form. After a short development section, a fermata held by the solo trumpet leads into the recapitulation with both suspense and excitement. The recapitulation showcases the trumpet's range, and the movement ends with a jubilant coda.

CHAPTER IV

WOLFGANG AMADEUS MOZART: Life and Works

Wolfgang Amadeus Mozart was born on January 27, 1756 to Leopold and Anna Maria Mozart in Salzburg, Austria. Leopold himself was a violin teacher, composer, and violinist for the court of the Prince Archbishop of Salzburg. It was apparent by the time Wolfgang was about four years old that he was indeed a child prodigy, and Leopold ensured that Wolfgang and his sister, Nannerl, had every musical opportunity available to them.

In 1762, Leopold and the children began touring European courts, traveling in awful conditions and becoming gravely ill at times. It has been argued that these travels in the early stages of Mozart's development may have contributed to a lifetime of health problems and even his early death. Nevertheless, the travels did help Amadeus Mozart to make a name for himself very early in his childhood. Leopold once wrote that when the young boy performed on an organ in a Franciscan Church, "the Franciscans rushed to the choir stalls and were almost struck dead with amazement."²⁰ At not even seven years old, Mozart was showing the world what he was capable of and was amazing important audiences, such as Emperor Franz of Vienna, who would call Mozart a "little wizard."

²⁰ Suchet p. 18

In 1763, Mozart's first symphonies were already being published and by 1767, his first opera. The years that followed would include much travel to Italy and commissions to write a great number of works, providing well for the Mozart family. After studying with Padre Martini in Italy and returning to Salzburg in 1773, Mozart gained a court appointment with the archbishop of Salzburg in order to earn a living. This employment lasted until 1777, at which point Mozart toured in Munich, Augsburg, Mannheim, and Paris in search of other employment opportunities. While the employment in Salzburg was certainly a stable way to earn a living as a composer, it was said to be beneath his creative abilities and what interested him, and he petitioned to be released from the post.²¹

Vienna became Mozart's last home in 1781 when Mozart was twenty-five years old. From this time until his death in 1791 are referred to as his "golden years" as a composer. It was a few years earlier in Vienna that Mozart met Aloysia, the daughter of a music copyist with whom he fell in love. While romance between Mozart and Aloysia never materialized, he later fell for her younger sister, Constanze, who became his wife in 1782. The marriage was happy, if not financially stable. Though Mozart was writing some of his best works in this time period (*The Marriage of Figaro*, *The Abduction from the Seraglio*, *Don Giovanni*, and some of his best piano concertos), he had little money. This was in part due to the Mozart family living outside of their means in order to try to keep up with social circles they didn't already have access to. Mozart earned what he could by teaching lessons, performing, and writing music to be published, but lacked financial stability. He took out loans from his friends that would never be repaid, and for

²¹ Britannica

a long time had no steady income. When Mozart did secure a court appointment, his salary was terribly low and did little to relieve his financial setbacks.²²

In his last five years of composing, beginning in 1786, Mozart had success with *The Marriage of Figaro* followed by *Don Giovanni*. He also wrote the “Prague” Symphony No. 38 (K. 504), the C Major Quintet, and *Eine Kleine Nachtmusik*, among many of his other most famous works the same year. In 1788 he wrote to a friend that he had “black thoughts,” which, along with other indicators, suggests that Mozart may possibly have been manic-depressive. During one of his depressive seasons, Mozart wrote his last three symphonies—the E-flat Major, G Minor, and C Major (Jupiter). *Così fan tutte*, one of Mozart’s most famous operas, was premiered in 1790. However, 1790 was not a generally successful year for Mozart; his compositional output was less than before, his concerts were not well attended, and his monetary struggles increased.

1791 was Mozart’s last year and was more productive for him, starting with the composition of *The Magic Flute* and his Clarinet Concerto in A Major. This was also the year in which Mozart’s *Requiem in D Minor* was commissioned. Mozart worked furiously on the requiem, but was unable to finish it before passing away on December 5, 1791. Constanze passed the unfinished work to Eybler, and then to Mozart’s student Franz Xaver Süssmayr for completion. It is Süssmayr’s version that is typically accepted and heard today.

While there are many theories regarding Mozart’s death (including tales of being poisoned by Antonio Salieri), it would be difficult to know exactly what caused his demise as no autopsy was performed at the time. However, one plausible theory is that,

²² Nicholas p. 57

after suffering many attacks of tonsillitis, Mozart developed Schönlein-Henoch syndrome and subsequent cerebral hemorrhage and bronchopneumonia.²³ A study of other deaths in Vienna around the time of Mozart's suggest that there may have been an infectious illness that he may have caught, leading to dropsy.²⁴ His son, Karl, would later write of extreme swelling through Mozart's body near the time of his death, suggesting that edema may indeed have been a cause (or partial cause) of death. Ultimately, Mozart was buried in a common grave—not unexpected given his finances and social status at the time of his death. A few friends attended his funeral, though his wife and two children were not present.

In his mere 35 years, Mozart was arguably the greatest and most prolific composer of all time. Few composers wrote equally well for instrumentalists and vocalists, and his melodies were known for being singable, light, free, and graceful—never overpowering. Mozart made his own philosophy quite clear: “Passions, whether violent or not, should never be expressed when they reach an unpleasant stage; and music, even in the most terrible situations, should never offend the ear, but should charm it, and always remain music.”²⁵

During his lifetime, Mozart wrote over 600 works of various kinds: forty-one symphonies, twenty-six string quartets, ten quintets for various instrumentations, seventeen piano sonatas, forty-two violin sonatas, twenty-seven piano concertos, forty divertimenti and serenades, nineteen masses, forty-two arias, and a multitude of songs. Perhaps Mozart's most well-known works are his operas, of which he composed twenty.

²³ Davies, p. 785

²⁴ Jenkins p. 288

²⁵ Goulding p. 118

“Opera to me,” he said, “comes before everything else.” It is no surprise that Mozart has no fewer than six operas which are considered to be among the top works in the genre: *Idomeneo* (1781), *The Abduction from the Seraglio* (1782), *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790), and *The Magic Flute* (1791). Unlike most other composers, Mozart composed in every genre of his time and did so with superiority. At the time of his death, he was considered the best composer of the time; now Mozart is considered by many to be the best composer of all time.

WOLFGANG AMADEUS MOZART:

Symphony No. 29 in A Major, K. 201

Mozart's Symphony No. 29 in A Major was completed on April 6, 1774 when Mozart was just eighteen years old. It is one his best-known early symphonic works, and a fine example of Mozart's writing as he was developing his voice as a composer. Mozart wrote the symphony after visiting Vienna (likely on a trip in which he was seeking employment). While there, he was exposed to new musical styles and compositions, including symphonies by his mentor, Joseph Haydn. Mozart was influenced by what he heard in Vienna and got to work composing some of the most exciting music he had written at that point in his life.

Symphony No. 29 in A Major was described by Stanley Sadie as “a landmark...personal in tone, indeed perhaps more individual in its combination of an intimate, chamber music style with a still fiery and impulsive manner.”²⁶ The symphony is graceful and light-hearted, scored for strings plus two oboes and two horns. While much of the symphony is playful, there are moments of power and excitement as well. In this work, Mozart took the influence of multiple schools of thought on symphonic writing and created something uniquely his own.

The first movement is an Allegro moderato characterized by octave drops of the tonic, first heard in the string section and later heard as the oboes and horns play together in octaves. The first theme also makes use of sequence as the melody is heard transposed up a step four times. The second theme is characterized by trills in the first and second

²⁶ Eisen & Sadie, p. 41

violins, as well as the passing back and forth of scale passages between the viola and the cello/bass sections. The coda which concludes the first movement is playful.

The second movement in simple duple meter is a beautiful serenade characterized by the dotted and double-dotted rhythms heard from the first violins, then the second violins and violas. With warm, muted strings, the elegant movement is described by the musicologist Edward Downes as, “an enchanting Rococo ornamentation and delicate texture which seems closer to that of a string quartet than of a symphony.”²⁷ The movement is truly intimate, leading the listener to believe that there may be fewer musicians playing than there really are.

The Menuetto and Trio third movement is light and graceful with more of the dotted rhythms which are so often enjoyed in this symphony. Sudden changes between piano and fortissimo dynamics give the listener moments of surprise. It is interesting that the sections of the Menuetto end with the winds alone; the strings do not play the last couple of measures of either part of the Menuetto.

The final movement is a “hunting style” finale which revisits the octave drops, alluding to the first movement. The tempo is marked “Allegro con spirito,” and it is a truly spirited and lively movement that ends the symphony with excitement. The coda begins with the main theme heard in unison from the strings and the winds, and includes what can only be assumed are horn calls from the “hunt.”

²⁷ Laphil.com

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