



THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

Conservatorium  
of Music

# Music ATAR Year 11 and Year 12 Designated works 2019–2022

## **Year 12: Symphony**

**Wolfgang Amadeus Mozart's (1756–91)**

**Symphony No. 41 in C Major (“Jupiter”), K. 551  
(10 August 1788)**

### **CONTENTS**

Biography – 2

The Symphony – 5

“Jupiter” Symphony – 7

Suggested Listening – 9

Analysis - 10

Suggested Additional Reading - 18

Score (Urtext Edition) - 18

**Dr Jonathan Fitzgerald (Lecturer in Music Language)**  
**Dr Cecilia Sun (Lecturer in Musicology)**

## Biography

The beginning and end of Wolfgang Amadeus Mozart's (1756–91) life read like the movie plot: the child genius who toured Europe charming aristocracy and the public alike; but who would die at a tragically young age while composing a Requiem Mass for the dead. In between, he lived a musical life that started in the older patronage model in the employment of the Archbishop of Salzburg, and ended as a self-employed musician working in a way that would be familiar to any freelance musician working today. In his final decade in Vienna, Mozart pieced together a living by working as a composer, performer, teacher, impresario, and even throwing fashionable dance parties in his apartment. His compositions—which included works in every significant genre available to him—adapted to suit his particular circumstances and the whims of his audiences and patrons.

### The Earliest Years

Mozart was born in 1756 in Salzburg, Austria to Leopold (1719–87) and his wife Anna Maria. He was the younger of their two children who survived infancy; his sister Maria Anna (“Nannerl”) was also a gifted musician. Leopold was a violinist in the orchestra of the Archbishop of Salzburg, starting in 1743 as a 4th violinist before working his way up the ranks until his promotion to deputy Kapellmeister in 1763. In the year in which Wolfgang was born, his father published his influential pedagogical text *Versuch einer gründlichen Violinschule (A Treatise on the Fundamental Principles of Violin Playing)*—a work that is still consulted extensively today as a guide to eighteenth-century performance practice. Leopold was by far the single most important influence on his son's life. He was solely responsible for all aspects of his children's education, not just musical. He was also their tour manager, and his son's archivist, publicist, and mentor.

Wolfgang's earliest musical experiences revolved around his family and Salzburg's musical institutions; he made his debut at the age of five at the city's university. The family also undertook short tours to show off the gifted Mozart children: in 1762, they went to Munich where they played for the Elector of Bavaria Maximilian II; and to Vienna where they performed for the Emperor Francis I, Empress Maria Theresa, and reportedly charmed the Archduchess Antonia, the future Marie Antoinette. Both Wolfgang and his sister Nannerl were praised for their virtuosity and musicianship. The family returned to Salzburg at the beginning of 1763 as celebrities.

### 1763–73: A Decade of Touring

Mozart, with various members of his family, spent around two-thirds of this decade away from Salzburg, undertaking five separate tours: an extensive three-and-a-half-year trip that took in eighty-eight towns and cities in Germany, France, the Low Countries, and England (1763–66); a three-month visit to Vienna at the end of 1767; and three separate journeys to Italy in 1769, 1771, and 1772. The challenges of touring in eighteenth-century conditions were immense. Leopold recognised the magnitude of his family's achievement when he mused on a provincial musician such as he visiting the great capital city of London: “I am now in a city which no one at our Salzburg court has ever dared to visit and which perhaps no one will ever visit in the future.” His advertisements for Wolfgang give us an insight into what was expected of the child prodigy in both musical achievements and crowd-pleasing tricks:

The boy will also play a concerto on the violin, accompany symphonies on the clavier, completely cover the manual or keyboard of the clavier, and play on the cloth as well as though he had the keyboard under his eyes; he will further most accurately name from a

distance any notes that may be sounded for him either singly or in chords, on the clavier or on every imaginable instrument including bells, glasses and clocks. Lastly, he will improvise out of his head, not only on the pianoforte but also on an organ.

These tours gave Leopold the chance not just to showcase his extraordinary children, but they also provided an unparalleled opportunity to further their education by exposing them to all the leading musical trends and practices of the time. This awareness of a wide range of European musical developments added to an ability to synthesise different styles remained Mozart's compositional trademark throughout his career.

### **Salzburg (1773–80)**

After Mozart returned from his last tour of Italy in 1773, he spent most of the following seven-and-a-half years back in his native Salzburg. Most of Mozart's symphonic output date from this period as a result of his employment by the Archbishop. (There was a notable break between 1774 and 1778, perhaps because there were fewer galas in Salzburg.)

Mozart's first period working for the Archbishop ended in 1777. During these four years, he composed prolifically, producing not only the expected sacred music, but also establishing himself as the preeminent writer of instrumental and secular vocal music. His output from this time includes four violin concertos, four piano concertos, a number of serenades, and arias.

Perhaps not surprising, given how widely Mozart had travelled and how much of the European musical world he had experienced, he soon bridled at being back in his relatively small home town. In 1778, he complained in a letter to his friend Joseph Bullinger that:

Salzburg is no place for my talent. In the first place, professional musicians there are not held in much consideration; and secondly one hears nothing, there is no theatre, no opera; and even if they really wanted one, who is there to sing? For the last five or six years the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable.

In August of the previous year, Mozart had petitioned the Archbishop to be released from his employment. He ended up dismissing both father and son. Freed from his court position, Mozart and his mother undertook a tour of southern Germany and Paris in the hopes that he would gain a more prestigious court position. Their journey included Mannheim—one of the great eighteenth-century centres for symphonic music—and Paris, one of Europe's foremost musical cities. The journey ended up being unsuccessful in terms of employment, and tragic with the unexpected death of his mother in 1778.

Mozart finally returned to Salzburg in early 1779, where the Archbishop took him back, this time as the court organist. His duties included performing at the court, church, and cathedral; teaching the choir boys; and “serv[ing] the court or church with new compositions made by him.” Mozart appeared to have started well enough in this position, composing a number of significant sacred works, but towards the end of the decade, his musical activities had moved away from his official duties to revolve chiefly amongst a small group of friends and nobility. With a commission to compose *Idomeneo*, Mozart went to Munich in 1780. He was still employed by the Archbishop, whose summons to recall him to Salzburg was met with increasing resistance. Matter came to a head and Mozart was finally dismissed from the court “with a kick on my arse” in the middle of 1781.

## Vienna (1781–91)

After Munich, Mozart went to Vienna to be a part of the Archbishop's retinue. The expectation was that he would quickly return to Salzburg. Instead, he never left. Biographer Maynard Solomon characterised Mozart's move to Vienna and the severing of ties with Salzburg as a bid for independence in the form of a "great refusal": saying no to "patriarchal domination, to hierarchical injustice, to unfairness, exploitation and injustice."

There was no guarantee of steady employment to greet Mozart in Vienna. His dazzling days as a boy genius did not transfer to significant professional advantages in adulthood. In the absence of a full-time job, Mozart explored every possible way to make a living as a musician with compositions, performances, publications, teaching, and various business ventures. He told his father that Vienna was "the land of the clavier" and it proved true. In his early Viennese years in particular, he was known more for being a performer and a teacher than a composer. The piano concerto—one of the genres that defined his decade in Vienna—resulted from a need for new repertoire to support his "academies": a successful concert series Mozart organised to take advantage of his status as the city's leading piano virtuoso. During his decade in Vienna, he cultivated patrons from the court to wealthy amateurs to theatre lovers. In just a few years, he managed to reach a broader audience than even Haydn and Beethoven, from members of the aristocracy to people whistling tunes from his operas on the streets.

Mozart was extraordinarily prolific in his final decade, but produced only six symphonies: three for performances in other cities; and the final group of three, of which the "Jupiter" was the last. (See *The Symphony* below.) There was no need for him to write symphonies as he was no longer employed at a court. While they feature in his own academies, he was satisfied to recycle symphonies, in contrast to the new concertos he composed to bring in the audience.

An existing program from 1783 shows the way the symphony was deployed. Note its position as an overture at the beginning of the program, and also the not-uncommon practice to split up the movements so the work can bookend the event.

"Haffner" mvts 1-3 [?]  
Aria from *Idomeneo*  
Piano Concerto K. 415  
Recit and aria for soprano, K. 369  
Symphonie concertante, 2<sup>nd</sup> & 3<sup>rd</sup> mvts of Serenade K. 320  
Concerto in D, K. 175 with new finale  
Aria from *Lucio Silla*, K. 135  
Short fugue for piano, improvised  
Variations for piano, K. 398  
Variations for piano, K. 455  
Recitative and rondo for soprano, K. 416  
"Haffner" 4<sup>th</sup> movement

After the successes of the mid-1780s, Mozart's musical and personal fortunes took a downturn starting in 1788. This would last until his career revitalised in the final year of his life. After Leopold's death in 1787, fewer documents exist to provide details of Mozart's life, so the exact reasons for his declining success are unknown. A popular hypothesis is that the fickle Viennese audience simply tired of Mozart as a pianist and composer. His final three symphonies date from this difficult period. At the time of composition, we have letters from Mozart to his Masonic brother Michael Puchberg pleading for financial help and telling his friend of his "constant sadness."

In 1790, Mozart entered only five works in his catalogue—a strikingly small number for a composer who produced over six-hundred pieces in a very short life. Popular legend has it that Mozart died penniless, unsuccessful, and unappreciated, but the truth is that 1791 represented a remarkable resurgence in his career. He entered twenty-two works in his catalogue, including two operas (*Magic Flute*, his most successful opera, and *La clemenza di Tito*, which celebrated the coronation of Leopold II of Bohemia); the last of his piano concertos (K. 595 in B-flat major); the last two string quintets (K. 593 in D and K. 614 in E-flat); his clarinet concerto; and the unfinished Requiem. Mozart's works were widely disseminated in print, and he got the closest to attaining the Kapellmeister post he wanted his entire adult life when he was appointed the assistant at the cathedral with the understanding that he would take over when the elderly incumbent died. (He ended up outliving Mozart.) Mozart was learning English at this time with the hope of making the move to London, where his friend and contemporary Joseph Haydn had achieved great success.

Mozart's final illness was short: he was confined to his bed at the end of November and died on December 5. He was buried in a common grave, but that was not an indication of his standing in society; it was simply the Viennese custom of the time. If, as legend has it, there were no mourners, that was also in accordance with contemporary practice. Mozart's biographer Jahn contradicts this and reported that various musicians and his patron Baron van Swieten attended the burial. Contrary to prevailing myth, there was no snow and storm; the day was mild and calm.

## The Symphony

The symphony as we know it today was still a relatively new genre at the time of Mozart's birth in 1756. Because of the resources needed, they initially thrived in places such as London, Paris, Mannheim, and Milan that had the financial means, patronage, and interest to support them. As the eighteenth century progressed, the symphony became the preeminent public instrumental genre with courts throughout Europe funding their own orchestras and employing composers to write a stock of symphonies for them to play. They produced an extraordinary number of works: Jan LaRue's *Union Thematic Catalogue of 18<sup>th</sup>-Century Symphonies, c. 1720–c1810* documents 16,558 symphonies, with surely many more lost.

The word "symphony" derives from the Greek *syn* ("together") and *phōnō* ("together"). The term now signifies an extended multi-movement work for orchestra with, after Beethoven's Ninth Symphony in 1824, the possibility of additional voices, solo and/or choral. The earliest uses of the Latinate form "symphonia" date to the Renaissance concerted motets for voices and instruments composed by Giovanni Gabrieli (1554/1557–1612), Heinrich Schütz (1585–1672), and others. In the seventeenth century, "symphony" and (more commonly) "sinfonia" was used to denote introductory movements to vocal works including operas, oratorios, and cantatas; instrumental ritornello sections in arias and ensembles; and works we would now recognise as concertos or sonatas.

By the early eighteenth century, the operatic sinfonia was formalised to a standard three-movement (fast, slow, fast) structure, giving it the now-familiar multi-movement form. Terminology was not standardised for much of the eighteenth century with "overture," "symphony," and "sinfonia" used interchangeably. The idea of the symphony being a free-standing genre was also fluid. Operatic overtures, for example, were sometimes detached from opera and played separately. The genre was defined in large part by use as a multi-movement orchestral work designed for entertainment, usually performed in the evening, sometimes out of doors. Today the symphony is considered one of the most prestigious instrumental genres in

western art music. This, however, is a legacy of the nineteenth century. In its early days, the symphony was, in the words of musicologist Richard Taruskin, simply “aristocratic party music.”

In the eighteenth century, the symphony was not confined to the concert halls. It played a part in a broad spectrum of contexts, including state and civic functions, official ceremonies, banquets, and receptions. It was also a standard component of Catholic church services, with the usual practice being to distribute the various movements throughout the Mass as substitutes or accompaniments to items of the Proper such as the gradual, offertory and communion. Symphonies also appeared in some theatres, where they would have been heard during intermission. In a concert setting, symphonies would have been performed in either a private setting of a palace, monastery, or residence, or—increasingly important as the eighteenth century progressed—in public concerts that took place in places ranging from ale and coffee houses to theatres and concert halls.

The typical practice today is to program a symphony after intermission, but in the eighteenth century, the symphony opened concerts. It served an introductory function not unlike that of an overture. This accounts for the common practice of symphonies beginning loudly, as a way to get the audience’s attention in the days before it was possible to dim lighting. As the Mozart program presented above shows, it was common for another symphony or the rest of the opening symphony to close the concert. It was a sign of prestige that when Haydn’s late symphonies were performed in London, they were presented in the second half to give them the most attention and ensure no late-comers would miss or disturb the performance.

## **Mozart and the Symphony**

The old count for Mozart’s symphonies is forty-one: numbers we still use today. It includes works scholars have since attributed to other composers and does not take into account other pieces now authenticated as being Mozart’s compositions. Add to this the various compositions that exist under different titles or are arrangements of opera overtures, musicologist Neal Zaslaw numbers ninety-eight symphonic works that have been attributed to Mozart at some stage.

Mozart wrote most of his symphonies at the bookends of his career, producing his first in around 1764–5 (Symphony in E-flat major, K. 16). The bulk of his symphonies came from his years in Salzburg while working for the Archbishop. As a member of the musical staff, he was tasked with writing functional music as needed for social and ceremonial events. In his decade in Vienna, where his interest in public music was focused on the piano concerto and operatic commission—he wrote only half a dozen. Three were for performances outside of the capital, as can be seen in their nicknames: no. 35 “Haffner” for a prominent Salzburg family; no. 36 “Linz”; and no. 38 “Prague”; the other three are the famed last set, of which the “Jupiter” is the final work. (See below.)

## **Notable works**

Symphony in G Minor, K. 183  
5 October 1773  
Strings, 2 oboes, 2 bassoons, 4 horns, continuo

This so-called “Little G minor,” along with the later “Big G minor” (K. 550) were Mozart’s only two symphonies in a minor mode. Major keys were used in the vast majority of eighteenth-century instrumental works, but audiences of the time would have been familiar with dramatic minor-key

music from opera, where they had long been used to depict storms both of nature and of emotion. The opening movement is particularly noteworthy in the urgency of its use of repeated syncopations, dramatic falling minor sevenths, and propulsive ascending lines.

Symphony in D, K. 297, “Paris”

12 June 1778

Strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani

Paris—whose size, wealth, and population was rivalled in Europe only by London—provided Mozart the opportunity to write for his biggest orchestra to date (including his first symphonic use of the clarinet). The premiere took place at the *Concert spirituel*—one of the oldest institutions of public music, which has been since its founding in 1725 the centre of Parisian non-operatic music. Letters between Mozart and his father document the composition of this work in detail. Of particular interest is the way Mozart overcame his obvious disdain for the Parisian public and their music expectations to produce a work that would please the local audience. He wrote to Leopold that he was “careful not to neglect *le premier coup d’archet*”—the loud chords at the beginning of the symphony—and hoped that would be enough to please the “asses” in the audience.

Symphony in D Major, K. 504, “Prague”

6 December 1786

Strings, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumps, timpani

Prague has a happy place in Mozart’s biography as the city who embraced him when Vienna was growing indifferent to his music. It was where he premiered *Don Giovanni* to great acclaim, and where this symphony was presented as the centrepiece of a Prague Academy. Highlighting a symphony in this way marked a notable change from Mozart’s practices in Vienna where the interest was always on the piano concerto. This may have been due in part to Haydn’s fame and financial success in this genre.

This symphony distinguishes itself from Mozart’s previous compositions in this genre by being noticeably more difficult, both for its performers and audience. The scope is also significantly larger—the first movement alone is almost eighteen minutes long. This piece has clearly left behind the genre’s roots as party music. It has only three movements, resulting in its early German nickname of “symphony without a minuet.” Each of the three movements portray vastly different characters: the gravitas of the first (which begins with Mozart’s longest and most complex slow introduction); the pastoral nature of the second; the *opera buffa* finale that speaks to the fact that the “Prague” Symphony was composed in between *Le nozze di Figaro* and *Don Giovanni*.

## “Jupiter” Symphony

Symphony No. 41 in C Major, “Jupiter” (K. 551)

10 August 1788

Strings, 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, continuo

1. Allegro vivace
2. Andante cantabile
3. Menuetto, Allegretto
4. Finale. Molto allegro

The “Jupiter” symphony was Mozart’s last, concluding a group of three symphonies he composed in 1788. Despite commonly being called a “trilogy,” it is unlikely that he conceived of these as a group. Although their contrasting characters make them suitable to be performed together, that was simply not the way concerts were programmed in Mozart’s time. He entered the three into his catalogue on the following dates:

No. 39 in E-flat Major (K. 543): 25 June 1788

No. 40 in G Minor (K. 550): 26 July 1788

No. 41 in C Major, “Jupiter” (K. 551): 10 August 1788

Mozart’s exact purposes for writing these works are unclear, which is particularly striking given how he had always written symphonies for specific events and commissions. A popular hypothesis is that Mozart composed them for a subscription concert series “in the Casino.” It is unclear which exact venue, and there is no evidence that these concerts actually took place. Some scholars have speculated that Mozart might have intended these three symphonies for a London visit, or that he intended them primarily for publication (like his group of so-called “Haydn” String Quartets). Musicologist Richard Taruskin has even suggested that, in the absence of any evidence to the contrary, these works might even be the first symphonies to be composed as “art for art’s sake,” a theory supported by the intricacy of their composition. It is possible that Mozart used these symphonies for a tour of Germany in 1789. No detailed programs exist, but, as was customary, we know that Mozart programmed a symphony or symphonies at the beginning and end of his concerts.

The nickname “Jupiter” did not come from Mozart himself. It originated in Britain after Mozart’s death. According to his son Franz Xaver, “Jupiter” was coined by violinist and impresario Johann Peter Salomon, a man most famous for his connection to Haydn. Its first appearance in print is a concert program from Edinburgh in 1819. German-speaking areas in the early nineteenth century paid homage to the symphony’s most famous movement by calling the work “the symphony with the fugal finale” or “the symphony with the fugue at the end.”

The use of C major links this work to the Austrian tradition of associating this key with the military. There is an established history of grand symphonies in C employing trumpets and drums playing military fanfares. Some scholars have suggested that Mozart’s choice of key was motivated by the Austrian war with the Turks, which started in February 1788. Around the time of the composition of this symphony, Mozart had written a number of war songs. Alexander Ulybyshev, a nineteenth-century Mozart biographer, links the character of the “Jupiter” to the “joyfulness of victory.” (See the analysis below for a discussion of Mozart’s use of the fanfare.)

Analysis of the first and third movements follow below, but “Jupiter” is most famed for its finale. A far cry from the standard light-hearted romp that ended the vast majority of eighteenth-century symphonies, this movement is packed with learned contrapuntal devices. Contrary to its German nickname, there is no actual fugue. Instead, the sonata-form movement is filled with fugato, canon, and motive imitation. The movement culminates in a presentation of all five musical ideas used in five-part counterpoint.



## Suggested Listening

### The Early Symphony

Giovanni Battista Sammartini (c. 1700–75)  
Symphony No. 32 in F Major (c. 1740)

The earliest symphonies came out of Milan and surrounding areas in Northern Italy. A leading exponent, Sammartini leaves thirty-three extant symphonies. This particular work is representative of the early symphonic style. It is scored for strings in four parts, with the likelihood that a harpsichord and bassoon would have played as continuo instruments. It is a relatively short work, made up of three fast–slow–fast movements.

Johann Stamitz (1717–1757)  
Sinfonia in E-flat major, op. 11 no. 3 (mid-1750s)

The Mannheim court was known for its orchestral brilliance. Leopold Mozart, who wanted a job for his son there, called it “the famous court, whose rays, like those of the sun, illuminate the whole of Germany.” Their symphonies were the epitome of glittering functional music, played to the backdrop of social and civic gatherings. The Mannheim symphonic style, in vogue throughout Europe, was noted for highlighting the orchestra’s virtuosos, exciting contrast in dynamics, and the so-called “Mannheim rocket” (an ascending melodic line played with a *crescendo*).

Stamitz (1717–57) was the leading exponent of the Mannheim symphonic school, with fifty-eight extant symphonies. A violinist as well as a composer, Stamitz became leader of the court orchestra and was primarily responsible for making it one of the most renowned in Europe, noted for the precision of their playing and their ability to execute new dynamic effects. Charles Burney noted its collective virtuosity by calling it “an army of generals.” Stamitz was the first to use consistently what became the standard four-movement symphonic form, with well over half of his symphonies following this progression. He was also the first to formalise the use of strongly contrasting themes in the first movement.

### The Symphony in Salzburg

Leopold Mozart (1719–87)  
*Sinfonia di caccia* in G (pub. 1756)

A 1757 published account of Leopold Mozart’s output noted that he had composed a “great number of symphonies.” The first movement of the *Sinfonia di caccia* is an example of the outdoor function of the genre, with its use of the hunting horns and various sound effect (including gun shots) evoking the thrill of the hunt. Leopold instructs that:

First, the horns in G should be played quite raucously, as is customary during the hunt, and as loudly as possible. A *hifthorn* (a hunting-horn or bugle-horn) may also be used. Secondly, there should be several barking dogs, and other performers are to shout ho ho etc., together, but only for six bars.

Michael Haydn (1737–1806)  
Symphony No. 5 in A Major, Perger 3 (1763)

Michael Haydn, younger brother of the more famous Joseph, arrived in Salzburg in 1763 to take up the position of court *Konzertmeister*. In this role, he worked with both Wolfgang and Leopold, including a collaboration with the younger when he was only eleven. A prolific composer in many genres, Haydn wrote around forty-two symphonies. Evidence from Mozart's letters show that, even after he left Salzburg, he maintained an interest in Haydn's latest works. Indeed, what had been previously numbered as Mozart's 37<sup>th</sup> Symphony is in fact Haydn's work, with a newly composed introduction and a few changes. Like most of Haydn's early symphonies, this has four movements, including a minuet and trio. This is a good example of the early symphonies as functional music for court entertainment. Note the regularity of phrasing, the contrast that provides just enough interest, and the general avoidance of dwelling too long on anything dark in character.

### **Mozart's Great Contemporary**

Franz Joseph Haydn (1732–1809)  
Symphony No. 103 in E-flat Major ("Drumroll") (1795)

Haydn was the most influential and important composer of symphonies in the second half of the eighteenth century. Due to their different employment circumstances, the symphony played a far greater role in Haydn's output than Mozart's. Haydn was hugely prolific, producing 106 symphonies in total: the customary count of 104, plus two early works. He played a significant role in the standardisation of this genre, and in taking the symphony out of the aristocratic salon and into the concert hall.

In the 1790s, Haydn went on two successful tours of London where he was lauded as "the greatest composer of the world." The symphony was the centrepiece of his London concerts. He wrote twelve in all for the English capital, with the "Drumroll" being his penultimate work in this genre. Like Mozart's late symphonies, this is a piece on a grand scale. Its nickname comes from the slow introduction to the first movement. The introduction is noteworthy in the way in which it foreshadows thematic material from the movement proper, and for its unexpected reappearance at the end in the coda.

## **Analysis**

### **First Movement**

Like the first movement of many symphonies, the opening *Allegro Vivace* of Mozart's Symphony no. 41 is in sonata form. However the term "sonata form" itself can be rather problematic, implying that there is a set of rules defining a rigid formal structure that composers must follow. This is far from reality, with "sonata form" being the organic outgrowth of a large-scale musical process dependent on a simple but powerful tonal strategy (sometimes referred to as the "sonata principle"): 1. state material in the tonic; 2. state additional material in a contrasting key; 3. restate all of the material in the tonic. While theorists have - in retrospect - defined what constitutes a "typical" sonata form (and this movement will be discussed against that standard), it is important to remember that "sonata form" was in fact an organic, evolving set of compositional procedures, not an inflexible set of formal rules.

With that being said, this movement displays some noteworthy elements. It features clearly articulated divisions, consistently delineated by the use of rests and dramatic pauses. The themes are highly contrasting, from the grand fanfare of the opening, to the lyrical second theme, to the popular style closing theme drawn directly from Mozart's own aria *Un bacio di mano*, K. 541. Finally, the development features a false recapitulation in the subdominant.

## Exposition: mm. 1-120 (C major -> G major)

### First Theme Group: mm. 1-23

#### Measures 1-8

The symphony opens dramatically in C major with a *forte tutti* statement of **P1** at the unison/octave, reminiscent of an opera overture (compare with Mozart's own overtures to *Idomeneo* and *La Clemenza di Tito*)<sup>1</sup>. The four bar P1 theme is divided into clear antecedent/consequent halves, with the bold *f* statement of mm. 1-2 contrasted by the lyrical, *piano* counter statement of sighing appoggiaturas in the first violins, accompanied only by lower strings. Because these two fragments will come back separately over the course of the movement, for ease of discussion we'll label them P1a (mm. 1-2) and P1b (mm. 3-4) (**Fig 1**). Harmonically, Mozart has simply taken the listener from I-V, and a repetition of P1 on the dominant at m. 5 returns us back to I (mm. 5-8).

Fig 1: P1 theme, first violins, mm. 1-4



#### Measures 9-23

Full orchestral forces return at m. 9, with winds and timpani homophonically and homorhythmically punctuating a strong march-like rhythm reminiscent of a military fanfare, while the second violins and violas repeat downward gestures derived as an inversion of the triplet figure from P1a. A tonic pedal in the bass grounds us in C major, leading to an imperfect cadence on V, complete with fermata, at m. 23.

### Transition: mm. 24-55

The transition is perhaps easiest to think of as a varied and expanded re-statement of mm. 1-23. Instead of P1 returning to the tonic as it did in mm. 1-8, Mozart remains on the dominant, with the subsequent "fanfare" confirming G major as the home key instead of C.

<sup>1</sup> Elaine Sisman, *Mozart: The 'Jupiter' Symphony* (Cambridge, Cambridge University Press, 1993) 47.

Mozart begins varying immediately, removing the contrast of P1a and P1b. Unlike the full tutti texture and *forte* dynamic of the opening, at m. 24 P1 is a delicate *piano* stated only in the first and second violins, and accompanied solely by arpeggiating horns and a new countermelody in the flutes and oboes (**P1c**) (**Fig 2**). The following statement in the dominant continues this new pattern, but isn't allowed to reach its conclusion - the P1b motive is expanded (mm. 30-36), moving through a sequential progression of chromatic chords which destabilise our sense of tonic. This chromatic expansion leads back to a re-statement of P1 at m. 37 in the dominant with the original *forte* dynamic and full texture of m. 5, complete with new countermelody P1c.

**Fig 2:** P1c countermelody, flutes, mm. 24-27



At m. 39 P1b is extended again, but the *forte* dynamic continues, and with the addition of a G pedal. In spite of this, we don't yet feel firmly in the key of G major, as Mozart's use of chromaticism makes this passage seem unstable. That instability is resolved with the arrival of the "fanfare" (complete with inverted P1a figure) in G major at m. 49, which now alternates a second inversion G major triad and root position D major triad above a D pedal (a standard cadential procedure), culminating in a strong imperfect cadence in G major and dramatic pause at m. 55, preparing for the entrance of the second theme group.

As is often the case, drawing a clear line between the end of the first theme group and start of the transition can be difficult. While this analysis begins the transition in m. 24, one could also make an equally compelling argument for m. 28 where Mozart properly begins the journey into new harmonic territory.

## Second Theme Group: mm. 56-100

### Measures 56-80

The lyrical second theme **S1** is presented in the first violins, accompanied only by Alberti-bass style arpeggiation in the second violins (**Fig 3**). Now firmly in the dominant and with *piano* dynamic and sparse accompaniment, the second theme contrasts starkly with the first (as was common practice). Note the quasi-imitation of the first three notes of S1 in the basses (mm. 58-59) and bassoons (mm. 62-63).

**Fig 3:** S1 theme, first violins, mm. 56-61



Mozart's second themes often have a three part a-a'-b structure<sup>2</sup>, which can be seen here: **a** from mm. 56-61, **a'** from mm. 62-71 (**a** + four bar extension), and a repeated four bar theme **b** (mm. 72-79). Note that S1b is connected with and accompanied by a fragment of P1b (see violas and cellos/basses in mm. 71-72 and 75-76).

<sup>2</sup> Sisman, *Mozart: The 'Jupiter' Symphony*, 49.

Instead of leading to a closing theme as one might expect, motive S1b leaves the listener hanging on a G dominant seventh chord, and is followed by a grand pause in m. 80, a most unusual place for such a dramatic moment.

### Measures 81-101

Mozart then surprises the listener with a jolting, *forte tutti* on the unexpected harmony of C minor at m. 81 (a chord of mode mixture borrowed from the parallel minor, G minor), which quickly returns to C major (m. 83) before concluding with a cadential progression in G major (mm. 81-88). While this eight bar passage doesn't quite qualify as a theme in the traditional sense, its prominence and impact (due to the grand pause, unexpected shift to minor, sudden texture/dynamic/registeral change), as well as its return in the recapitulation, earn it the title **S2**.

The long anticipated closing section is delayed even further as Mozart continues the *tutti* texture with a new theme **S3 (Fig 4)**, based upon a diminution of the P1b motive. It is first presented in the violins, cellos and bassoons (m. 89), followed by the winds and lower strings (m. 94), and ending on an imperfect cadence as the first violins arpeggiate a D dominant seventh chord. This is followed by yet another dramatic group pause in m. 100, finally signalling the arrival of the closing section.

Fig 4: S3 theme, violins, mm. 89-91



### Closing Section: mm. 101-120

#### Measures 101-110

The closing section ushers in another unexpected change in style, texture and dynamic, with the entry of a lyrical comic opera-style closing theme **C1 (Fig 5)** in the violins (Fig 5). Not just in the style of a comic opera aria, this theme is actually drawn from Mozart's own aria *Un bacio di mano* K. 541, and followed by a repetitious tail (mm. 107-108) that harkens back to the "b" motive of P1.

Fig 5: C1 theme + tail, violins, mm. 101-108



#### Measures 111-120

A cadential *forte tutti* at m. 111, followed by the fanfare motive of P1 (now obviously in the dominant), brings the exposition to a close in the grand boisterous style it began.

## **Development: mm. 121-188**

As expected, the development takes themes from the exposition (specifically P1's various motives and the closing theme C1) and fragments, combines and varies them while exploring numerous key areas facilitated by the use of sequences. It is noteworthy for its use of a false re-transition and false recapitulation, which will be discussed below.

### **Measures 121-153**

The development immediately begins with the closing theme. It is presented first in Eb major (mm. 123) before Mozart turns his attention to the second bar of the tail (originally from m. 108), treating it sequentially and exploring the minor keys of F, G, D and A in mm. 133-153. Note the persistent imitation between violins and violas/cellos/basses from m. 133, in stretto from m. 139.

### **Measures 153-160 - false re-transition**

At m. 153, it appears that Mozart has begun a re-transition on E major (V of A minor). We have a recurrence of the pitch E, a thinning out of texture, and stepwise descent in the bass (a common feature of the re-transitions of both Mozart and Haydn). This leads to a statement of P1 in the unexpected key of F major (subdominant of C major), which will prove to be a false recapitulation.

It is worth examining how Mozart achieved this modulation - typically a re-transition will feature a dominant pedal, preparing for the return of the tonic. E major and F major of course do not share this relationship, being distantly related keys. Through chromatic voice leading, Mozart transforms E major into an E dominant seventh (m. 158), then a fully diminished 7th (m. 159), and finally C dominant 7th (m. 160), the dominant of F major. Note that the recurring D#'s in these bars are simply melodic embellishment (chromatic incomplete neighbour tones - a type of non-chord tone), and are not part of the harmony.

### **Measures 161-170 - false recapitulation**

The P1 theme is presented in F major (subdominant of C major) in the strings, with the countermelody P1c in the bassoons. Beginning the recapitulation in the subdominant (and moving to the tonic for the second theme) is not an uncommon compositional strategy, as it allows for the same harmonic motion of descending 4th/ascending 5th as in the exposition (ie. C->G in exposition, F->C in recapitulation).

But there are some signs that this is not a proper recapitulation. Instead of the grand forte opening we would expect, this is instead the *piano* version complete with counter melody (like the transition from m. 24), presented not in the flutes/oboes, but with the drastically different timbre and register of the bassoons. Any remaining doubt is swiftly removed as the P1 theme is treated sequentially in C major, D major, and E major (mm. 165-170), and the development continues with a loud and aggressive sequence of P1 fragments at m. 171.

This is known as a “**false recapitulation**”: a prepared return of the main theme which appears to be the beginning of the recapitulation, but effectively serves as an “interlude” in the development. It is most often in the tonic key, but non-tonic keys (such as the subdominant as in this example) are also possible. One could argue

that in this instance the recapitulatory material is so brief as to not qualify as a true false recapitulation, but for the purposes of this analysis we will label it as such.

### **Measures 171-181**

This extended sequence features the triplet motive from P1a and the inverted descending demisemiquaver motive from the fanfare (see m. 9) over a descending chromatic bass line beginning in A minor (the key originally set up by the false re-transition). In this context, one could view the false recapitulation in F major as being something of an “interrupted cadence” (E major V in false re-transition → FMVI in false recapitulation) before arriving at the actual destination of A minor in m. 171.

The sequence proceeds through the circle of fifths (B-E-A-D-G-C) before landing on a German augmented 6th chord in m. 178, resolving to a G major chord in m. 179, and setting up the proper re-transition.

### **Measures 181-189**

We now have the real re-transition - using similar texture and figuration as the false re-transition - but on the dominant G major as expected (compare with mm. 153-160).

## **Recapitulation: mm. 189-313 (C major -> C major)**

### **First Theme Group: mm. 189-211**

Now with the original key, dynamic and texture, the recapitulation begins in earnest. It unfolds as in the exposition, ending with a dramatic cadence on V (m. 211).

### **“Transition”: mm. 212-243**

Because both first and second theme groups in the recapitulation are in the tonic key, transitions need to create a sense of movement but ultimately go nowhere, ending back in the home key where they began. Mozart achieves this by suddenly modulating to the parallel minor (C minor) for the P1 theme and countermelody (m. 212). The P1b theme is expanded as in the expo, but is now treated sequentially in a descending sequence that leads to a German augmented 6th chord, preparing for the *forte* statement of P1 in G major (m. 225). This and the following fanfare unfold as in the exposition (compare mm. 225-243 with mm. 37-55), but this time instead of a D pedal in the fanfare to set up a move the dominant, it now features a G pedal and ends with an imperfect cadence on G major, preparing for the statement of S1 in the tonic C major.

### **Second Theme Group: mm. 244-288**

The second theme group unfolds as in the exposition, but now remains in the tonic C major as expected. The key relationships remain the same - the jolting C minor tutti of the exposition is now in F minor (C minor was iv of G major; F minor is iv of C major), which quickly returns to F major, and leads to S3 (m. 277). The second statement of S3 is slightly varied (compare mm. 282-288 with mm. 94-100), but ends as expected with an arpeggiated G dominant seventh chord, ushering in the Closing Section in C major.

### Closing Section: mm. 289-313

The closing theme is presented in C major, and proceeds as the exposition save for a five bar extension of the final chord, adding some additional weight and finality to the closing perfect cadence.

### Third Movement - Menuetto

One of the few dance movements to survive into the classical period, the minuet was a standard movement in symphonies from this time, and was almost always a binary form minuet followed by a binary form trio (at which point the minuet would be repeated to create an ABA ternary form). Because of its ubiquitousness and predictable metric and rhythmic features, the minuet became a vehicle for originality, playing (often humorously) with the audience's expectations.

Such subversion of expectation can be seen in this movement, where Mozart retains the standard formal structure (both menuetto and trio are binary forms) but plays with other conventions which will be discussed below.

### Menuetto: Allegretto

#### A section: mm. 1-16

##### Measures 1-8

The menuetto begins in a rather unusual way, with a *piano* dynamic (Mozart's minuets typically being with a strong *forte*) and rather ambiguous sense of meter. The texture is a mere two voices, with the melody in the first violins, and accompaniment in the seconds. The melody itself is initially ambiguous with the arrival of the tonic delayed until m. 3, where for the first time we have a strong downbeat and the tonic pitch C confirmed in the lower strings, brass and timpani. A sighing appoggiatura closes the opening phrase with an imperfect cadence at m. 4.

Harmonically, this four bar **a** theme (**Fig 6**) simply moves from I-V, and is then repeated a step higher completing the motion V-I, ending with an appoggiatura and perfect cadence at m. 8. These two four-bar phrases work together in an antecedent-consequent relationship to create a single eight-bar unit known as a **musical period**. The balance and symmetry of period structure made it a favourite device of classical era composers.

**Fig 6:** a theme, first violins, mm. 1-4



Due to the textural accents on the downbeats of m. 3 and m. 7, Mozart creates the sense of a strong structural beat halfway through each four bar unit. Combined with the metric and harmonic ambiguity of the opening, one may view this as Mozart playing with the listener's expectations and contravening the conventions of the dance.



### Measures 9-16

A new **b** theme (grouped 2+2+4, and clearly derived from theme **a**) is introduced in the violins, contrasting with *forte* dynamic and full orchestral texture. Basses and cellos adopt a more active accompanimental role, notable as one of the few occasions in which Mozart writes separate parts for the cellos and basses in a symphonic minuet. From m. 9 Mozart begins alternating G major and its dominant D7, thus effecting a modulation to the dominant and ending the A section with a strong perfect cadence in G major.

### B section: mm. 17-59

#### Measures 17-27

An ascending chromatic sequence based upon the first four pitches of the **a** theme (and grounded by a G pedal) gives way to a forte “fanfare” at mm. 24-27, with a motive derived from the end of the **b** theme (see mm. 13-14) presented in imitation between the strings and winds/brass. This passage from mm. 17-27 is called a **digression** in a binary form, which effectively functions as a transition back to the tonic C major. It ends on an imperfect cadence on G in mm. 27-28, which is elided with the return of the **a** theme back in C major.

#### Measures 28-43

The **a** theme returns in the home key of C major, but the altered 2nd violin line and elision with the fanfare figure makes the first two bars feel as though they’re still on the dominant and part of the digression, delaying any sense of resolution to m. 30. In addition to this sense of elision, the return of the **a** theme is not what we expect - the final 2 bars are modified to lead up to the pitch level of the next statement (compare mm. 30-31 with mm. 3-4), allowing Mozart to repeat the **a** theme sequentially at higher and higher pitch levels. This build in intensity is finally released with a strong authentic cadence on C major at m. 43, with the **b** theme having never been re-stated.

#### Measures 44-59

But that’s not the end - what we thought was the final cadence gives way to stretto imitation of the first two bars of the **a** theme (which quickly becomes heavily chromatic) unaccompanied in the winds from mm. 44-51. Finally the **b** theme returns with its original *forte* dynamic and full texture at m. 52, but now in the tonic (it was in the dominant in the A section) to bring the Menuetto to a strong close.

## Trio

### A Section: mm. 60-67

Like the opening of the Menuetto, the brief A section of the Trio is also rather unusual, effectively beginning with a strong V-I perfect cadence in C major (mm. 60-61). This gesture which we would expect to close the phrase, not open it, is followed by a descent in the first violins and oboes that leads to another V-I cadence. This four bar phrase **c** (mm. 60-63) is then repeated to end the A section on a perfect cadence, eschewing a modulation to the dominant and remaining in C major.

## **B Section: mm. 68-87**

### **Measures 68-79**

As we saw in the Menuetto, the B section of the Trio is also a digression, but this time it features an E pedal above which harmonies appear to prepare for the arrival of A minor (the relative minor of C major) - from m. 68, we have E dominant seventh, A minor, d# fully diminished seventh (tonicising E), E major, g# fully diminished seventh, and A minor. But at the last moment Mozart ends this passage with a circle of fifths sequence, taking us through B dominant seventh, E major, A dominant seventh, D major, and G major (mm. 76-80), preparing for the return of the **c** theme in C major.

### **Measures 80-87**

The **c** theme is stated nearly verbatim in C major (compare with m. 60), with the addition of flutes and bassoons to thicken the texture before the final cadence.

As is convention, the Trio ends with the instruction *Menuetto da capo*, meaning that the Menuetto is to be repeated exactly, and the final bar of the Menuetto serves as the conclusion of the movement. This repeat structure results in a large ternary form (ABA).

From these two short binary forms, we can see the seed from which sonata form grew. The modulating A section became the exposition, the unstable digression grew into a development section, and the return of A section material back in the tonic became the recapitulation.

## **Suggested Further Reading**

*Mozart: A Life in Letters*. Translated and edited by Cliff Eisen. London: Penguin Books: 2006.

Laitz, Steven G. (2016). *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening* (4th ed.). New York: Oxford University Press.

Sisman, Elaine. *Mozart: The 'Jupiter' Symphony*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1993.

Solomon, Maynard. *Mozart: A Life*. New York: Harper Collins, 1995.

Zaslaw, Neal. *Mozart's Symphonies: Context, Performance Practice, Reception*. Oxford: Oxford University Press, 2001.

## **Score (Urtext Edition)**

Mozart, Wolfgang Amadeus. "Symphony No. 41." In *Neue Mozart-Ausgabe, Serie IV, Werkgruppe 11, Sinfonien, Band 9 [NAM IV/11/9]*, edited by Howard Chandler Robbins Landon. Kassel: Bärenreiter-Verlag, 1957. [http://imslp.simssa.ca/files/imglnks/usimg/4/4c/IMSLP517000-PMLP1573-mozart-41-mvt1\\_cropped\\_\(etc\).pdf](http://imslp.simssa.ca/files/imglnks/usimg/4/4c/IMSLP517000-PMLP1573-mozart-41-mvt1_cropped_(etc).pdf)