

GOETHE, MOZART AND GERMAN ROMANTIC

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Please Silence Cell Phones

Sturm und Drang, Storm and Stress(1770 to 1785)

- ▣ Johann Gottfried Herder (1744–1803): Poetry requires Genius and can not be taught; Shakespeare and folk literature promoted as expressions of natural genius
- ▣ Name comes from F. M. von Klinger, *Wirrwarr; oder, Sturm und Drang* (1776)
- ▣ Political reaction against entrenched power of German nobility; literary reaction against neoclassical constraints on creativity
- ▣ Passion and emotion replaced the self-constraint of neo-classicism
- ▣ Youthful energy striving for Freedom and self-fulfillment

Qualities of Romantic Poetry

- ▣ Emotion
- ▣ Nature Idealized as source of Good
- ▣ Freedom
- ▣ Heroism: Celebrates the Great Individual
- ▣ Rebellion
- ▣ Sense and sensuality (vs intellectualism of Neo-Classical and Baroque)
- ▣ Sublime: longing for infinite or transcendence beyond physical world

Prometheus as Romantic Hero

- ▣ http://www.everypoet.com/archive/poetry/Goethe/goethe_prometheus.htm
- ▣ Prometheus as a Romantic symbol of the Human: passionate, suffering, life affirming,
“A race resembling me,
To suffer, to weep,
To enjoy, to be glad, “
- ▣ Prometheus as a symbol of Freedom and rebellion against authority

“Gotz von Berlichen”

- ▣ Shakespeare’s Influence
- ▣ Based on National History
- ▣ German knight from era of Luther
- ▣ Gotz is a symbol of Romantic Freedom; Symbol of Wolf;
- ▣ Iron Hand symbolizes his resolve and determination
- ▣ Honest; Courageous; Honorable; Trustworthy; A man of feeling AND action

Faust as Romantic Hero

- ▣ Longing for Transcendence: through knowledge, happiness or love
- ▣ Passion – the relentless pursuit of what the hero desires
- ▣ Emotion: Pain and suffering as he loses his beloved Gretchen
- ▣ Redemption: He realizes that happiness is achieved by accepting one's limits, not striving to exceed – this is Classical more than Romantic and reflects “mature” Goethe

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

Wolfgang Amadeus Mozart (1756-1791)

- ▣ Pupil of Haydn
- ▣ Austria
- ▣ Child prodigy
- ▣ Diverse musical composition
- ▣ Piano sonatas
- ▣ Symphonies
- ▣ Operas
- ▣ Requiem



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

DG's Seduction of Zerlina

- ▣ Classical Structure: Zerlina and Massetto sing separately, ending in harmony – representing the unity of their love
- ▣ The power of his personality, represented by his melody, takes over this scene
- ▣ Don G as a Romantic Hero – the force of his will is seductive
- ▣ <https://www.youtube.com/watch?v=s1dgsj1Ws7I>

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 with Commendatore: Romantic Power and Heroic Will

- ▣ 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
- ▣ Contrasting melodies but they do NOT unite. Listen for rising volume, tempo increases, use of percussion and brass to add force:

Romantic Passion

- ▣ <https://www.youtube.com/watch?v=PH4gJWCV-8U>

Summary

- ▣ Mozart's music reflects Classical style
 - Light
 - Short melodies
 - Harmonies
 - Symmetrical
- ▣ Don Giovanni both Classical and Romantic:
Romantic hero and musical complexity and power in closing
- ▣ Goethe: Romantic heroes in Prometheus and Faust