

Symphony No. 6 in E Major, Wq. 182/6

C. P. E. Bach (1714 – 1788)

"He (C. P. E. Bach) is the father, we are the children." (W. A. Mozart)

Even though Carl Emmanuel Bach's musical contributions never received the same recognition his famous father did, he was very much revered by composers such as Mozart and Haydn. In fact, many music scholars believed that Mendelssohn's early string symphonies were modelled after C.P.E. Bach's. He was a prolific composer who wrote more than 300 compositions mostly for keyboard instruments, numerous choral works and a few symphonies. One of his most influential writings has to be his **"*Essay on the True Art of Playing Keyboard Instruments*"**, a valuable resource that was used by many music students of the time. The first part of the book deals with fingering, ornaments, and performance; and the second part focuses on the art of accompanying.

Carl Emmanuel Bach was the son of Maria Barbara Bach, J. S. Bach's first wife and was born in Weimar on March 8, 1714. He entered university with the intent to study law but he chose music as his career instead. C.P.E. Bach's many employments included his position as a harpsichordist for Frederick, Crown Prince of Prussia, for a number of years. In 1768, he took over the job of his godfather, Georg Philipp Telemann, as Capellmeister in Hamburg until his death in 1788.

C.P.E. Bach's Symphony No. 6 in E Major was written for string orchestra in 1773, commissioned by Baron Gottfried van Swieten. All his symphonies were written in Italian style, i.e. they all have three movements (fast-slow-fast). Although these symphonies are relative short in duration and not very challenging technically, they set the standard for the symphonies of Haydn and Mozart of the Classical period.

Piano Concerto No. 26 in D Major, "Coronation" W.A. Mozart (1756 – 1791)

"posterity will not see such a talent again in 100 years." (Joseph Haydn)

Wolfgang Amadeus Mozart was born on January 27th., 1756 in Salzburg, Austria to Leopold and Anna Marie Mozart. At the time of Mozart's birth, Leopold was employed by the Archbishop of Salzburg as the vice-Kapellmeister of his orchestra. When Leopold realized that his son was a child prodigy, he decided to showcase Mozart's talents all over Europe. However, this did not help him in securing a decent employment in the Viennese court later on in his life. In fact, at the time of his death, he was so deep in debt that he had to borrow money from his close friends to pay his bills. Mozart died on December 5, 1791; the cause of his death is unknown. During his lifetime, Mozart wrote over 600 compositions including 27 piano concerti, 5 violin concerti, numerous operas such as *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*, 41 symphonies, several sonatas for piano and violin, and his final work, *The Requiem*.

Mozart completed his piano concerto no. 26 on February 24, 1788 and the premiere took place in Dresden in 1789. It is scored for flute, 2 oboes, 2 bassoons, 2 French horns, 2 trumpets, timpani and strings. The nickname **"Coronation"** was given to the piece after the performance at the coronation of Leopold II as Holy Roman Emperor in 1790. This concerto is very different than Mozart's other concerti because Mozart was the pianist who first performed this work, music in the left hand was left out. The reason could be because of Mozart's love of improvising during the performance. In one edition, Johann Andre, a publisher, was believed to be the

person who penned the missing part. Secondly, the first movement is marked Allegro by Mozart himself but he did not indicate the tempi for the second and third movements and therefore, they are editor's choice. Last of all, Mozart's original cadenza also did not survive.

The main themes of the first movement were presented in the opening orchestral tutti. While writing this concerto, Mozart also added parts for trumpets and timpani, which give the music a much richer texture. A very simple theme played by the solo piano opens the second movement which is in binary form (ABA). The finale is a rondo (ABACADA), a musical form that is characterized by having a recurring main theme with different episodes in between.

Symphony No. 88 in G Major

Franz Joseph Haydn (1732 – 1809)

"I want my Ninth Symphony to be like this!" (Johannes Brahms)

Franz Joseph Haydn was born in Rohrau, Austria, a village near the border of Hungary. His father Mathias Haydn was a wheelwright and his mother, the former Maria Koller, had previously worked as a cook in the palace of Count Harrach, the presiding aristocrat of Rohrau. Although neither parent was a musician, Mathias was extremely interested in folk musician/music and had taught himself to play the harp. During his adult life, Haydn spent much of his career as a court musician for the wealthy Hungarian Esterházy family on their remote estate. Haydn passed away on May 31, 1809 and on June 15, 1809, a memorial service was held in the Schottenkirche, a Catholic church in Vienna.

Since Haydn was born toward the end of the Baroque period, his musical style clearly demonstrates the influences of the music of C.P.E. Bach. He was also considered as the "**Father**" of the modern symphony.

During his lifetime, Haydn has written a total of 104 symphonies, the two famous oratorios "The Creation" and "The Seasons", Lord Nelson Mass, several string quartets, and his two famous cello concerti, plus numerous works for various solo instruments.

Symphony # 88 in G Major was completed in 1781 and was dedicated to Johann Tost, a violinist in the orchestra of Prince Esterházy, Haydn's patron. It has four movements and is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The first movement opens with a slow introduction followed by an allegro section, written in sonata form. A melodious melody played by the oboe and cellos set the mood for the second movement. This is also the first time that Haydn used the trumpets and timpani in the slow movement of his symphonies. The third is a minuet (a dance form) and what makes this movement unique was the parallel fifths written in the violas and bassoons in the trio section, an interval that is avoided by many composers of his time. The finale is in sonata-rondo form, which means it is a hybrid of two musical forms: sonata-form and rondo. The music is extremely lively with dance like rhythm.