

Mozart: Symphony No. 41 in C, K. 551 'Jupiter'

- Composed in 1788 in Vienna
- It is not known if the symphony was performed in Mozart's lifetime - it was not published until after his death
- I. Allegro vivace (sonata form)
- II. Andante cantabile (sonata form, F major)
- III. Menuetto. Allegretto (minuet and trio)
- IV. Molto allegro (sonata form with fugal sections)
- Instrumentation: flute, two oboes, two bassoons, two horns in C, two trumpets in C, timpani (C and G) and strings
- Approximate performing time 35 minutes (complete work), 9 minutes (first movement)

Mozart wrote symphonies throughout his career, with his symphonic style changing over the years. He was influenced by the music he encountered, and the size of the work and the instrumentation was usually dictated by where he was writing it for. Many of Mozart's early symphonies had three movements, but in his mature works there are usually four. The earliest symphonies had little development and over the years Mozart increased the dimensions of this section. By his last years Mozart's music had become more based on motifs and was sometimes monothematic.

Mozart's most famous symphonies are the last three, Nos. 39-41. Unlike most of his works, which were written for a clear reason - to be performed, as a **commission**, etc. - it is not obvious why he chose to write the symphonies in the summer of 1788.

This symphony is Mozart's longest and his last. The nickname 'Jupiter' does not appear until after Mozart's death. It was possibly first used by Salomon (who arranged Haydn's trips to London) to reflect the symphony's grandeur and majesty. The symphony includes music recycled from a comic opera aria composed earlier in 1788 at bars 101-110.

A LEVEL PRESCRIBED WORK 2018

Beethoven: Symphony No. 3 in E_b, Op. 55, 'Eroica', first movement

- Composed in 1803-1804 (soon after the completion of Symphony No. 2)
- Dedicated to Franz Joseph Maximilian Fürst von Lobkowitz
- First performed in a private concert in summer 1804 at Eisenberg Castle in Bohemia for Lobkowitz
- I. Allegro con brio (sonata form)
- II. Marcia funebre. Adagio assai (march and trio form, C minor)
- III. Scherzo. Allegro vivace (scherzo and trio)
- IV. Finale. Molto allegro (theme and variations)
- Instrumentation: two flutes, two oboes, two clarinets in B_b, two bassoons, three horns in E_b, F and C, two trumpets in E_b and C, timpani (E_b and E_b) and strings
- Approximate performing time 45 minutes (complete work), 15 minutes (first movement)

Beethoven is seen as the symphonic successor to Haydn and Mozart, as shown by his first two symphonies, which are similar in length to the later symphonies of Haydn and Mozart. Beethoven began to expand the symphonic form, but kept the outline structures standardised by Haydn and only slightly expanded the orchestra, sometimes adding piccolo, trombones or contrabassoon (until then only found in opera orchestras).

Context

This symphony is hailed as one of the most important works in Western music. It certainly marks a significant change in Beethoven's style and had a big impact on later Romantic composers. The composition of this symphony coincides with what is now called Beethoven's 'middle period', where he began to move away from the purely Classical style.

The symphony was published with the title 'Heroic Symphony, composed to celebrate the memory of a great man'. Heroic is the English translation of the Italian 'Eroica' and the great man is thought to be Napoleon. This is because on the title page of the manuscript score Beethoven has scrubbed out a direct reference to Napoleon. In 1804 Napoleon declared himself Emperor and Beethoven was apparently furious at this. However, there may also have been monetary considerations. Since Lobkowitz was a patron of Beethoven's and had paid to have six months' sole use of the symphony, Beethoven may have realised that he should not really dedicate it to anybody else!

The most striking difference between this symphony and those of Mozart and Haydn is that it is an emotional rollercoaster, with rapid movement between moments of great tension or drama and relaxation. Reviews of performances in 1805 refer to the symphony's great length and technical difficulty for the orchestra, describing it as 'lurid' and 'bizarre'. However, over the following years critical opinion became more positive.

Symphonic revolutions

In addition to the wide range of emotions expressed, this symphony is significantly longer than those of Mozart or Haydn. In the first movement Beethoven uses sonata form, but expands each section and writes a long development section and a coda, which is used as a kind of second development.

Beethoven was apparently concerned by the length of the piece and considered removing the repeat of the exposition, but decided the repeat would achieve musical balance.

Though the orchestra is only slightly expanded, the instruments are used differently:

- The cellos and double basses are no longer 'shackled' together, often having different music to play.
- The brass instruments are required to play much more difficult music; they are no longer tied to mostly tonic and dominant harmonies (e.g. the horn calls in the trio section following the scherzo are relatively difficult to play).
- The woodwind also has an independent role, often taking the melody while the strings accompany.
- Beethoven also writes for a full double woodwind section. The importance of the woodwind section is clear from bar 8 of the second movement: the 1st oboe has the melody, accompanied by the woodwind and horns, while the strings simply play a drum-roll effect.

Beethoven creates great moments of tension and drama in a variety of ways in the first movement. Rhythmically he leaves the audience feeling unsettled using syncopation and rhythms across the bar lines, creating metric ambiguity. This appears from bar 28: the *sf* accents every two beats directly contradict the triple metre. At the same time the

full orchestra (tutti) is used together with dissonant harmonies. For an early 19th-century audience this must have been something quite shocking!

Beethoven also creates tension in terms of tonality. This is famously first used in bar 7, with the chromatic note of C \sharp in the cello melody, creating a feeling of instability. Despite the two powerful E \flat major chords in the opening, the tonality of E \flat major is not yet firmly established and it is not until bars 14–15 that there is a perfect cadence in the tonic. This may have been Beethoven's signal that the audience were in for a rocky ride, as many different and sometimes very distant keys are visited during the course of the movement.

Structure

Beethoven uses sonata form for this first movement, though without a slow introduction, unlike his first two symphonies.

	Bar numbers	Keys
Exposition	1-153	
First subject	1-15 ¹	E \flat major
Transition	15-83 ¹	E \flat major-B \flat major
(Transition theme 1)	45 ² -57 ¹	E \flat major-B \flat major
(Transition theme 2)	65-72	G minor-B \flat major
Second subject	83-99	B \flat major and minor
Development	153-397	Wide range of keys
Development theme	284-299	E minor and A minor
Recapitulation	398-550	
First subject	398-408	E \flat major-F major
Transition theme 1	448-460 ¹	B \flat major-E \flat major
Transition theme 2	468-475	
Second subject	486-497	E \flat major
Coda	551-691	Wide range of keys

All the themes in the table above are relatively short and often they are built from varied repeats of an even smaller motif. For example, Transition theme 1 is built from a three-note rhythm in a descending shape, passed between the flute, oboe, clarinet and 1st violins to create 10 bars of music. Similarly, Transition theme 2 is a motif of just three notes, repeated at successively lower pitches, until it leaps up high to start again.

The second subject is chorale-like, more a harmonic progression than a melody, with repeated chords. Again, Beethoven creates 16 bars from a four-bar idea. It is significant that this melody is not used in the development, only in the recapitulation.

Perhaps because the second subject is not developed, Beethoven introduces a new theme in the development, heard in the 1st oboe from bar 284. The cello and 2nd violin play a unison counterpoint to this melody, including the chromatic descent in bars 285³-286 which is later used without the original melody (e.g. bars 326-327 in the 1st clarinet and 1st bassoon).

Between the clear statements of themes listed in the table above, even in the Exposition and Recapitulation sections Beethoven extends the themes by sequence, in different keys and with different orchestration.

The new sections start later than the audience might expect because of the significantly greater length of this movement compared with its predecessors. Beethoven exploits this expectation. By bar 45 in a Mozart or Haydn symphony we would probably expect to be just about at the end of the transition section, to have reached the new key (dominant or relative major) and to be about to start the second subject. However, in this larger-scale symphony we are still in the transition and instead hear a new theme (Transition theme 1), but in the tonic of E_b major. Similarly, in the long development section the key of E_b major is achieved by bar 316, making it sound like the recapitulation is relatively close, but instead Beethoven twists into E_b minor and has to bring the key back round to E_b major again before the recapitulation can really start.

Harmony and tonality

Some mention has already been made of the far-reaching modulations Beethoven undertakes in this movement, far exceeding what contemporary audiences would have expected. Although the basic outline would be recognisable to Mozart or Haydn (tonic to dominant in the exposition, a variety of keys in the development and a return to the tonic for the recapitulation) Beethoven explores many side-streets in terms of keys.

Tritone



That the music might be adventurous in harmony and tonality is signalled right from the chromatic C[#] in bar 7. The note G played above it in the violins and violas creates a **tritone** (diminished 5th), the most **dissonant** interval in music. That the 1st violins are uncomfortable is reflected in their syncopated rhythm. By rising up a semitone again to reach D, the cellos help to form a 2nd inversion G minor chord in bar 9, followed by a dominant 7th in B_b in 1st inversion in bar 10, and the harmony becomes more diatonic again for a few bars.

However, the dissonance soon reappears. There are diminished 7th chords in bars 25 and 26 over a dominant pedal (B_b) in the bass, resolving to the dominant chord in bar 27. A similar chromatic chord over a pedal is found in bar 147, at the end of the exposition. Here it is a **dominant minor 9th** (F, A, C, E_b, G_b) over a tonic pedal (B_b, as the music has now modulated to the dominant).

Beethoven indicates that the development section will be far-ranging in key by settling quickly on the dominant of C major at the start of the development (bar 160) and reaching

Dominant minor 9th (over B \flat)



C major by bar 170. This is relatively far from E \flat major. However, C major quickly becomes C minor by bar 178, with the first subject motif of five notes heard in the minor key, an unsettling change of character. By sliding up a semitone each time, Beethoven reaches C \sharp minor followed by D minor.

Beethoven changes mode a great deal in this movement – from the major to the minor version of a key and vice versa. The dominant minor, B \flat minor, is heard at bar 215, followed by a **French augmented 6th chord** in bar 219 (the notes F \flat , A \flat , B \flat and D) heading towards the key of A \flat major.

The climax of the development section is heard in the bars shortly before bar 280. These are preceded by strident, dissonant chords in B minor, a key very distant from the tonic. In bars 276–299 a very dissonant chord is scored for full orchestra at a forte dynamic, with the minor 2nd heard in the high flute parts. With the music in the key of E minor at this point, the chord is a 1st inversion 7th chord built on the flattened 2nd (i.e. F, A, C, E, with the E and F at the top of the texture). In bar 280 the harmony changes to a dominant minor 9th chord (B, D \sharp , F \sharp , A, C) and then a dominant 7th in bar 283, before the music continues with the new development theme in E minor.

In the development the tonic is reached by bar 316 and the recapitulation is assumed near, but instead the music dives into E \flat minor (another example of the major and minor versions of the same key). The harmony takes the scenic route back to the tonic, including a diversion via C \flat major in bar 362 (the flattened 6th of E \flat major).

Even the end of the development is not a straightforward move from the dominant to the tonic. At bar 392 the violin **tremolos** of A \flat and B \flat suggest the dominant 7th chord in E \flat major, as would be expected at this point. The 2nd horn plays over this the first four notes of the first subject theme, clashing with the accompanying harmony. However, this seems to have the effect of waking up the orchestra, who burst in with a loud dominant 7th chord ready to start the recapitulation two bars later.

In the recapitulation Beethoven explores a different solution to the dissonant C \sharp , originally heard in bar 7. Instead of sliding up to a D, it slides down to C \flat to move the music towards F major. As usual, this is not for long; by bar 416 the key is D \flat major. However, after this the recapitulation follows the outline of the exposition fairly closely.

After brief excursions into D \flat major, C major and F minor at the beginning of the Coda, this section stays mostly focused on the tonic and dominant. There are still moments of tension, particularly with the diminished 7th chord in bar 666. Even at the end of the movement the reiteration of the tonic chord is perhaps not as emphatic as might have been expected, with just three short chords. Perhaps Beethoven is signalling that the tonic key needs to be achieved in the other movements.

Orchestral textures

Some use of instruments has been detailed above. There are large tutti sections in this movement, with the whole orchestra playing, often very loudly. Though these are often points of tension, sometimes this texture is used for a point of relaxation. For example, in bars 37–45 the whole orchestra plays for the triumphant statement of the first subject theme, after at least 12 bars of uncertainty.

Looking at the score and sketches for the work, it appears that Beethoven spent much time deciding who should play exactly what at any particular point. Melodies are often

passed between instruments: the cellos begin the first subject, but it is continued by the 1st violins. The second subject begins with the woodwind, answered by the strings.

From bar 186 Beethoven combines two themes heard earlier in the movement: the first subject theme is played by the violas, cellos and basses, while the 1st violins have the second transition theme from bar 65. Accompanying this counterpoint are wind and brass chords and 2nd violin syncopation.

Beethoven uses a **fugal** texture from bar 236, to indicate that a struggle is to begin again. The cellos accompany the first statement of the fugal melody in the violas, which is then heard in the 2nd violins, 1st violins and finally the cellos and basses. After this the polyphonic texture turns towards homophony with the chords from bar 248.

Markings in the score

There are many more markings in this score than in the symphonies of Mozart or Haydn. Beethoven carefully indicates the articulation (staccato and slurs) and the required dynamics (including *sf*, *fp* and *sfp*). The music changes dynamic quickly at some points and in some bars almost every note has a different marking (e.g. woodwind bars 83-86).

There are two significant markings near the start of the recapitulation. In bar 487 the 1st violins and violas have the only trills in the movement (other than the rolls on the timpani) and in bars 408 and 416 the first subject themes in the 1st horn and flute respectively are marked *dolce* (sweetly).

Questions relating to Beethoven's 'Eroica' may be found in Exercises 16 and 17 on page <xxx>.

Adoption of expanded form

With the exception of Beethoven's Symphony No. 8, the rest of his symphonies used the expanded form of 'Eroica'.

Symphony No. 6, the 'Pastoral', has five movements, due to the programmatic content (the movements describe different countryside scenes). Beethoven's Symphony No. 9, the 'Choral', went further with the expansion of the form, with a chorus and soloists in the final movement – the symphony lasts approximately 65 minutes.