

CLASSICAL AND ROMANTIC MUSIC: MOZART AND BEETHOVEN

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Please Silence Cell Phones

Classical Music

- ▣ 1750-1825
- ▣ Calm, light, balanced, simplified,
- ▣ Joseph Haydn and Wolfgang Amadeus Mozart
- ▣ Short symmetrical phrases
- ▣ Seeking structural symmetry
- ▣ Piano replaces harpsichord and violin the viol
- ▣ Public performances for middle class
- ▣ Symphony orchestra ideal

Sonata Form

- ▣ Consists of three movements
- ▣ Dictates structure of a single movement
- ▣ Exposition
 - Presents the themes
- ▣ Development
 - Enlarges on themes
 - Varies rhythm or harmony
- ▣ Recapitulation
 - Restates theme
 - Resolves dramatic tension

Wolfgang Amadeus Mozart (1756-1791)

- ▣ Pupil of Haydn
- ▣ Austria
- ▣ Child prodigy
- ▣ Fused Italian and German schools of Music
- ▣ Diverse musical composition
- ▣ Operas
- ▣ Requiem



Opera

- ▣ 16th century Florence
- ▣ Opera; Work in Music; drama with music
- ▣ Emphasis on solo voice
- ▣ Imitate role of music in Greek drama
- ▣ Gregorian Chant – amplification and ornamentation of liturgical Drama
- ▣ Monteverdi's *L'Orfeo*, 1607
- ▣ Lully in France; Purcell in England; Scarlatti in Italy; Handel in Germany and England

Plot of Don Giovanni, 1787

- ▣ DG is a noble libertine; Leporello, his servant
- ▣ Donna Ana and the Commendatore
- ▣ Donna Elvira
- ▣ Peasant wedding: Zerlina and Masetto
- ▣ Exchange of Costumes: Seduction of Donna Elvira by Leporello
- ▣ Invitation of statue of Commendatore to dinner
- ▣ Dinner: Confrontation and DG is taken to Hell

Themes in Don G.

- ▣ Class Conflict
- ▣ Morality and Libertinage
- ▣ Comic relief of low class Leporello
- ▣ Power and seductiveness of Don Giovanni;
DG as a Hero or Anti-Hero
- ▣ Moral Judgement represented by
Commendatore
- ▣ Epic and entertaining and tragic all at once!

Comic and Tragic

- ▣ Low Class Characters are Comic by definition: Leporello; Zerlina and Masetto;
- ▣ Donna Elvira, though Noble, is so obsessed with DG that she appears more comic than tragic.
- ▣ Her “deceptive” seduction by Leporello is hilariously funny because of Class mixing.
- ▣ Donna Anna and Don Ottavio are Noble and Tragic; they are avenging her father, a tragic theme.
- ▣ Don Giovanni walks easily in both worlds.
- ▣ Musically, the Comic seduces the Tragic; Until the end

Morality

- ▣ The Libertine will be punished by Society and the Divine
- ▣ Both low class and high class characters condemn him.
- ▣ Yet, his music is so seductive that it can win them to his melody.
- ▣ Leporello claims to condemn him yet takes pride in his Master's conquests and enjoys being him in disguise
- ▣ Society condemn his morality after the Commendatore drags him to Hell.

DG's Seduction of Zerlina

- ▣ Zerlina and Massetto sing separately, ending in harmony – representing the unity of their love
- ▣ DG pretends to be the noble protector
- ▣ The power of his personality, represented by his melody, takes over this scene
- ▣ Morally, what could be more base than to corrupt a country (Pure) wedding?
- ▣ Zerlina will be singing in harmony with DG, a sign of his success

Massetto's "Ho Capito, Signor si,"

- ▣ Hear the anger and indignation
- ▣ The rhythm picks up pace as his anger grows
- ▣ Repetition of melody reinforces his resentment of what is happening
- ▣ Punning play upon Cavaliere, nobleman and horseman, and sexual pun

Lyrics to “Ho Capito, Signor Si”

- ▣ Oh of course, Sir, I perceive, I perceive,
At your wish I'm deaf and dumb,
I will humbly take my leave,
Ne'er to common sense succumb.
No, no, no, nevermore.
You're a gentleman, I know,
That to doubt were wrong indeed,
Vulgar loves you can't allow, gentle wishes to
impede.

Duet between DG and Zerlina

- ▣ A, B, A, C structure of duet
- ▣ They start out with different melodies
- ▣ By end of duet they are singing in harmony
- ▣ Zerlina has adapted to DG's music; she has been won over
- ▣ “With thee, with thee, my treasure,
This life is nought but pleasure,
My heart is fondly thine.”
- ▣ Mozart's ability to portray character and drama through Music

Dinner and Conclusion

- ▣ DG does not die like a coward; his musical voice is not lost in that of the Commendatore
- ▣ He does not repent; this makes him blamable but it also makes him heroic
- ▣ Stony Commendatore is unrelenting like Death
- ▣ But is DG's unwillingness to repent a sign of his reciprocal stoniness? Hard hearted?
- ▣ Is this an Enlightened spoof on supernatural belief? Or a moral warning against extreme Individualism?

Summary

- ▣ Mozart's music reflects Classical style
 - Light
 - Short melodies
 - Harmonies
 - Symmetrical
- ▣ Don Giovanni walks line between Comic and Tragic
- ▣ While Classical in style, Don Giovanni is Baroque in content.
- ▣ Duality of Libertinage and Morality