MOZART AND THE LANGUAGE OF CONTRAST: A STUDY OF FOUR EARLY PIANO CONCERTOS

THESIS

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"All critical works are inadequate, for they are meant to be responded to and tested; authors who claim to be saying the last word usually have to eat their last words."

Don Maclennan

CONTENTS

ABBREVIATIONS

a, b2, c, d3, and so	Tischler's symbols
b.	bar
bb.	bars
K. 175	Mozart's Piano Concerto in D, K. 175
K. 238	Mozart's Piano Concerto in B flat, K. 238
K. 246	Mozart's Piano Concerto in C, K. 246
K. 271	Mozart's Piano Concerto in E flat, K. 271
m1, m2, m3	specific motives in a movement
m1i	the inversion of m1
$m1^{-}$	a fragment or part of m1
$m1^{+}$	m1 extended
p.	page
pp.	pages

INTRODUCTION

Too many music critics are in the habit of reacting to attitudes rather than responding to music. This trend is especially evident in Arthur Hutchings's view that, "Mozart lovers have done much harm to their idol by showing too much reverence for his early and less interesting works," and that, "There should be frank discrimination between great Mozart and shallow."[1] It is interesting, of course, that in contrast to Beethoven, where we distinguish between early and late works, the distinction with Mozart should be between "shallow" and "great" according to Hutchings's personal, but somewhat shaky and indistinct, scale of preference. To place the early Salzburg concertos next to the mature works of the late period and to compare them in terms of sheer compositional skill, as Hutchings does, is not just unfair; it is absurd.

Hutchings's dismissal of K. 175 as a "fresh and jolly affair"[2] proves his failure both to understand the early piano concertos before K. 271 and to appreciate the unique place they occupy in the history of the concerto. Alfred Einstein's view of K. 175 stands diametrically opposed to

[1] A Companion to Mozart Piano Concertos (London Oxford UP, 1948), p. 53.

[2] Hutchings, p. 53.

Hutchings's. Einstein believes that, "in this first attempt, Mozart has not only left Johann Christian and Philipp Emanuel far behind, but has freed himself from them entirely."[3] This statement reflects Einstein's occassional tendency to exaggerate because, as chapter 4 of this thesis shows, certain aspects of the early piano concertos reflect Mozart's debt to J.C. Bach.

H.C. Robbins Landon's view of K. 175 represents the most balanced perspective since it acknowledges the true merits of the work and considers its relationship to other concertos of the time. He says that it is "one of the earliest of Mozart's compositions in which there is real originality of thought, and K. 175, in the brilliant key of D - with trumpets and drums - is certainly the equal of any pre- or early classical concerto known to us. It is an historic moment: the first of a genre in which the composer was to reign supreme, and if K. 175 is not a great work, it contains real flashes of genius."[4] This concerto cannot really be compared to K. 175, but, as Robbins Landon suggests, its inner qualities and structural outline reflect a sometimes profound understanding of the demands and problems of the

[3]Mozart: his Character, his Work, Trans. Arthur Mendel and Nathan Broder (London: Panther, 1971), pp. 304-305.

[4]The Mozart Companion (London: Faber,1965), p. 247.

concerto. As Mozart's first essays in the form, the early piano concertos directly point to later achievements in the genre. It is important, as a result, not to underestimate their historic worth or undervalue their beauty and craftsmanship as Hutchings and many other critics do.

In his introduction to A Structural Analysis of Mozart's Piano Concertos, Hans Tischler discusses the two earlier standard works on the subject: that of Cuthbert Girdlestone and of Arthur Hutchings.[5] He says that:

> Both writers devote much attention to the historical events which surround the composition of the various concertos and succeed well in elucidating this background. When it comes to the structural analysis of the music, however, their results are unsatisfactory.[6]

It is true that Girdlestone and Hutchings, like many other writers, place biographical detail side by side with analytic commentry, sometimes even to the extent of presenting peripheral detail as in-depth analysis. Tischler's statements on Girdlestone and Hutchings are accurate, if unjustly harsh at times, yet his analyses are also inadequate since they fail to

[5]Cf. Hans Tischler, A Structural Analysis of Mozart's Piano Concertos (Assen: Koninklÿke Van Göram, 1966), Cuthbert Girdlestone, Mozart and his Piano Concertos (London: Cassell, 1948), and Arthur Hutchings, A Companion to Mozart Piano Concertos.

[6]Tischler, p. 1.

consider the constituents in context as part of a larger coherent pattern; they do not reveal how individual elements develop, combine, and cohere to form an integrated artistic totality. The preliminaries of dissection are necessary. But, for Tischler analysis consists of nothing else. His "structural analysis" involves a surgical method of identifying the formal outline, the main keys and individual melodic ideas within each movement, and, from this, extracting certain general features. It is like trying to explain how the human body works by simply listing a number of organs.

In his discussion of Girdlestone and Hutchings's work on the Mozart piano concertos, Tischler comments that:

> Both writers are correct in pointing to the flexibility of the order of the materials as one of the outstanding features which give Mozart's concerto movements their charm, freshness, and ingeniousness. This fact, however, does not imply that one has to give up an orderly analysis for mere enumeration of melodic items...."[7]

The irony is that Tischler's analyses, though orderly, are, like Girdlestone and Hutchings's, largely "enumerations of melodic items." Even his conclusions consist mainly of listing common patterns; they do not take Mozart's artistic

[7]Tischler, p. 4.

development into account. And that, in the study of the work of one of the greatest geniuses of all time, is a shortcoming indeed.

Most of Tischler's work focuses on notating melodic ideas, but, unlike the methods of functional analysis, it is not to demonstrate interrelationships. Although tonal and harmonic elements are largely neglected, the most objectionable aspect of Tischler's approach is the underlying assumption that structure is outline or form. Rather, it is more fundamental than design because it holds everything together, makes ideas meaningful in a continuous unfolding line of argument.

Tischler's system, though, does have some use, but only as a tool for identifying specific melodic ideas. I have retained his symbols designating particular material because it makes little sense to waste valuable time and energy on dissecting the music when this has already been done. The system is perhaps best left to Tischler to describe:

> In the tabular analyses below, the following symbols are employed in five co-ordinated lines:
> Line 1 - thematic ideas and other small sections: capital letters represent predominantly soloistic passages, small letters predominantly or wholly orchestral ones; where both soloist and orchestra are important, capital and small letters appear together, the one that stands first representing the more conspicuous or the starting medium. Letters plus numbers, such as A, A2, a3,a4, symbolize various different ideas of a first theme or thematic section in a movement; those of the second and third theme groups appear as B,b2,b3, etc., and c,C2, etc. In concerto forms, the letter D is consistently applied to bridge

materials, and **E** to new ideas emerging in the development section. Superscript numbers, such as a^1 or a^2, designate variants, here of the melodic material of **A**; subscript numbers, such as $B2_1$ or $b2_2$, refer to simple figural variations, here of **B2**. A subscript **p**, for example B_p, indicates a section primarily devoted to pianistic passage work, here based on or derived from **B**; and a subscript **d**, for instance $c3_d$, points to a section of developmental character, here based on **c3**.

Line 2 - tonality: capital letters stand for major keys, small letters for minor keys; large Roman numerals indicate temporary major keys based on the designated step of the prevailing key, and small Roman numerals similarly indicate such minor keys (e.g., **C IV** refers to a passage in F Major and **C iv** to one in F Minor); series of dots indicate modulatory sections.

Line 3 - the number of measures of the sections symbolized in line 1; the symbol + connects portions of a larger unit.

Lines 4 and 5 - structural sections and their length in number of measures.

The following abbreviations will be used: **br** = bridge; **cad** = cadenza; **cad pass** = cadenza passage (a term explained following the analyses, p. 133); **Dev** = developmental section; **Ep** = episode (a better term than 'couplet' for large rondos); **Exp** = exposition; **Recap** = recapitulation; **Rit** = ritornello; **Th** = theme.[8]

The appendix consists of Tischler's analyses with the notation of specific ideas, and may be used as a means of reference. In general, though, it is imperative for the thesis not to be read alone but in conjunction with the scores of the early piano concertos.

I must stress that although I have made use of Tischler's system of symbols, it does not mean that I always or even usually agree with his interpretations. Allow me to cite just one example. According to Tischler, movements in

[8]Tischler, pp. 5-6.

concerto form, with a few exceptions, "present three distinct themes or thematic groups."[9] No such pattern, in fact, exists. The grouping of thematic ideas only makes sense when they are viewed in terms of the tonal areas they articulate; as a result, thematic grouping in the exposition usually corresponds to the tonal structure, and is dualistic. Tischler's interpretation of "three distinct themes or thematic groups," similar to the view of Girdlestone, is "a figment of analytical imagination."[10] Since continuity is as important as contrast, thematic groups are only rarely distinct because, as Tischler himself admits, "parts of the first theme also appear in either or both of the other themes."[11] The many exceptions and qualifications Tischler notes in his "Flexible Use of Materials" make many of his general views on formal structure unconvincing.[12]

Though useful for identifying melodic constituents and formal outline, Tischler's system does not consider the elements really pertinent to the study of structure. Other methods, as a result, were necessary when it came to exploring thematic development and variation, tonal

[9]Tischler, p. 130.

[10]Cf. Tischler, p. 130 and Girdlestone, p. 26. The expression "a figment of analytical imagination" is not my own, but that of Graham George. See his Tonality and Musical Structure (London: Faber, 1970), p. 83.

[11]Tischler, p. 135.

[12]See Tischler, pp. 135-136.

and harmonic structure, and the relationship between piano and orchestra. This thesis attempts to remove the expressive layers and reveal the structure within by examining the larger structures (the formal outline), the ideas (the thematic and motivic process), and the forces (the tonal and harmonic process) in Mozart's music. As the unique features of the concerto as a genre should not be overlooked, the relationship between solo and orchestra has also received considerable attention. The thesis examines four early piano concertos of Mozart (K. 175, K. 238, K. 246, and K. 271) as individual entities showing common lines of development and revealing, to some extent, the concerto as a language.

Although I prefer the analytic above the descriptive approach to musical criticism, this study, unlike Tischler's, does not strive for complete objectivity, and certainly does not bow to that obsessive but presently fashionable concern to be "scientific." I do not pretend this thesis is void of feeling or reflects anything but a personal experience of the music. Strip away the feeling in and response to Mozart and there is little really worth preserving for the listener - reader. Analysis is not science; it is art. I hope this study reflects that belief.

Chapter 1

ASPECTS OF FORM

With the momentum of time and tradition, terminology deeply ingrained in analytic thought, though inappropriate, cannot be easily exchanged. Graham George has examined terms associated with sonata form.[1] He argues that the recapitulation is "more usefully described as the structural return of the first tonality, expressed usually by means of some, all or nearly all of the thematic material which had originally constituted the first and second main tonal areas, and sometimes by means which differ very considerably from that material."[2] It is difficult, if not impossible, to argue that terms such as "development" and "recapitulation" are entirely appropriate. They are not. But to replace the term "development" with "section of opposite tonal relation" and "recapitulation" with "structural return of the first tonality", as George does, is pointless. Replacing one set of terminology with another does nothing to help purify turbid analytic vocabulary; it is merely a means of steering around the problem. The semantic content of particular accepted analytic terms needs to be properly

[1] Tonality and Musical Structure (London: Faber, 1970), pp. 82-85.

[2] George, p. 85.

identified and defined, not replaced by new, especially less efficient terms. As Charles Rosen observes, "Common technical terms are often exasperating in their inappropriateness to particular cases, and none more so than 'recapitulation.'"[3] However, as he adds later, "'Recapitulation' may be a poor term, but we still need it to describe the resolution of the exposition, of which a literal repeat at the tonic is only a limiting form."[4] Rosen, unlike George, recongnises the need to continue using traditional, well known terms, and is careful not "to substitute one injudicious term for another in the hope of correcting an abuse."[5] Unwieldy and inefficient, George's terms have deserved the inevitable neglect they have received. And yes, oblivion.

Although so much analytic writing continues to be misoneistic, the conceptualization of form as a dynamic generative principle has recently begun to displace the conventional view that limits it to a few preconceived patterns. Reinhard G. Pauly makes the entirely valid point that, "The trouble with the term 'sonata form,' and with illustrative schemes and diagrams, is that they may be understood to imply a regularity of design which, in fact, did not exist in 'sonata form' movements of the

[3] The Classical Style (London: Faber, 1976), p. 75.

[4] Rosen, p. 76.

[5] Rosen, p. 76.

age of Hadyn and Mozart."[6] Rosen supports this view with the more specific statement that, "An articulate movement to the dominant (or its substitute) is all that is required of a sonata exposition: how it is done is completely free or rather, bound only by the nature and material of each individual work."[7] Rosen takes this further. As he puts it, "'sonata' is not a definite form like a minuet, a da capo aria or a French overture: it is like a fugue, a way of writing, a feeling for proportion, direction, and texture rather than a pattern."[8] It is essential to distinguish, as Rosen does, between principle and pattern, and it is a distinction that can be illuminated further. The relationship between principle and pattern is, theoretically at least, clear. The principle is the cause; the pattern, the effect. As a principle, sonata form does influence pattern because it requires, by definition, at least an exposition involving the explicit contrast between two keys and a recapitulation where this tonal dissonance is eventually resolved. Sonata form does not denote a rigid formal mould. It denotes a structural principle that does not change but underpins a formal pattern that does. The principle remains constant, but its application, the manner in which

[6] Music in the Classic Period (Engelwood Cliffs: Prentice, 1965), p. 41.

[7] Rosen, p. 69.

[8] Rosen, p. 30.

it effects movement and pattern is an entirely individual matter left to the composer's skill and discretion. In short, form is more fluid and complex than is generally supposed.

The sonata principle of tonality and the concerto principle of contrasting instrumental groups merge in concerto form. In the keyboard concertos of preclassical composers such as J.C. Bach (1735-1782), the blending of ritornello and sonata form elements gives rise to a new compound structural principle later termed concerto form.[9] Characterised by a number of distinct formal units usually set off from one another by clear, frequently emphatic cadences, it normally includes:

1. an opening tutti,[10] which always ends in the tonic, and, in the early Mozart piano concertos, never modulates;
2. an exposition, which opens with the soloist and involves the contrast between two keys, usually tonic and dominant or relative major;
3. a development, which usually modulates further

[9]J.C. Bach is singled out here because of his powerful influence upon Mozart in his formative years, particularly in the areas of the opera and the concerto. Some of Mozart's earliest attempts in the genre are simply arrangements of Christian Bach's sonatas adapted to fit the standard model of the preclassical concerto.

[10]This term has deliberately been adopted for the moment because of its neutrality in order temporarily to circumvent the contraversy surrounding the opening orchestral section which is discussed later in this chapter.

away from the tonic but is not necessarily related to the rest of the movement;

4. a recapitulation, which usually remains in the tonic throughout and where material of the exposition and opening tutti is restated, though often varied or abbreviated;[11] and
5. a coda in the tonic in the form of a closing tutti. (It became common practice to insert a cadenza between the end of the recapitulation and the beginning of the coda.)

Superimposed upon this general formal scheme is a pattern of alternating contrasts between solo and tutti passages. As in baroque ritornello form, these tutti passages repeat material like a refrain, and constitute the thematic pillars in the movement.

Once the soloist enters at the beginning of the exposition (2.), the tonal structure of concerto form resembles sonata form. In spite of this fact, attempts have been made to dissociate concerto form and sonata form. According to Denis Forman, "The truth is that to base any analytical approach to Mozart's first movements on Sonata Form is a mistake."[12] As a result, Forman

[11]The material of the first tonal area and of the solo exposition may even be omitted altogether in the recapitulation without really affecting the sonata principle. The thematic group associated with the tonic key does not necessarily need to be recapitulated since it has already appeared in the tonic, but usually is for the sake of symmetry.

[12]Mozart's Concerto Form (London: Hart-Davies,1971), p. 17.

creates his own set of terms for concerto form (as George does for sonata form): "Statement" for the opening tutti, "First Concerto" for the solo exposition, "Fantasy" or "Development" whichever is more "appropriate", and "Concerto Reprise" for the recapitulation. Forman stumbles across the cracks in his argument and then, as if having gone too far, tries to cover them up. He admits that, "the sonata principle of tonality underlies a part of the broad structure of the concerto", but quickly adds that, "the form built above this foundation is entirely different."[13] Nonetheless he uses conventional analytic vocabulary associated with sonata form such as first and second subjects because, as he puts it, "Within each section the terms used are more conventional."[14] Although Forman distances himself from sonata form, he cannot entirely free himself from its wide ranging implications.

In her article, Jane R. Stevens traces the development of analytic thought from mid-eighteenth century descriptions of the concerto through to more recent ideas expressed by twentieth century scholars.[15] Three main lines of thought emerge

[13] Forman, p. 21.

[14] Forman, p. 22.

[15] See Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form." Journal of the American Musicological Society 27 (1974): 25-60.

concerning the nature and purpose of the opening tutti:

1. The "double-exposition" theory, first explicitly articulated by Ebenezer Prout in his Applied Forms (1895), but implictly present in the writings of earlier theorists such as A.B. Marx (1795-1866).
2. A view that goes directly against the "double-exposition" theory of Prout: the opening tutti, derived from the ritornello, is not an exposition, although it is followed by one. Its first proponent was Donald Francis Tovey.
3. A view held by Hans Engel and H.C. Robbins Landon that the opening tutti constitutes the first part of a two part formal structure, the entirety of which is the exposition.

While the interpretation of Engel and Robbins Landon appears most attractive initially because it is non-partisan, it fails to address some of the major problems concerning the "double-exposition" theory, and seems to be, more than anything, a rational attempt at steering around the contraversy.

The "double-exposition" theory has been accepted by many analysts including Cuthbert Girdlestone, Willi Apel, Edwin J. Simon, Hans Tischler, and more recently Charles Rosen, but these writers do not adequately support or justify their views.[16] One criticism often levelled

[16]Cf. Cuthbert M. Girdlestone, Mozart and his Piano

against the "double-exposition" is that the two sections are more frequently than not, very different from one another. However, this does not entirely invalidate the "double-exposition" theory because, although the two sections may be very different from one another, it may still be argued that there are nevertheless two expositions. In his article, Simon demonstrates convincingly that the analogy between the "double exposition of the concerto and the repeated exposition of the sonata"[17] is historically erroneous. This is good as far as it goes, but it solves only a small part of the problem. Simon attempts rather less convincingly to answer the question of whether the opening tutti can be regarded as an exposition at all when it does not modulate (as in all the early piano concertos of Mozart) by making a distinction between a "tutti exposition" and a "sonata exposition." But is this tenable? I think not. Simon's solution inevitably encourages further confusion in an area of study already riddled with misconceptions, inaccuracies, and other symptoms of ignorance, but most objectionable is that it robs the exposition of its only

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Concertos (London: Cassell, 1948), pp. 24-25; Willi Apel, Harvard Dictionary of Music (London: Heinemann, 1970), p. 192; Edwin J. Simon, "The Double Exposition in the Classic Concerto," Journal of the American Musicological Society. 10 (1957): 111-118; Hans Tischler, A Structural Analysis of Mozart's Piano Concertos (Assen: Koninklÿke Van Gorcum, 1966), p. 4; Rosen, p. 199.

[17] Simon, 111.

reliable point of definition: the presence of two tonal levels. By emphasising the influence of the ritornello idea almost to the exclusion of the sonata principle, Simon blankets this essential weakness in his argument.

The opening tutti is not an exposition. It frequently, though not necessarily, resembles the solo exposition in the basic organisation of material into two groups, and it is here that the root of the problem lies. The organisation of thematic material does often suggest two expositions, but the underlying tonal structure does not. The "double-exposition" theory should be seen in context; it emerged at a time when analysts described sonata form largely in thematic rather that harmonic terms. This is not to deny that the opening tutti can resemble the solo exposition. It often does. But parallels between the two sections, rather than support the "double-exposition" theory, simply demonstrate the eighteenth century liking for symmetry and proportion. The opening tutti counterbalances not so much the solo exposition, but the closing tutti, a coda, also characterised by tonal stability and which, like the opening tutti, reinforces the tonic key. In Mozart's concertos, the opening and closing tuttis form a large temporal tonic frame facilitating structural unity and coherence commensurate with the fluidity of the solo-tutti relationship.

Tovey, the first scholar seriously to challenge the "double-exposition" theory, considered the opening tutti

to be merely a ritornello, a view later developed by Arthur Hutchings, Eric Blom, and Graham George.[18] Perhaps the greatest disadvantage or weakness of this school of thought is that its individual members employ various terms to describe the opening tutti. The vocabulary is splintered. Tovey speaks of "ritornello"; Hutchings, "orchestral prelude"; Eric Blom, "orchestral introduction"; and George, "orchestral statement of themes." Although "ritornello" reflects the origins of the opening orchestral section and is an improvement upon "orchestral expositions," it is satisfactory, because it functions quite differently to the conventional ritornello in the baroque concerto. "Orchestral prelude" is also unacceptable, because, as a term strongly associated with other instrumental forms of the baroque, it is essentially foreign to the concerto. Even less satisfactory, "orchestral statement of themes" is not only clumsy and longwinded, it is also a meaningless shell, and as a result has not been widely accepted. The only really acceptable term is Blom's "orchestral introduction." Neither clumsy nor easily confused with other instrumental forms, it illuminates the essential driving force and function of the opening tutti in the classical concerto: introducing the soloist.[19]

[18]Cf. Arthur Hutchings, A Companion to Mozart Piano Concertos (London: Oxford UP, 1948), pp. 4-15; Eric Blom ed., Groves Dictionary of Music and Musicians (London: Macmillan, 1954); George, pp. 128-144.

[19]As a result, I have chosen to use Blom's term in this thesis.

The opening tutti has not only challenged analysts but also composers. After Mozart, there was an increasing awareness of the difficulty of sustaining interest and harmonic tension in a long orchestral section restricted to the tonic key. Composers sought a solution. One solution was to transform the orchestral introduction into a full sonata exposition, but, as Beethoven was to find out, this created as many problems as it solved. It threatened to tilt the balance too much in favour of the orchestra by giving it excessive emotional weight and tonal contrast. Conversely, it reduced the dramatic impact of both the initial entry of the soloist and the modulation to the contrast key in the solo exposition. With the transformation of the orchestral introduction into an exposition, weight is inevitably transferred from soloist to orchestra. By delaying the modulation, Mozart reserved the dramatic power generated by the harmonic movement to another key for the soloist, and brought the large scale contrast between the tonal stability of the orchestral introduction and the tonal instability of the solo exposition into sharper focus.

Nineteenth century composers including Mendelssohn, Schumann, Grieg, and Liszt chose a solution quite different from that of Beethoven. Either not fully aware of the purpose of the orchestral introduction in concerto form, or, at least at any rate, not prepared to grapple with the problem of the opening tutti, many romantics chose an approach that reflected the revolutionary manner

characteristic of the period: omitting the opening orchestral section altogether. After all, a long section in the tonic contradicted the romantic spirit of imaginative freedom, the unlocking of the fantasy that partly manifested itself in freer harmonic movement. But by omitting the opening tutti altogether, romantic composers robbed the initial entry of the soloist of much of its dramatic impact, and compromised the antithetic contrast between soloist and orchestra so important in Mozart's piano concertos.[20]

Except for three rondo finales, all the movements in the four early piano concertos considered in this study (the D major, K. 175; the B flat major, K. 238; the C major, K. 246; and the D flat major, K. 271) conform to the same basic principle of concerto form. Specific details differ and developments take place. In the opening movements of the first three piano concertos there is a movement towards greater symmetry between the first two sections: the orchestral introduction lengthens (32 bars to 33 bars to 36 bars) while the solo exposition shortens

[20]Mozart's handling of concerto form is complex and varied, but ensures that soloist and orchestra are both meaningful in themselves and in relation to one another. As a result of Beethoven's overwhelming influence, the symphony has tended to overshadow the concerto and has been wrongly considered superior to it. This has lead to the artistry and craftsmanship in Mozart's piano concertos to go largely unappreciated, even today.

(79 bars to 65 bars to 62 bars). Despite this development, the solo exposition is still substantially longer than the orchestral introduction, in the first two works twice as long or longer. But the E flat piano concerto does continue the trend of the previous works; here the orchestral introduction is approximately three quarters the length of the solo exposition. This first movement is approximately a third longer than the first movements of the previous two concertos. One of the most obvious features - there are many others - that sets K. 271 apart from previous concertos is its greatly expanded proportions. It marks an important stage in a development that culminates in the extended symphonic concertos including the epic Piano Concerto in C minor, K. 491.

The organisation of material into two thematic groups in the orchestral introduction frequently parallels the dualistic pattern in the solo exposition. Thematic ideas introduced in the orchestral introduction are usually repeated in the solo exposition, though often varied, and despite new material being added, the basic arrangement into two groups tends to be retained reasonably intact. New ideas usually branch off from the basic themes introduced in the opening tutti. The solo exposition expands each of the thematic groups (especially the second) of the orchestral introduction. The second movement of K. 175 is typical: the solo exposition restates all the material introduced in the opening tutti and adds new ideas, mostly for the piano (D in bb. 31-34;

D2 in bb. 34-38; B4 in bb. 52-56; and C3 in bb. 56-59). As in most concerto form movements, the orchestral introduction here acts as a thematic reservoir, and, although it does not involve tonal contrast like the exposition, its thematic organisation is similar.

Deviations from this conventional pattern, though, should not be seen as irregularities, since the possibilities inherent in the concerto-sonata principle are infinitely varied. The arrangement into two thematic groups is far less clearer in the orchestral introductions of second movements than it is of first movements because the two thematic groups usually blend in a continuous line of thought. Unlike the opening tutti in the first movement of K. 175 where the two thematic groups contrast one another and are separated by a cadential pause, the opening tutti of the second movement of K. 271 does not contain contrast material. The second important thematic idea which appears at the end of b. 7, though preceded by cadence, is an integral part of an unbroken line of thought.

In thematic content and organisation, differences between the orchestral introduction and the solo exposition are even more pronounced. The second thematic idea in the orchestral introduction (beginning at the end of b. 7) of the second movement of K. 271 does not appear as the second subject[21] in the solo exposition, but as a

[21]Because it has been abused so often in the past,

constituent of the second thematic group. The basic order in which ideas introduced in the orchestral introduction appear in the solo exposition, however. are the same. The second subject (bb. 25-31) appears only in the solo exposition, not in the opening tutti. In the orchestral introduction a (bb. 1-7) is followed directly by b (bb. 7-10) and b2 (bb. 11-16) whereas in the solo exposition a (bb. 17-22) is followed by d (bb. 23-24) and D2 (bb.25-31) before bB (bb. 31-35) appears; similarly this is followed by B3 (bb. 35-49) before the next idea found in the orchestral introduction, b2B2 (bb. 49-53) appears. Tischler's interpretation of the formal scheme of this movement is uncharacteristically inconsistent and unreliable: D2 (bb. 25-31) is not "bridge material" as he claims for the simple reason that it does not bridge anything. Rather, it is the second subject of the solo exposition, because it is the first idea to articulate the contrast key of E flat, the tonic key of the concerto. This basic error exposes the dangers of the "double-exposition" theory and Tischler's methods which prescribe, as a necessity, a bridge between the first and second thematic groups.

The opening movement of K. 246, like the slow movement of K. 271, deviates from the conventional

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this term needs to be redefined. The second subject is simply taken to mean the first theme or idea articulating the contrast key. It does not imply, as certain writers have wrongly suggested in the past, that it is the only theme or idea associated with the second tonal area.

pattern. In K. 246, Mozart does not use the contrast subject of the orchestral introduction (b in bb. 19-22) to announce the new key in the solo exposition, but instead delays its appearance allowing it to form a third thematic group. As a result, the second tonal area in the solo exposition is considerably extended because it consists of the second thematic group of the orchestral introduction (B in bb. 73- 81) preceded by a new thematic group (B2 in bb. 57-64). The first group in both sections are identical, but in the solo exposition it is followed by an entirely new idea in the piano (B2 in bb. 57-64; B3 in bb. 64-70) and then A4 (bb. 70-72) which precedes B in both the orchestral introduction and the solo exposition. In the solo exposition, A4 precedes both thematic groups in the second tonal area (bb. 54-56 and bb. 70-72). Attempting to identify the "real" second subject is absurd, since the only factor of importance is that both ideas (B and B2) are associated with the contrasting key centre. That orchestral introduction and solo exposition do not correspond thematically and that there are three thematic groups altogether is not irregular, though unusual. Mozart simply makes artistic choices within the basic syntax of concerto form.

Although the slow movements are not characterised by the forward drive of the opening meovements, their structure is similar. The only slow movement that deviates from the pattern but not principle of concerto form is found in K. 238. It is abridged. It contains

an abbreviated orchestral introduction, a regular exposition and recapitulation but no development. The end of the exposition leads directly back into the beginning of the recapitulation. Hutchings interprets this movement as being in "aria-sonata" form while Tischler considers it to be in what he terms "sonatina" form, not an improvement upon Hutchings's interpretation.[22] It is true that the opening tutti, only 7 bars in length, neither corresponds to the solo exposition nor contains two thematic groups. It is nevertheless an orchestral introduction because it introduces the soloist by stating the principle subject. As Tischler accepts the "double-exposition" formula without reservation, he cannot consider this movement to be in concerto form because, as he puts it, there is only "one exposition."[23] Tischler's analysis exposes the inflexibility of the "double-exposition" idea. Even in concertos where the orchestral introduction is entirely regular, as in the opening movement of Mozart's Piano Concerto in A, K 488, the solo exposition does not simply duplicate the opening tutti, but deepens the contrast to the level of tonal structure.

Besides adding new material, the solo exposition does not simply restate ideas introduced in the opening tutti, but also frequently explores and develops them.

[22]Cf. Hutchings, pp. 15-20 and Tischler, p. 16.

[23]Tischler, p. 131.

As a result of this, Girdlestone divides concerto form into three sections: "tutti exposition, development (including the solo exposition and the development in the textbook sense), and recapitulation."[24] And while this exaggerates the point unduly and is rejected altogether by Tischler, it is easy to see some truth in Girdlestone's statement. Like most concerto form movements, the finale of K. 175 contains a solo exposition where themes introduced in the opening tutti are expanded and developed. The first thematic group of the orchestral introduction consists only of a (bb. 1-14), whereas in the solo exposition this idea is developed further in $a^{1}{}_{d}A^{1}{}_{p}$ (bb. 52-64). Even in the early piano concertos, Mozart does not simply add new material or restate familiar ideas, he also develops them.

This expansion and variation of material in the solo exposition affects both the length and the character of the development. The development is usually short because some of its work is done in the (usually) extended exposition. While this generally characterises Mozart's handling of the sonata principle, it is particularly pronounced in the concertos. Even in the late piano concertos, developments tend to be less than half the length of the solo expositions (the Piano Concerto in A, K. 488 being a notable exception) and sometimes only a third the length. Because Mozart already explores ideas

[24]Girdlestone, p. 28.

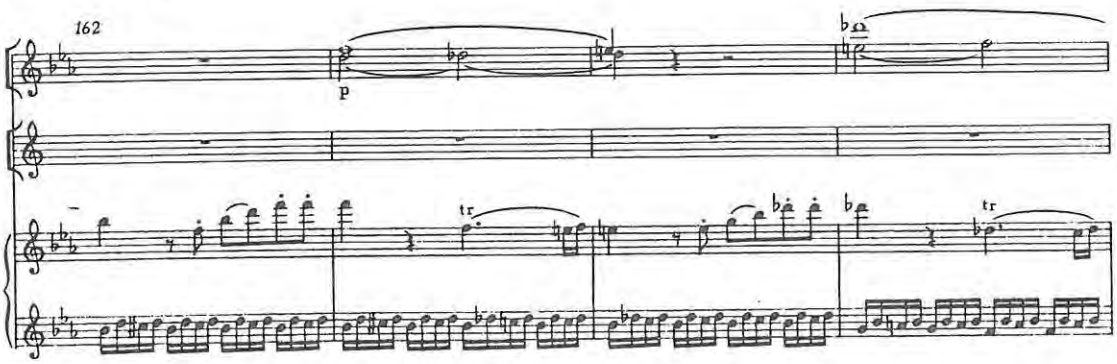
in the solo exposition, the development in most of the early concertos is not concentrated, and does not involve a systematic work-out of the inherent possibilities in thematic material. Development often occurs earlier in the movement in the exposition. As a result, it is usually appropriate to introduce new material and allow the development to become a contrasting middle section. In the first movement of K. 246, E (bb. 101-106), $E2_p$ (bb. 107-113), E3 (bb. 117-123), and E4 (bb. 123-132), almost the entire development, are not related to material in the rest of the movement. Only c4/C4 (bb. 99-100; 113-116) appears elsewhere, and then only at the end of the solo exposition; the exposition is consequently followed by an extension rather than a development proper.

Because thematic ideas associated with the second tonal area in the opening movement of K. 238 are extensively developed in the solo exposition, the development that follows begins with an entirely new theme, E (bb. 99-105). Similarly, the development (bb. 134-156) in the finale of K. 175, the shortest section in the movement excepting the coda, consists of entirely new material. As a result, the development forms a contrasting section in a basic ternary outline. As in most concerto form movements in Mozart's four early piano concertos, neither the principal nor the contrast subject appear in the development (bb. 61-70) of the second movement of K. 175. Only $D2^1d2$, an idea derived

from the end of the first thematic group of the exposition (bb. 34-41), is used. Harmonically, the development acts as an extension to the second thematic group of the solo exposition and leads directly into the recapitulation without a build-up. It involves neither a motivic workout nor a journey into other keys. In later concertos, new material in the development articulates new keys. The development of most movements in the early piano concertos of Mozart consists of new thematic material, minor melodic ideas, or figurative passages.

One exception is the opening movement of K. 271. In the development (bb. 148-195), Mozart treats the principal subject to the kind of intensive thematic work-out characteristic of late classical works. Even this development, however, does not open with the principal subject but with a minor melodic idea. When the principal subject does appear in b. 156, it is in the dominant. Having done this, Mozart begins to develop it in the piano, accompanied only by the oboes (bb. 162-181).

Ex. 1.1.



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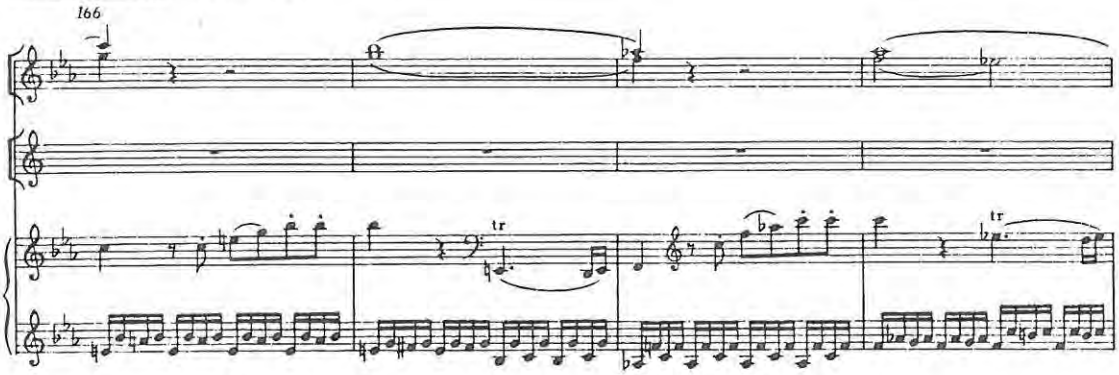


The development section as a whole is thematically and harmonically interesting, but includes only material associated with the first tonal area. It omits the entire second thematic group of the solo exposition because (a) this material immediately precedes the development and is more than twice the length of the first thematic group, and (b) the first thematic group, unlike the second, is still strongly associated with the tonic key. In this way Mozart frees it from its strong tonal implications.

An unusual, not irregular, concerto form pattern occurs in the second movement of K. 238, which does not have a development at all. Mozart compensates for this in the following ways:

1. The tonal contrast normally found in the development is, instead, transferred to the exposition in the form of a third key centre (C minor in bb. 18-21) and to the recapitulation in the form of a second key centre (F minor in bb. 55-58).
2. The melodic idea articulating the key of C minor (bb. 18-25) in the exposition is

developmental in character.

3. The variation of the principal subject at the beginning of the recapitulation sustains interest and variety, which might otherwise be lacking in a sonata form movement without a development. Through the appearance of the principal subject in octaves and accelerated rhythmic movement, a build-up is created.

Furthermore, this movement is not lengthened to compensate for the absence of the development section, and, as a result, is fairly short: it is about the length of the slow movement of the first piano concerto without its development section. Like most slow movements, it is characterised by the intimacy of chamber music rather than the excitement of concert music. Its small proportions underline this mood that contrasts so strongly with the dynamic outer movements.

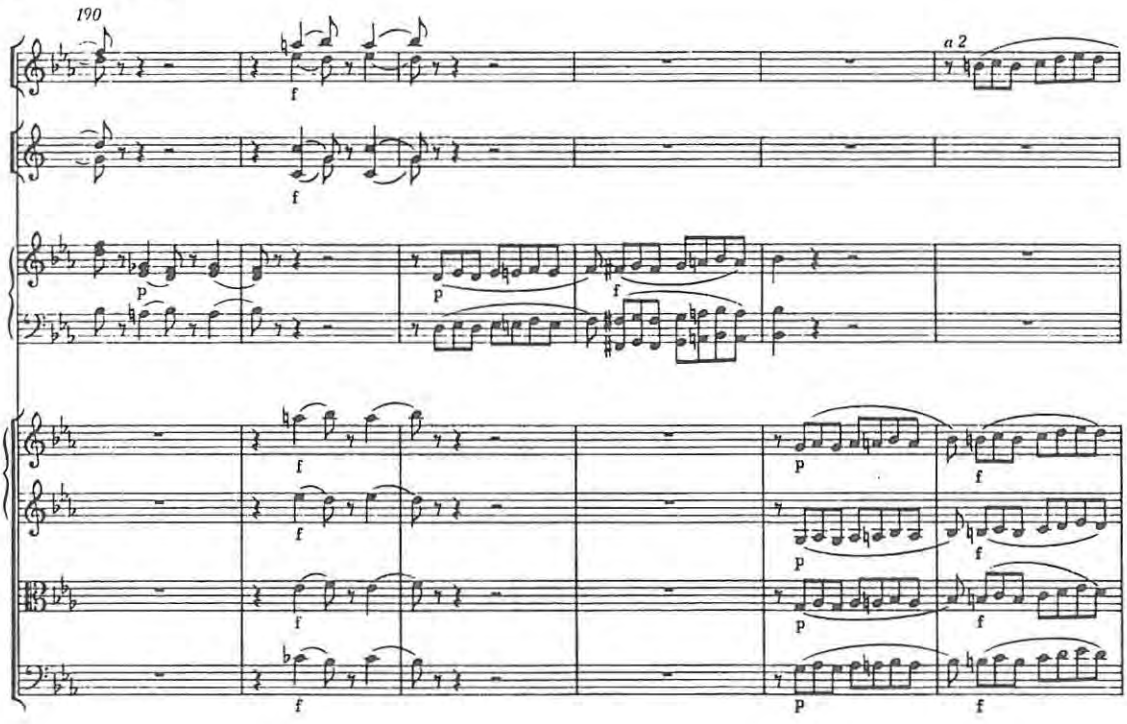
The recapitulation in concerto form can be either a slightly modified repeat of the solo exposition with the second thematic group transposed back to the tonic or a structural rather than ornamental reinterpretation of the exposition. In most concerto form movements in the early Mozart piano concertos, the recapitulation is regular. Individual ideas may be varied but the order in which they appear tend to be the same in both solo exposition and recapitulation. Mozart only makes the necessary adjustments in the recapitulation of the first thematic group in the opening movement of K. 175 to

ensure that the music remains in the key of D major. Like most other concerto form movements the shape, length, and succession of melodic ideas are left largely intact in the recapitulation. This is particularly true of the slow middle movements where exposition and recapitulation do not differ significantly from one another, and variation is usually ornamental, not structural. But even in concerto form movements with a regular recapitulation, certain ideas of the exposition, though restated, may have an entirely different effect. This is evident in the first movement of K. 175. When A4 (bb. 59-63) appears in the solo exposition, it signals the gravitational pull towards another key, and sounds tonally ambigious; when it reappears later in the recapitulation (bb. 176-180), however, the effect is quite different because the underlying tension is gone. As Mozart matures, he becomes increasingly conscious of the structural and emotional arch in the exposition-recapitulation compound. An awareness that these two curves, if they coincide perfectly, can effect a sense of balance and proportion begins to emerge gradually in the early piano concertos. As a result, the recapitulation in the opening movement of K. 271 (bb. 196-292) involves the extensive variation and reorganisation of thematic material in order to ensure that the structural and emotional arches coincide.

In the opening movement of K. 271, Mozart sustains the momentum of thought through the development and

recapitulation without undermining the basic architectural symmetry which the sonata principle generates in concerto form. The recapitulation must not just provide symmetry. It must drive the argument forward. Although the principal subject articulates the tonic key at the beginning of the recapitulation (b. 196), it appears unexpectedly in the midst of an intensive development. It signifies not so much a return as a continuation. The chromaticism at the end of the development (bb. 190-195) permeates the intensive treatment of the principal subject at the beginning of the recapitulation.

Ex. 1.2.



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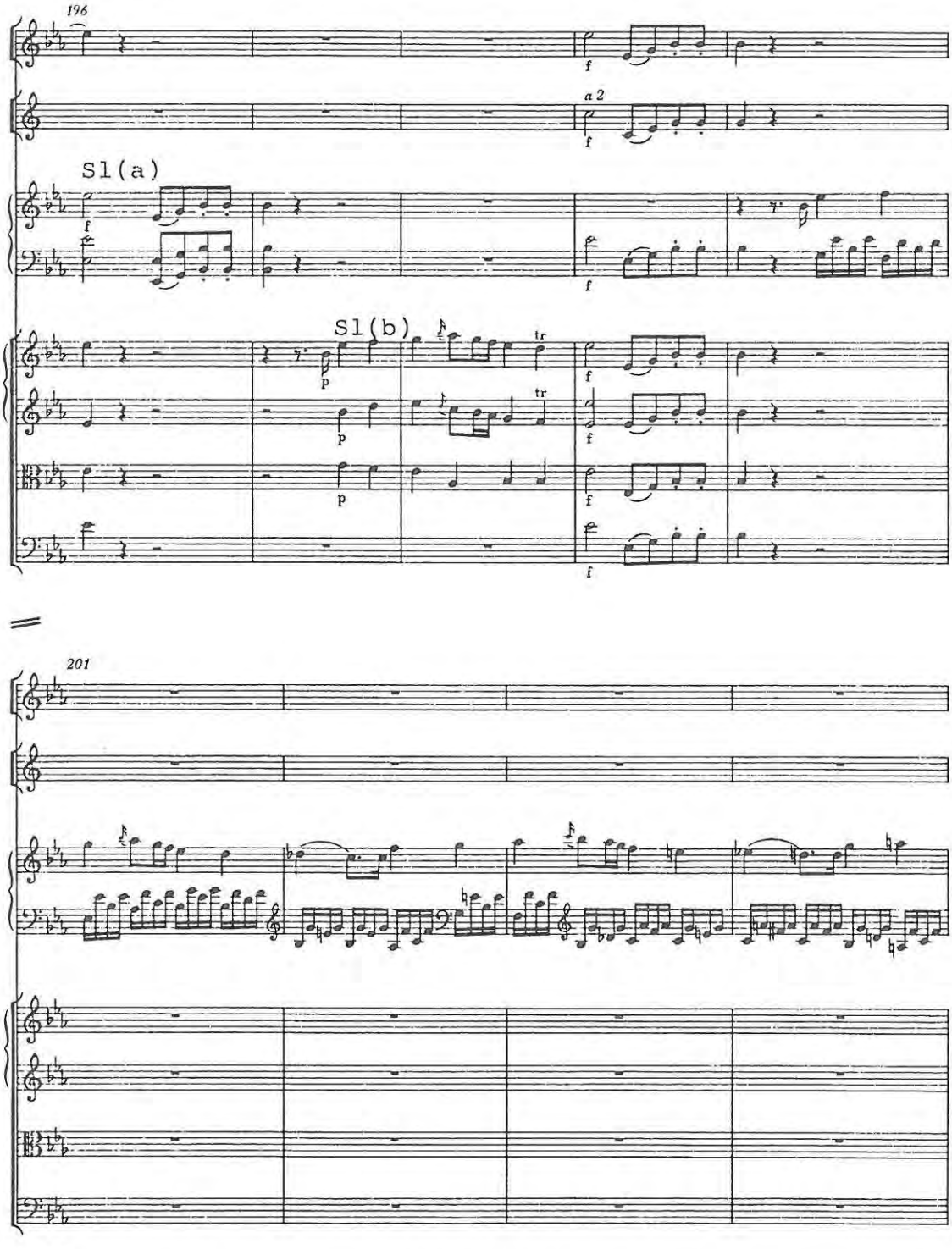

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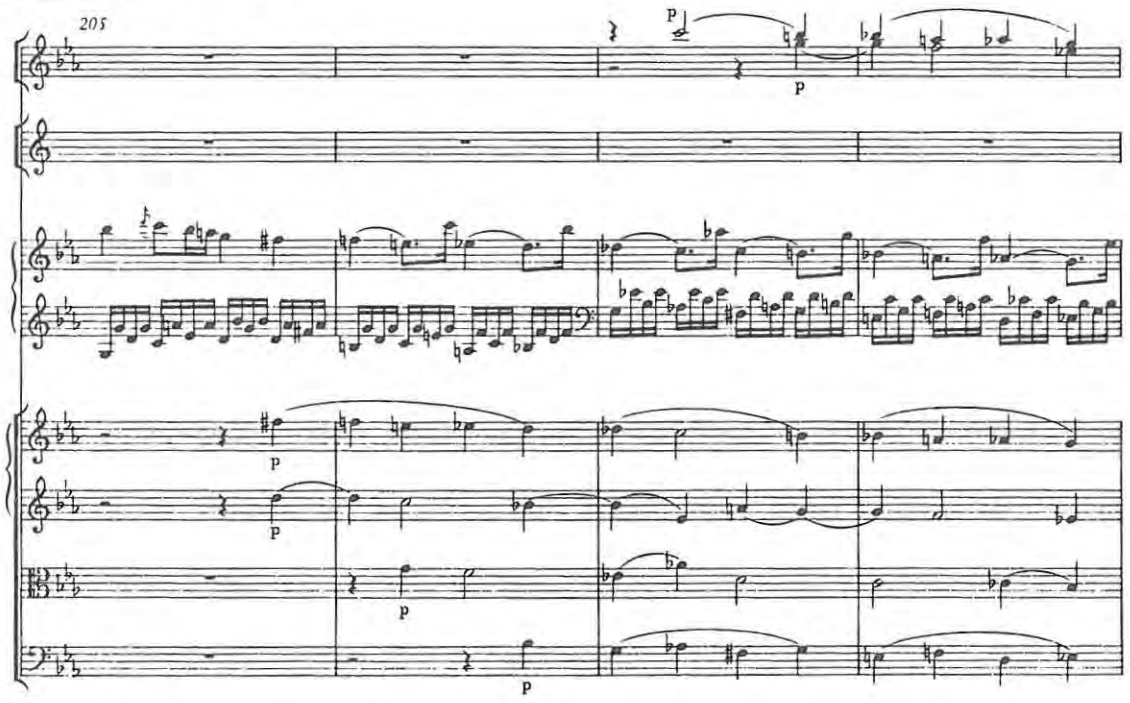


Instead of developing the idea stated in the orchestra (S1 (a)) as he did earlier in the immediate development of the principal subject in the solo exposition (bb. 70-75) and in the development (bb. 162-182), Mozart develops the idea stated in the piano (S1 (b)). Like the development of d3 just before the beginning of the recapitulation (bb. 190-195), S1 (b) in bb. 200-206 is coloured by chromaticism and extended in an ascending sequence. In all concerto form movements in the early piano concertos, the recapitulation is approximately the same length as the solo exposition. The recapitulation in this opening movement of K. 271 is, however, significantly longer. Even the lengthy second thematic group is extended further: the first part of it (B, B2, $b2B2_p$, B3 in bb. 217-251) corresponds exactly to the solo exposition (bb. 88-122) but then begins to depart from

the previously set pattern. Before Mozart states B4 in the recapitulation, he restates dD (bb. 251-259). The order of melodic ideas in the recapitulation does approximate that of the solo exposition like the other early piano concertos, but here the metamorphic process of variation and development drives the argument forward. For the first time in Mozart's concertos, lines of thought run through the orchestral introduction, solo exposition, and development, and culminate in the recapitulation. Mozart gradually allows his ideas to take control of themselves, because the recapitulation, if it is to consummate his vision with full integrity, must be determined by the need to complete patterns already established, patterns determined, in turn, by the intrinsic qualities of specific thematic ideas. The recapitulation, no longer simply a means of effecting structural symmetry, becomes, in addition, the product of dynamic forces discharged in the exposition and development, a culminating point of various lines of thought initiated earlier in the movement.[25]

Mozart was not the only composer to introduce

[25]This is a statement that is true for both great music and great literature. At the end of A Portrait of a Lady, Isabel walks out of Osmond's tableau vivant, but cannot escape the portrait drawn by Henry James. Her characterisation and events earlier in the novel, rather than the author, determine her fate, because once James has set the pattern, he cannot change its inevitable outcome without damaging the artistic integrity of the work as a whole. It is this kind of feeling that dominates in Mozart's great piano concertos including K. 271.

development in the recapitulation. Others did too. Aware that the recapitulation threatened to promote dramatic stasis, composers after Mozart felt the need to justify it as an indespensable part of the movement. They explored various ways of sustaining the momentum of contrast in the recapitulation. Beethoven, who was particularly conscious of the problem, confronted it with characteristic boldness by shifting the weight to the beginning of the recapitulation and making it the climax of the development. Schumann experimented with another idea; in his Fourth Symphony in D minor, he simply continues developing his material, and omits the recapitulation altogether. It is a solution that demonstrates the extent to which classical structure had already disintegrated before the mid-nineteenth century. Brahms and Bruckner each chose a different approach. In the symphonic works, Brahms develops within the recapitulation, whereas Bruckner recapitulates within the development. The beginning of the recapitulation (b. 195) appears in the middle of the development in the opening movement of Mozart's Piano Concerto in E flat, K. 271. It marks not so much a return as a continuation. By reversing the distribution of the principal subject between the piano and orchestra, the beginning of the recapitulation continues the pattern of alternating contrasts (piano, orchestra, piano, orchestra, and so forth). In this concerto, Mozart achieves with characteristic ease what other composers

after him struggled to do: to make the recapitulation an indispensable part of the movement through momentum and forward drive generated by structural variation. That it occurs in such an early work makes it all the more remarkable.

Even the transparency of form and texture characteristic of Mozart's style does not seem to impede the frequent appearance of conflicting interpretations of the basic scheme of particular concerto form movements. For some reason, analysts have found the second movement of K. 271 problematic. Hutchings concludes his "analysis" of this movement with an indecisiveness surprising in so eminent a scholar. He comments rather vaguely, as if he cannot make up his mind, that, "It is the first of several movements which are not exactly arias and not exactly binary sonata forms."[26] From Girdlestone's description of the movement, it is clear that he believes that the development begins only after b. 68: "The orchestra joins in; both give out the theme a third time and there follows a short development similar to that of a first movement and quite thematic."[27] Tischler, considers it to begin in b. 60, probably because the development in concerto form movements of this period tend to begin with a solo passage. Specific thematic and harmonic

[26]Hutchings, p. 58.

[27]Girdlestone, p. 100.

elements, however, contradict this interpretation, and indicate that the development actually begins earlier in b. 53 with a tutti passage:

1. The section between b. 53 and b. 73 is strongly unified and distinctly different from the rest of the movement.[28] Although this material appears once elsewhere (just before the cadenza in bb. 116-119), it is in an abbreviated form and only lasts for 4 bars.
2. A strong cadence in bb. 52-53 reaffirming the contrasting relative major key suggests the end of one section and the beginning of another. It is, moreover, the same idea that brings the orchestral introduction to a close in b. 16.

While the tonal structure of this movement is binary, the thematic design is ternary because, like many concerto form movements in the early piano concertos of Mozart, the development is a contrasting middle section. It is clear that the development does not begin in b. 68 or b. 60, as Girdlestone and Tischler believe, but in b. 53. Significantly, Girdlestone and Tischler's views obscure the sense of balance and proportion in Mozart's music. By dismissing their analyses, the parallels between orchestral introduction

[28] Material in this section which Tischler designates as $b3^1$ (bb. 58-60) cannot be considered to be anything more than a link bridging the tutti and solo passages. It is not, as Tischler seems to suggest, distinct from material in the rest of the development (bb. 53-73).

and solo exposition become patently clear: both begin and end with the same thematic material. In Mozart's music, the barriers between individual sections do dissolve, and this possibly explains, to some extent, the confusion. Transparency, balance, and proportion, though, remain.

As in Mozart's later piano concertos, most of the finales in the four early works considered in this study are rondos. The rondo is perhaps best described "as a structure in which one theme dominates all the others, partly by its character, which is gay and lively, and partly by its recurrence at least three times."[29] Mozart generally uses the more complex sonata-rondo structure, where the sonata principle of tonality merges with the basic idea of the rondo. The formal outline of sonata-rondo movements, an alternation of ritornello and episode sections, may be represented as A B A C A B A. The first A B section, invariably in the tonic and dominant keys, corresponds to the first and second tonal areas of a sonata exposition, whereas the second A B section, all in the tonic key, corresponds to the recapitulation. The rondo theme, synonomous with the tonic key, is analogous to the principal subject in sonata form, but, unlike it, dominates the movement. The second episode (C) is normally a contrasting middle section. Like a sonata development, it usually involves

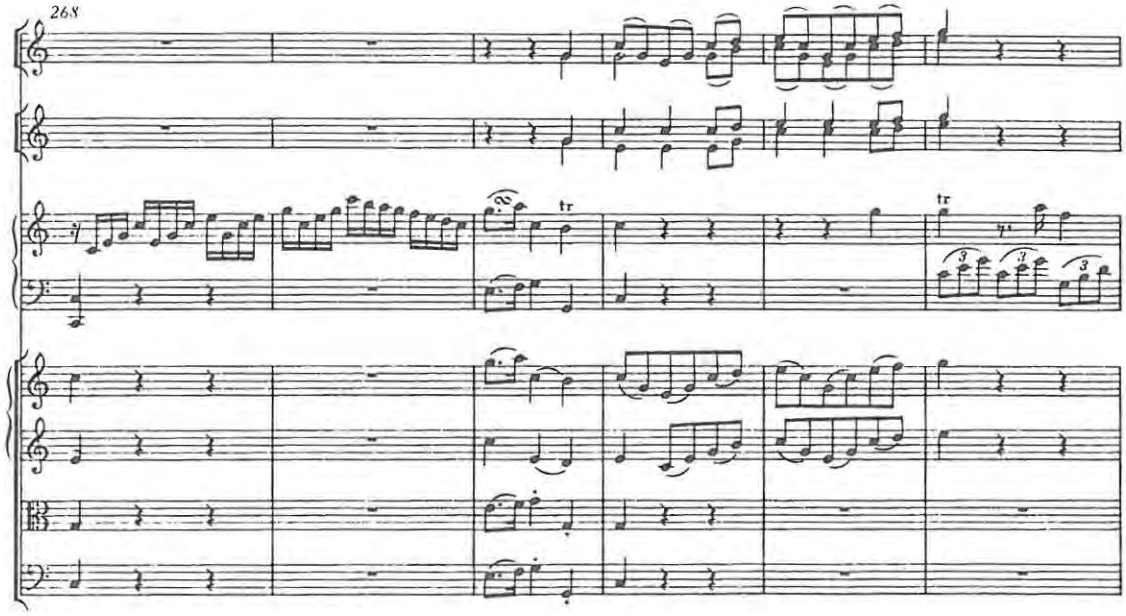
[29]George, p. 112.

more harmonic contrast than the rest of the movement. The final ritornello acts as a concluding coda. Before this, the second A B section, like a recapitulation, resolves the long-range tension of the first A B section, but this tonal resolution is not as dramatic as in sonata form. The reappearance of the ritornello in the tonic after the "exposition" immediately dissolves much of the tension. As in sonata form, the "recapitulation" in the sonata-rondo structure is more usually a varied than a literal repeat of the "exposition." In the finale of K. 238, certain ideas found earlier in the movement (a3 and B in bb. 24-39) are omitted in the second A B section (bb. 168-260), and others are added ($a2^1$ in bb. 251- 260). The sonata principle gives movements such as these a structural complexity or seriousness without destroying the traditional lighthearted character of the rondo. The need to diffuse the tension and serious tone of previous movements in the last part of the concerto is balanced with the conflicting need for greater artistic weight or emotional substance in the finale.

As Mozart matures, he increasingly discards repetition for variation. This is particularly evident in sections involving the explicit restatement of material or reflecting the principle of repetition such as the recapitulation of concerto form movements and especially the ritornello of rondo finales. In the third movement of K. 238, little of importance is changed

or omitted in later statements of ritornello material: the two outer ritornellos are exactly the same, the two inner ritornellos abbreviated only slightly. In the third movement of K. 246, the second ritornello (bb. 84-112) is the same as the first (bb. 1-38) except that it is shorter. The extension to a3 ($A3^1$ and $a3^2$ in bb. 28-38) used to modulate to the dominant is no longer necessary, and is consequently replaced by a short two bar bridge (bb. 111-112), which leads directly to the key of A minor for the second episode. The third ritornello (bb. 194-237) involves more variation. Here, Mozart omits familiar material of the ritornello (a2 in bb.16-24), adds a new idea ($A4_p$ in bb. 214-225), and varies specific ideas (a3 in bb. 24-27 is varied in $a3^4A3^4$ in bb. 209-215). The final ritornello, most strongly affected, is permeated by continuous triplet movement.

Ex. 1.3



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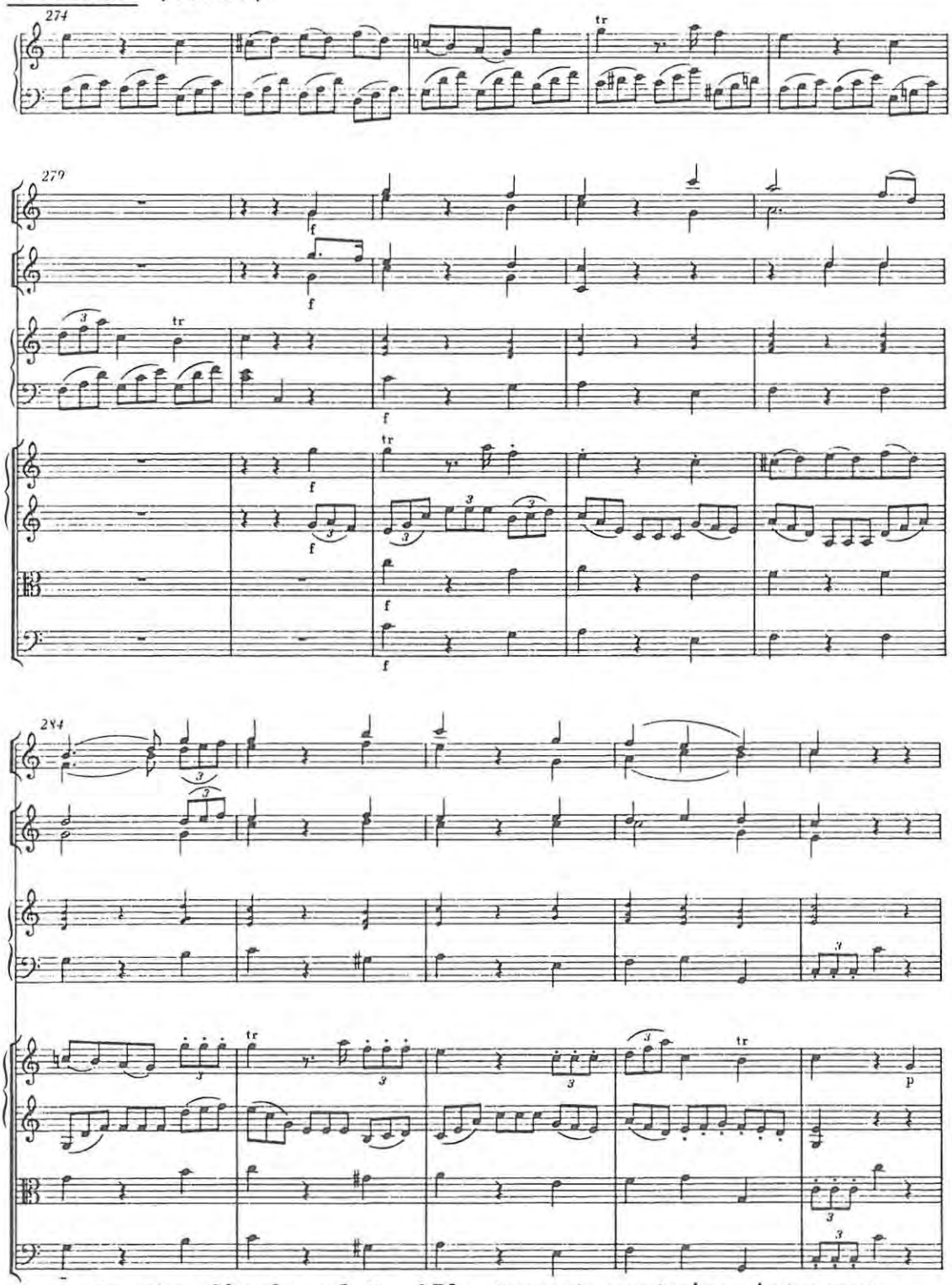


In the finale of K. 271, Mozart sustains interest, variety, and contrast in later statements of the ritornello through the systematic use of variation and significant, structural changes. The last two ritornellos

are substantially abbreviated, the final ritornello (bb. 424- 467) being just over half the length of the first (bb. 1-82). Like the first, the second ritornello (bb. 150-232) begins with a long solo passage, but after this Mozart introduces important changes. He omits a4A4^{1} (first stated in bb. 43-71) and instead develops A3 (first stated in bb. 29-34) further in a3A3^{1} (bb. 192-208), and omits A5a5 (first stated in bb. 71-82) and adds A6 (bb. 208-220). Unlike the first, the second ritornello ends with a variant of the rondo theme ($a^{1}_{d}A^{1}_{d}$ in bb. 220-232) and a cadential flourish in the piano. The third ritornello (bb. 304-355) involves the reorganisation of material, and features characteristics of both previous statements. Like the first ritornello, it is followed by the first episode, and, as a result, also ends with A5a5 (bb. 344-355). The third ritornello continues developments intoduced in the second ritornello: A3, extended in a3A3^{1} (bb. 192-208; 320-335), is developed further in $A3^{2}_{d}$ (bb. 335-344). Tonal contrast is also produced by means of modulatory sections in the second and third ritornellos (bb. 192-232 and 320-344), which, unlike the first and final statements, do not need to be tonally stable. The main source of contrast and the most interesting sections in the rondo finales, though, are the episodes.

In Mozart's early piano concertos, the second episode (C), like many concerto form developments in these works, does not involve the explicit restatement

of material from either the ritornello or the first episode. Instead, it is characterised by greater harmonic intensity and contrast. The tonal colour of the relative minor key sets it off clearly from the rest of the movement. In the finale of K. 246, the second episode (bb. 113-193), characterised by expressive harmonic progressions and chromatic melodic lines, manifests an intensity and seriousness not found in the rest of the movement. The most strikingly unusual feature of this section is its length. Usually the second episode is the same length or even considerably shorter than the first episode, but here it is more than twice the length of most sections in the rest of the movement.[30]

Mozart unifies these main sections of rondo form, the ritornellos and episodes, by means of either interpolation or conjunction:

1. Interpolation: ritornello material is frequently interpolated in episodes. In the finale of K. 238, a variant of the rondo theme, A^2 (br) in bb. 89-99, rounds off the first episode, (bb. 32-99). The second episode (bb. 113-193) in the finale of K. 246 includes $a3^2$ (bb. 136-138) and $A3^3$ (bb. 176-182), both of which are associated with the ritornello. Similarly, the first episode (bb. 82-149) in the finale of

[30]The second episode in this movement is 81 bars in length compared to the other ritornello and episode sections which range between 29 and 45 bars in length.

K. 271 includes A3 (bb. 139-145), also associated with the ritornello in the movement.

2. Conjunction: Mozart sometimes omits material in order that a ritornello may lead directly, even imperceptibly, into an episode. In the finale of K. 238, the third ritornello (bb. 168-191) does not end with a3, a cadential idea, but continues immediately into the second statement of the first episode (bb. 192-260) where the first idea, B, does not appear. Mozart sustains momentum and enhances unity between ritornello and episode by omitting the end of the ritornello (a3) and the beginning of the first episode (B), both of which articulate the break between the ritornello and episode. In the finale of K. 271, the first episode (bb. 82-149) ends with a short cadenza which winds its way gradually to the beginning of the second ritornello. Later in the movement, this episode leads directly back into the final ritornello (b. 424).[31]

The slow movements in the early piano concertos, except for the second movement of K. 271, are not as interesting as the first and third movements. Incapable

[31]The dangers of commenting casually on cadenzas are obvious. It is reasonable, though, to suspect in a concerto not written for Mozart himself, that the notation accurately reflects his intentions, that the score is more specific than, say, the Piano Concerto in C minor, K. 491, written for Mozart himself.

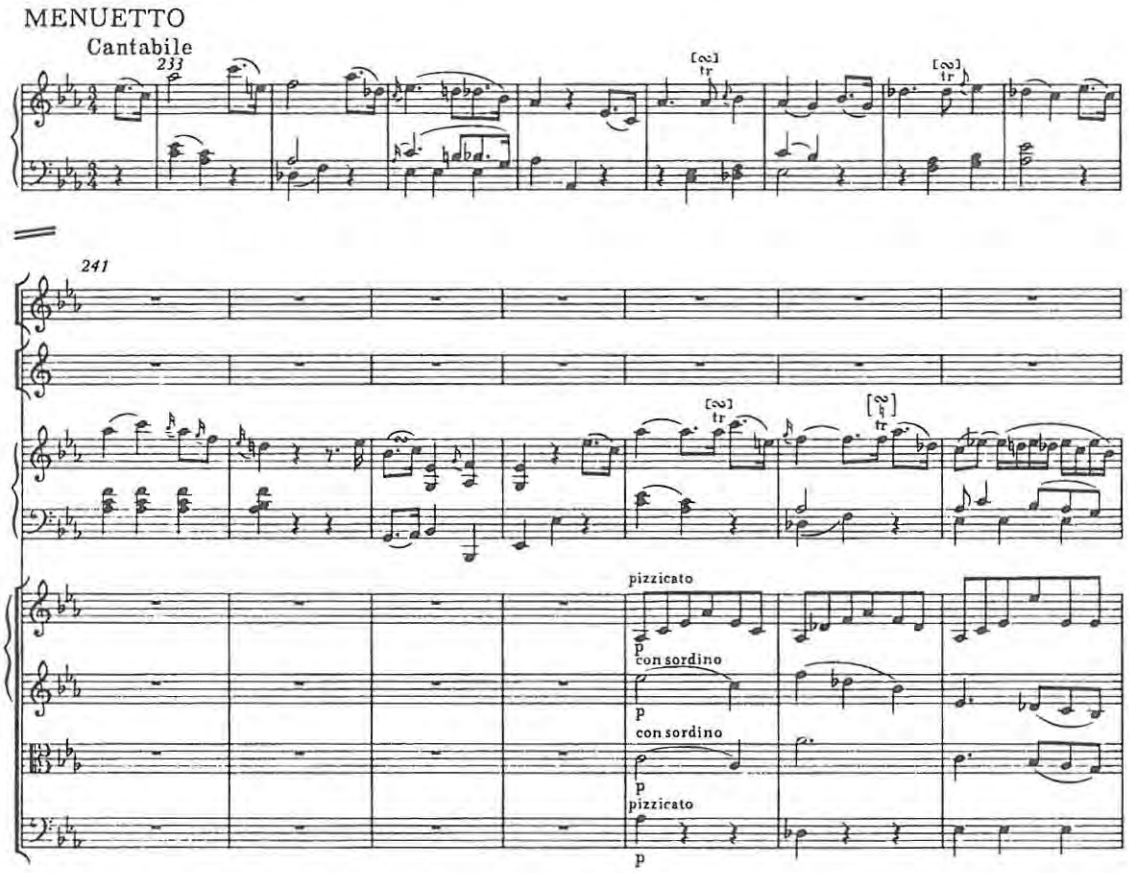
of standing alone, their smaller range and intimate mood contrast the dynamic energy of the outer framing movements of the concerto cycle. The rondo principle in the finales allows a certain flexibility. The continual reappearance of the rondo theme and the tonic key ensures that the third movement is less tense and dramatic than the first. Mozart works with bolder colours in the finale. Though calculated, contrasts seem to be accidental or, at least, not strictly controlled. The impression they leave of being the outcome of sudden spontaneous changes of thought or direction compels the feeling of a casual, even reckless, lightheartedness characteristic of many rondo finales.

The minuet, though unable to secure the permanent place it found in the symphony, refused to be excluded altogether from the concerto. Its spirit permeates many concerto movements such as the finale of K. 246, marked "Tempo di Minuetto," a synthesis of the third and fourth movements of the symphonic cycle. Mozart demonstrates another approach in the finale of K. 271. Instead of blending the last two movements of the symphonic cycle, he inserts a complete minuet at the centre of the finale as a second contrasting episode.[32]

[32] A few orchestral works do include a final movement with a minuet, most notably Haydn's Symphony no. 46 in B major and Beethoven's Symphony no. 5 in C minor. But these are symphonies. I do not know of any concertos where this occurs. Furthermore, the effect is different. In Haydn's symphony, the introduction of the minuet is motivated by a sense of humour. In

Mozart packs the same amount of contrast found in the four movement symphonic cycle into a more condensed, concentrated three movement concerto cycle.

Ex. 1.4.



Beethoven's symphony, the return of the scherzo is carefully calculated: (a) it tightens the unity between the last two movements, making them two large interlocking structures, and (b), it appears pianissimo to emphasise the return of the dramatic and triumphant first subject at the beginning of the recapitulation, as it did at the beginning of the movement. Mozart, in contrast, uses the minuet to express tragedy.

The performance of a concerto involves as much magic as it does music. In the first and final movements particularly, the soloist exercises his art of magic upon an audience generally only too willing to be mesmerized. The finale of K. 271, performed well, is capable of doing just this. But the second episode, which explores the full expressive range of the piano, contrasts the brilliance in the rest of the movement. In it, Mozart suddenly forgets his audience and projects his thoughts inwards. The rondo is extrovert and brilliant; the minuet, introvert and tragic. The intensity of this section, uncommon for works of this period, finds remarkably an outlet in what is usually the most lighthearted of forms: the minuet. That Mozart should use it as a vehicle for expressing painful solitude is ironic, for the dance usually finds company in communal gatherings and social entertainment, not in solitary meditation and personal tragedy. Mozart's minuet is, above all, a soliloquy. In context, it ensures that the movement as a whole finds a perfect equilibrium between lighthearted entertainment and profound emotion.

Already in the finale of his first piano concerto, Mozart aims at this aesthetic ideal through the use of polyphony, an obvious means of obtaining seriousness, complexity, and structural depth. But as a device it was generally considered archaic, and thought to be particularly unsuitable in the concerto whose language

of contrast was dominated by public taste and the need for instant popularity. Despite this Mozart continued to use contrapuntal textures in later piano concertos.[33] He would rather risk alienating his audience (which he often did) than compromise his integrity as an artist. Innovations Mozart introduced in the concerto demonstrate both his awareness of its artistic potential and his willingness, indeed need, to experiment and transform it into a genre equal to the symphony and the string quartet.

[33] As in the finale of the Piano Concerto in F major, K. 459.

Chapter 2

The Thematic and Motivic Process

Mozart's instrumental music is something of an analytic enigma. Unlike the typical romantic composer, Mozart does not employ an extensive harmonic vocabulary or a formal process of thematic transformation. Neither are his textures predominantly contrapuntal. Augmentation, diminution, basso-ostinato, and other formal devices, though occassionally used, are not - as they are to the serious baroque composer - a matter of course. Instead, Mozart luxuriously heaps one idea upon another without parading the logic and coherence unquestionably present. This characteristic quality continues to perplex critics. As Alfred Einstein puts it:

> The mystery of mysteries in Mozart's instrumental works, however, is the unity of the individual movements - what Leopold called *il filo*, the "thread," the succession and connection of the ideas. The connection is less obvious than with most of the other great composers - for example with Beethoven, who employs contrast much more than Mozart does, and whose movements and successions of movements much more frequently grow out of a germinal motive. Beethoven and his predecessor Haydn - both in a certain sense revolutionaries - had much more need than Mozart to give their works a perceptible, demonstrable unity; their work had to carry with it its own clear justification.[1]

Einstein, satisfied with identifying the problem and

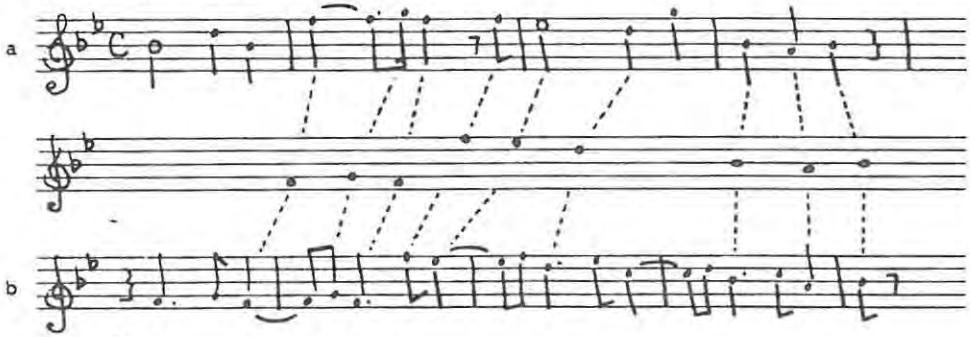
[1] *Mozart: his Character, his Work*, trans. Arthur Mendel and Nathan Broder (London: Panther, 1971), p. 151.

describing it in general terms, makes no attempt to solve it. Other writers have tried to be more specific, but failed to support their comments with concrete evidence. It is true that, "The variety that Mozart injects into his forms derives from the use of the same thematic materials in different contexts and of variants throughout a movement...,"[2] but Tischler fails to trace Mozart's argument in particular movements. Another approach is to abandon the problem altogether. Girdlestone relieves himself of the responsibility of unravelling the mystery by arguing that, "Mozart gives his successions of phrases an internal unity which is felt but cannot be analysed...."[3] The truth is it can. This chapter is an attempt to do just that.

Of the four early piano concertos considered in his study, the first and second subjects are most strongly interrelated in the opening movements of K. 238 and K. 271.

Ex. 2.1.

K. 238, first movement.

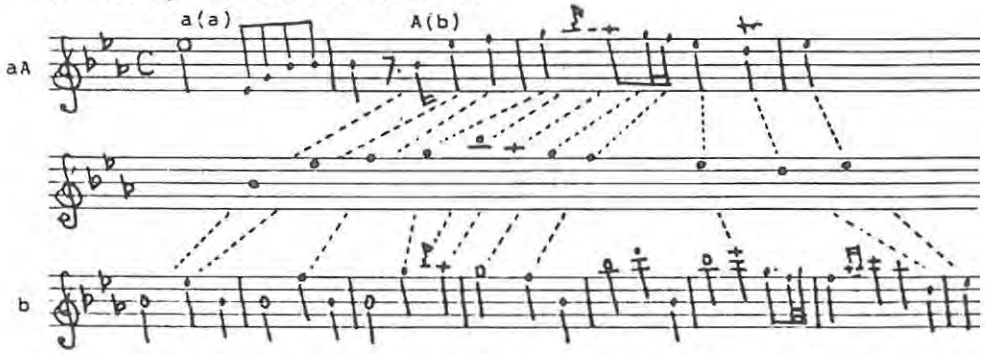


[2]Tischler, p. 140.

[3]Girdlestone, p. 25.

Ex. 2.1. (cont.)

K. 271, first movement.



But showing the structural unity between two subjects does not unravel the mystery. It fails to explain how a large number of different ideas somehow miraculously combine in a fully coherent pattern of thought. The comparison of two subjects in this way simply isolates two specific stages of the process. It does not illuminate the process itself, the "hidden logic which we immediately sense and agree with"[4] that is responsible for the meaning, unity, and direction of Mozart's language of contrast.[5] Rather, this is evident in the way in which one idea unfolds and leads into another.

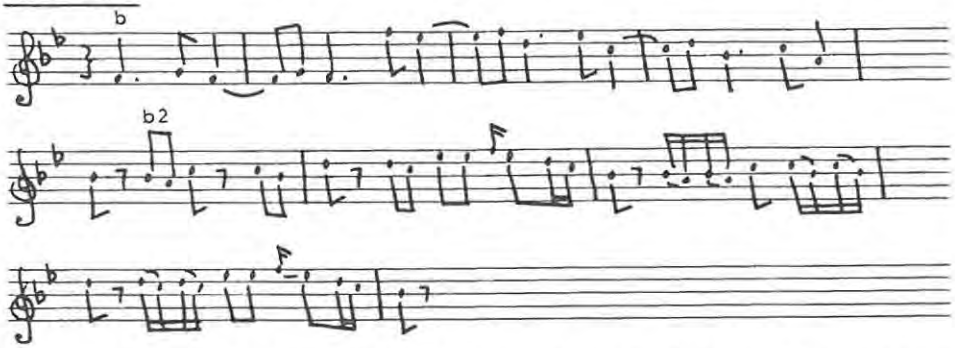
In the first movement of K. 238, the second thematic group (bb. 17-33) of the orchestral introduction consists of a large number of melodic ideas which sound different, yet follow one another quite naturally. How does Mozart

[4]Einstein, p. 150.

[5]The opening movements of K. 175 and K. 246 have been omitted for the moment because the "thread" or argument in them is not as systematic or as logical as in the other two works. They do, though, throw light on certain other aspects of Mozart's thematic and motivic process, and, as a result, appear later in the chapter.

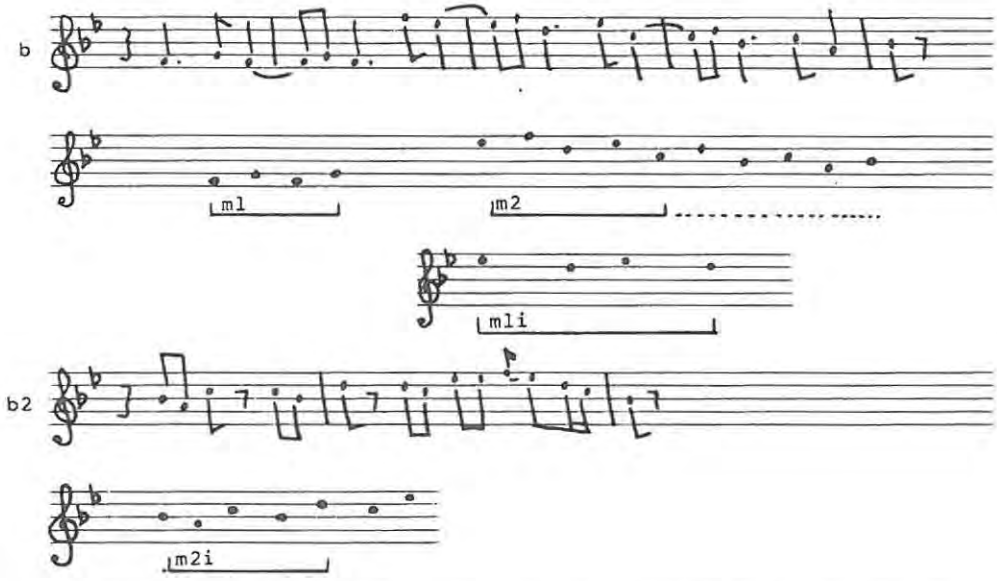
achieve this? The first two ideas of the second thematic group are b and b2.

Ex. 2.2

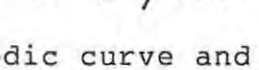


From closer analysis, it is clear that b is based on two motivic structures (m1 and m2), which underpin b2 and generate further development throughout the movement. The inversion of m1 (m1i) is imbedded in m2 with the result that these two motives unify in this way.

Ex. 2.3.

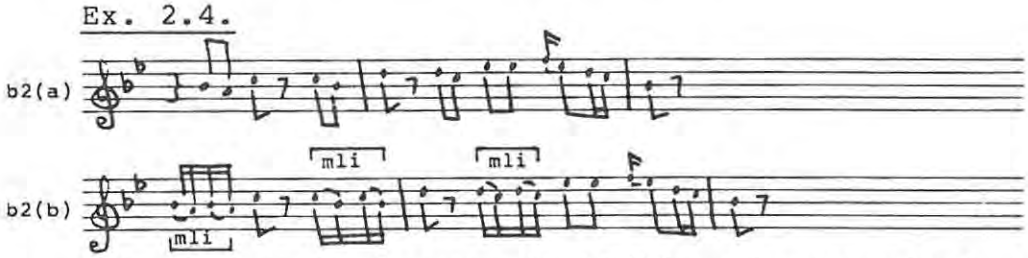


Like the second part of b, b2 is based on m2, except that this structure is inverted. While the second part of b is based on a descending line of descending thirds, b2 is based on an ascending line of ascending thirds. Combined, these two ideas form an inverted formal arch:

the second part of b begins on E flat and descends to B flat whereas b2 begins on B flat (where b ends) and ascends back to E flat. Furthermore, both these ideas are characterised by a regular rhythmic pattern ( and ). The different rhythmic pattern, melodic curve and character of these two ideas (b and b2) produces a variety and richness uncommon even in the music of the great masters. At the same time, the use of m2 as a basis for both b and b2 gives the passage structural coherence.

As a whole, b2 consists of two virtually identical subphrases, b2(a) and b2(b), the latter a slightly embellished version of the former.

Ex. 2.4.

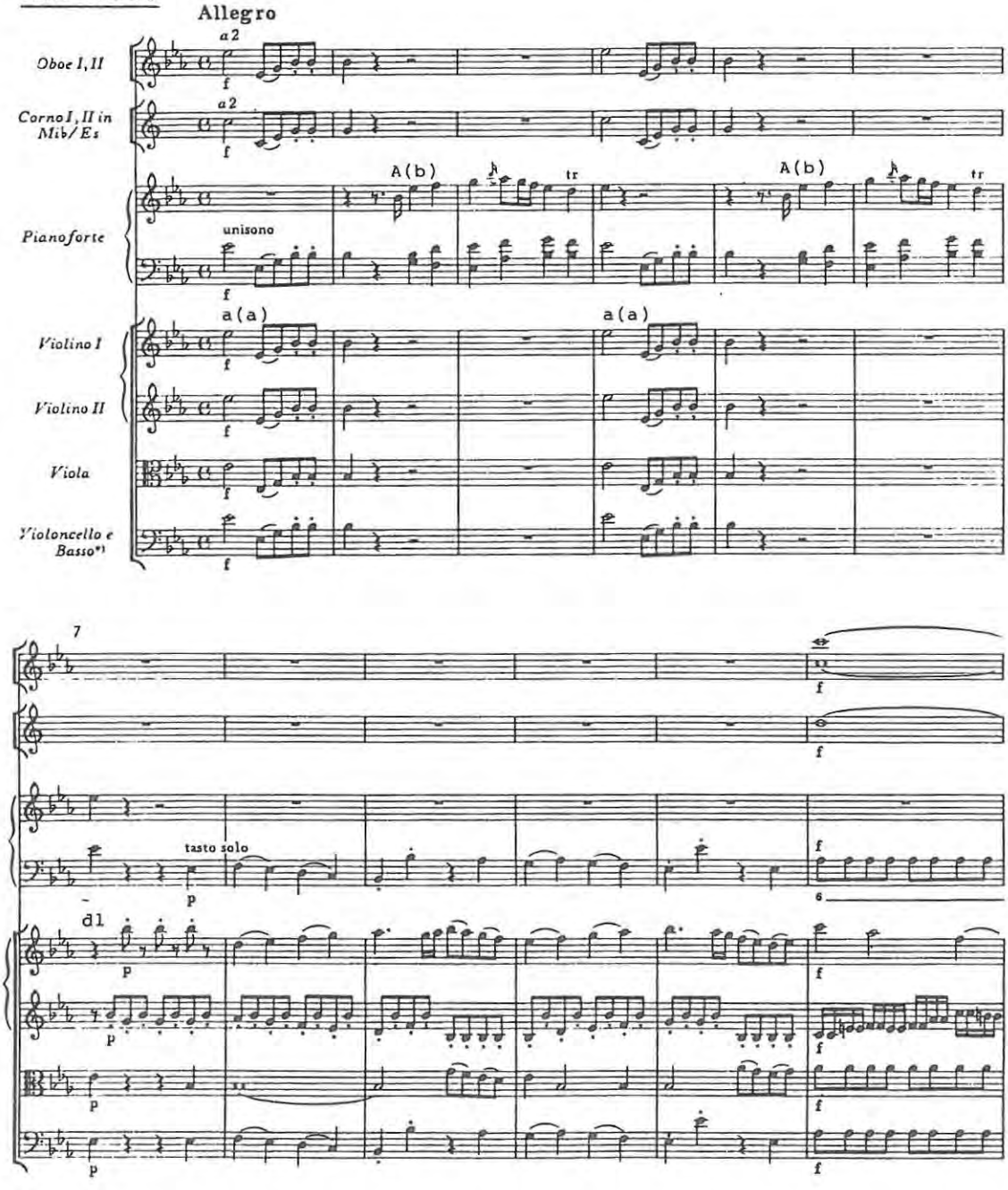


The semiquaver figures in b2(b), out of context, are purely a simple embellished form of the quaver motive of b2(a), and this accounts for much of the charm. In the context of the movement, though, there is, in addition, a feeling of something familiar being organised in a new but meaningful way. As mentioned earlier, b is based on two motives: m1 and m2. B2(a), like the end of b, is based on $m\bar{1}$, but inverted. By means of the semiquaver figures in b2(b), m1 (also inverted) is included in b2. In this way, m1 and m2 are superimposed upon one another in a single melodic line. The kind of solid structure and

logic of this passage is not unique to Mozart - it is also found in Beethoven and Haydn, among others - but in Mozart such complex patterns or lines of thought finally culminate in a melody that is innocently simple, natural, and, above all, spontaneous.

The argument is most convincing and systematic in the opening movement of K. 271, where Mozart overwhelms us with contrast, yet sustains unity and direction.

Ex. 2.5.



The contrast within the opening phrase of the work is striking. The dramatic idea in the orchestra (a(a)):

1. is chordal in structure, and
2. is presented in unisone, which emphasises its sharp outline, particularly the powerful descending octave leap.

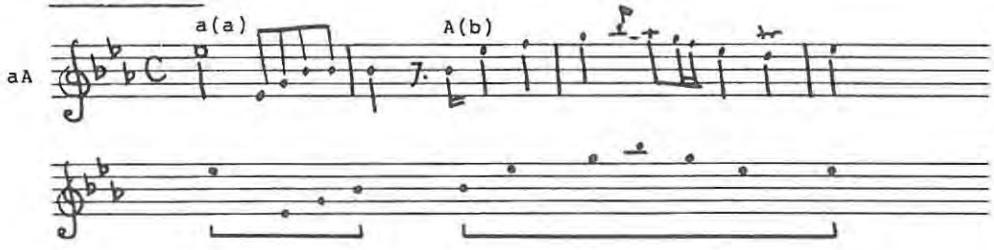
The lyrical idea in the piano (A(b)):

1. moves predominantly by step, and
2. is supported by harmony, which softens its melodic contour.

The contrasting tone colour of the piano and the orchestra articulates further this contrast within the subject.

However, the contrast between these two ideas should not be overemphasised as they combine in a single movement of thought. There is unquestionably a sense of deeper underlying unity between them, a continuity that ensures their coherence as a phrase. But what is the "thread" or "connection" between these two successive ideas? Closer scrutiny reveals that A(b) is an extension of a(a), a linear variant, since both ideas are built on an E flat tonic triad spread over the octave. This underlying triad structure is reinforced by the metric arrangement: only important chord notes appear on the stressed first and third beats.

Ex. 2.6.



The line of continuity between the two antithetic ideas in the principal subject is evident in three important aspects:

1. Both ideas are based on the same triadic structure framed by the octave.
2. Both ideas form an arch: A(b), an inversion of a(a) (a(a)$\vee$, A(b)$\wedge$).
3. The first idea (a(a)) begins on E flat and ends on B flat where the second idea (A(b)) begins. It continues and ends on E flat, where the phrase as a whole began.

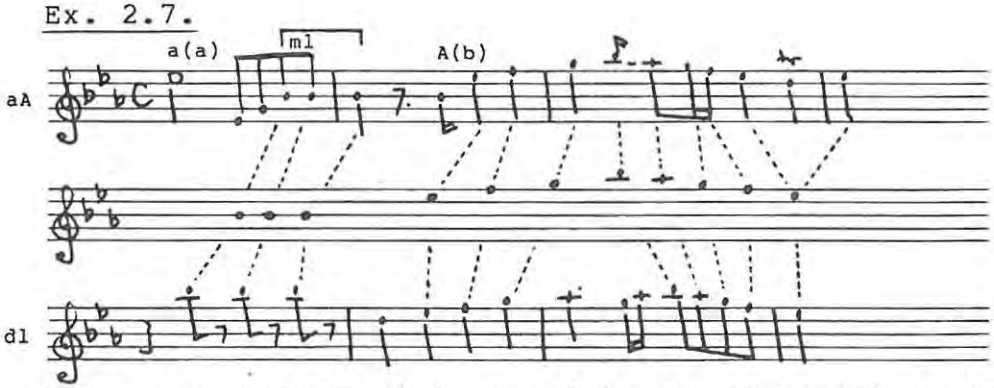
This evidence illuminates the line of thought, the golden vein that runs directly through both ideas. What is more, Mozart, supreme craftsman and classicist that he is, simultaneously achieves a perfect symmetry which underlines the sense of absolute equilibrium between orchestra and piano.

Hutchings warns that, "We must be careful not to see the structural abnormalities of the work as advances in Mozart's concerto writing."[6] Unfortunately, though, most writers focus exclusively on the unusual features of the work such as the introduction of the piano at the beginning, as if at the end of a long search they have finally found something unconventional. As a result, the less obvious, the real heart of Mozart is forgotten; the superlative logic and coherence of the movement as a whole, ignored.

[6]Hutchings, p. 56.

Everything grows organically out of this opening phrase, and, although no writer illuminates the "thread" or "hidden logic," it is something everyone senses immediately. That a(a) and A(b) stand in a thesis-antithesis relation is obvious. Both are firmly held within the octave frame: a(a) within the tonic octave (E flat and E flat) and A(b) within the dominant octave (B flat and B flat). The gradual ascending octave of A(b) contrasts the sharp descending octave leap of a(a). The idea that immediately follows the principal subject, d1 in bb. 7-14, seems entirely new, yet sounds like a logical continuation. In fact, d1 is the synthesis, a blending of the antithetic contrast in the principal subject.[7]

Ex. 2.7.



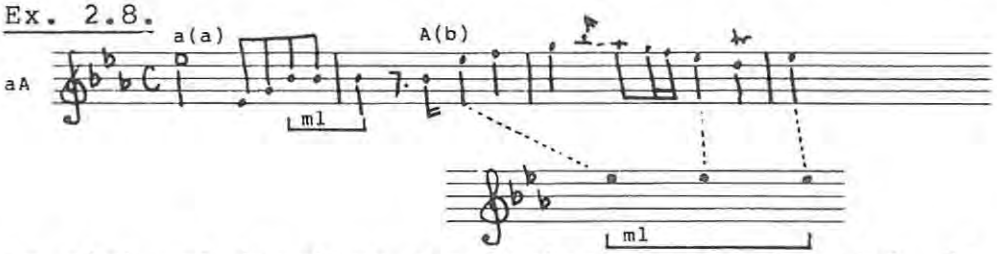
Though it blends a(a) and A(b), d1 still drives the argument forward by expanding the ⌒ arch of A(b) in an ascending sequential progression. The descending line in the bass (b. 8) continues to ring in our ears

[7]In some ways, Mozart's "hidden logic" is analogous to the Hegelian dialectic where thesis and antithesis are opposed or contrasted and find a resolution in the synthesis, although this system was only developed in the early nineteenth century.

when the d1 melodic line descends in the second half of b. 9.[8] By superimposing the ascent and descent of the arch in the violin and bass (b. 8), Mozart draws attention to the horizontal or linear element of the principal subject.

The "thread" or strand of argument woven through the movement also has depth. The repetition of a single note in the principal subject (m1) profoundly influences the movement as a whole. It penetrates thematic and harmonic elements, and fluctuates between various levels of structure.

Ex. 2.8.



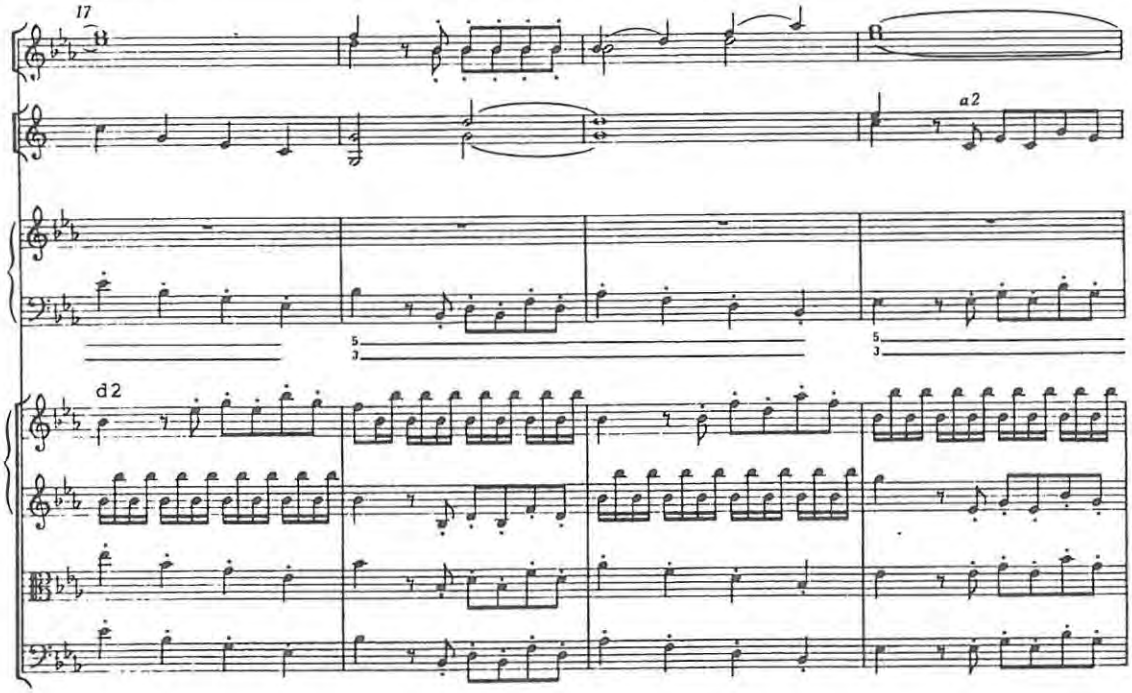
In a(a), m1 involves the dominant note, in A(b), it involves the tonic note. Whereas in a(a), m1 is foregrounded, in A(b), it is submerged in structure. Later in the movement, m1 appears as

1. a headmotive for d1 (bb. 7-14) (see Ex. 2.7.),
2. a pedal point in d2 (bb. 14-22) where it takes on tonal implications by suggesting a second key centre,
3. a melodic point of reference in d3 (bb. 22-25) where the magnetic pull to the dominant strengthens,
4. a melodic pedal point in b (bb. 26-33) that develops out of d2 (bb. 14-22), and
5. the basis for c4 (bb. 54-58).

[8]See Ex. 2.5., p. 55.

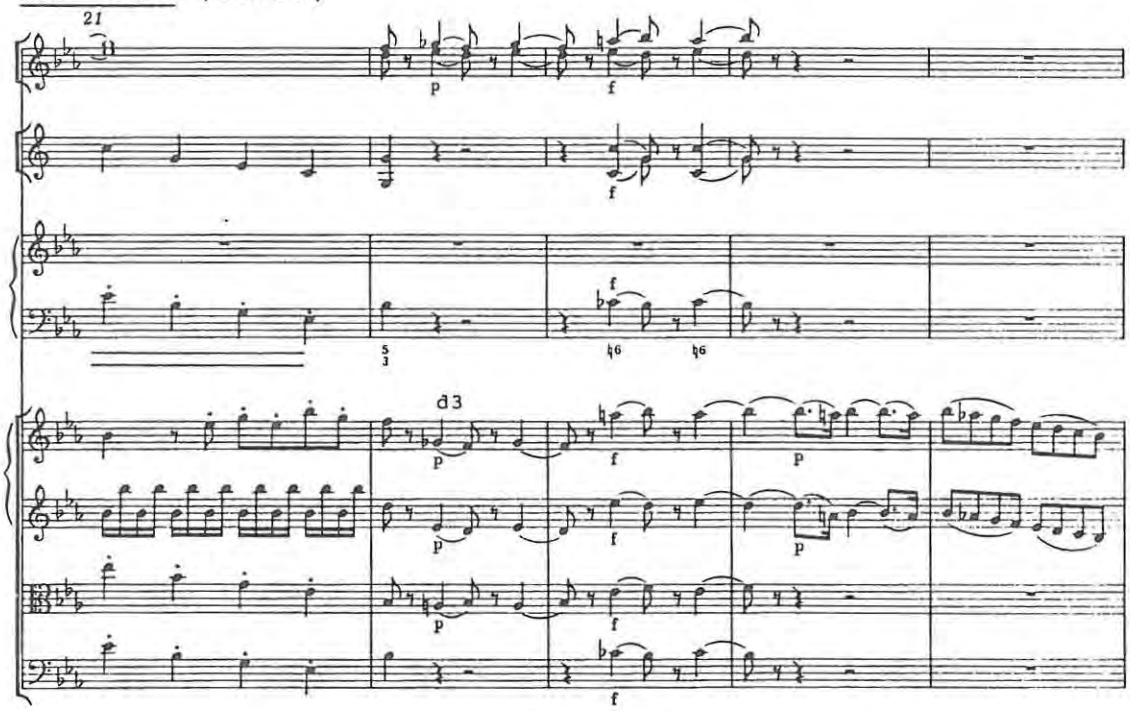
Everything in this movement develops out of the opening octave interval, a process that proves that, "when Mozart found the right beginning he was certain of the right continuation and the right conclusion."[9] Both a(a) and A(b) of the principal subject are held within the octave frame: a(a) in a descending "bare" interval, A(b) in a lyrical melodic line that fills the octave skeleton. Later, in d2, this octave structure takes on a tonal function when it appears as a semiquaver pedal point on the dominant, which provides a limited magnetic pull to the second key centre.

Ex. 2.9.



[9]Einstein, p. 150.

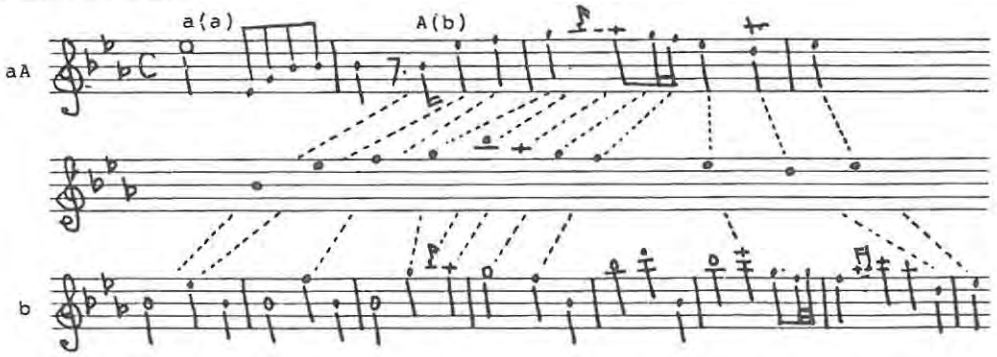
Ex. 2.9. (cont.)



Mozart blends the octave with d3 (bb. 22-25) in a descending scalic line that spans an octave, a linear version of the powerful descending leap at the beginning of the principal subject. The octave scalic line introduces b (bb. 26-33) and closes b2 (bb. 34-40); in the solo exposition, this ascending line is even repeated (bb. 109-110). Furthermore, like the principal subject, b2 (bb. 34-40) and c3 (bb. 50-54) span exactly an octave.

A continuous unfolding process exists between the principal and contrast subjects (aA and b).

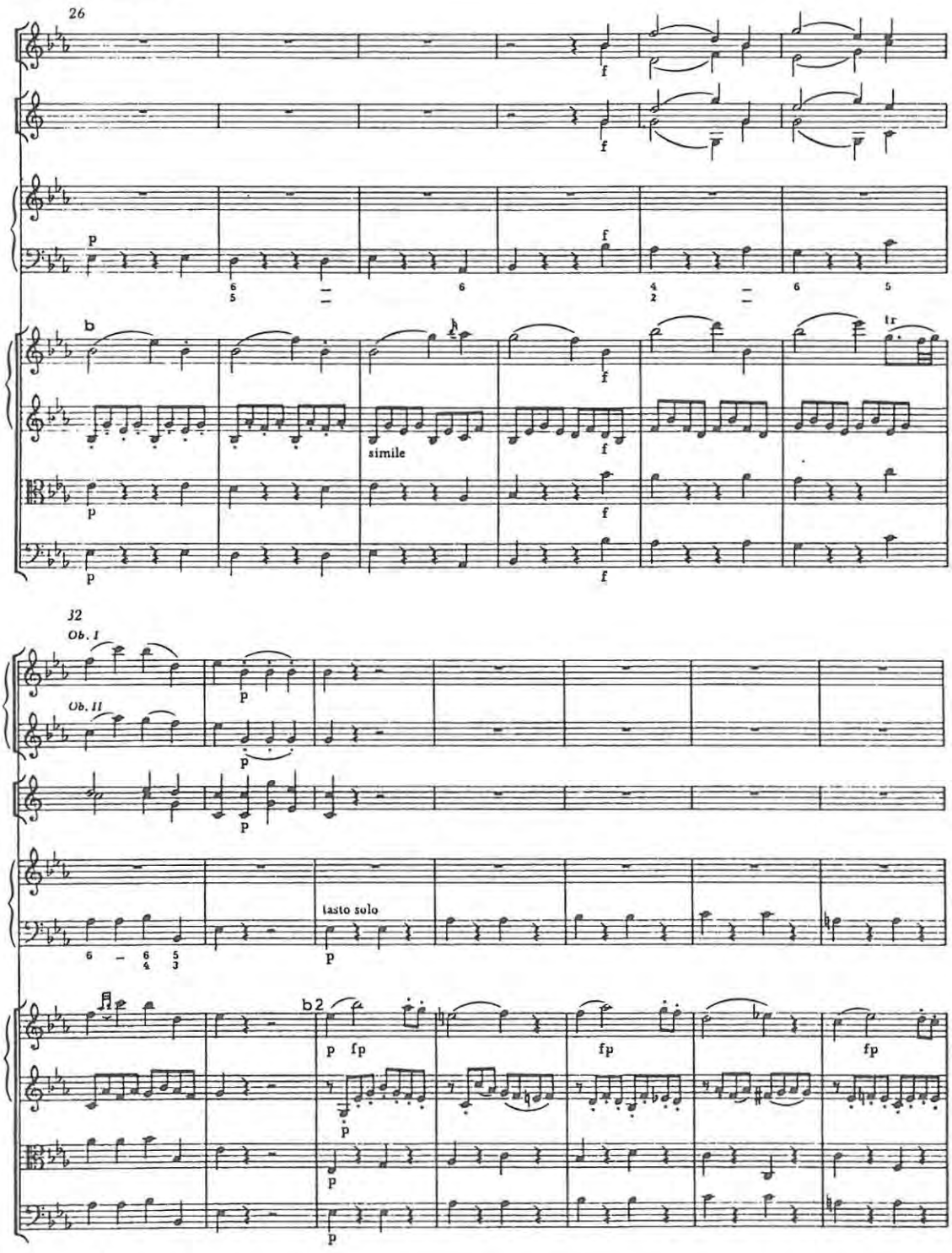
Ex. 2.10.



All the notes of A(b) are found in b, the second subject, except they are interspersed with B flat notes at the beginning and end of most bars. This repetitive B flat idea is derived from m1 in a(a). Later, it appears as a headmotive for d1 (bb. 7-14) a pedal point in octaves in d2 (bb. 14-22), and in d3 (bb. 22-25), which leads directly into the second subject, b (bb. 26-33). The "thread" is continuous. It does not simply appear in the first subject and reappear in the second as many writers seem to think. Rather, the second subject can only be fully understood by considering the entire argument up to that point. In aA and d1, the repeated B flat notes (m1) are purely melodic whereas in d2, as a pedal point, they are purely harmonic. In b, this pedal point is fully incorporated into the melodic line.

The idea which immediately follows b, b2, develops the minor second so important in d3, and prefixes this with a descending line. In the second thematic group, b2 counterbalances b just as A(b) counterbalances a(a), and forms the second part of a greatly extended arch: b gradually ascending and b2 gradually descending.

Ex. 2.11.



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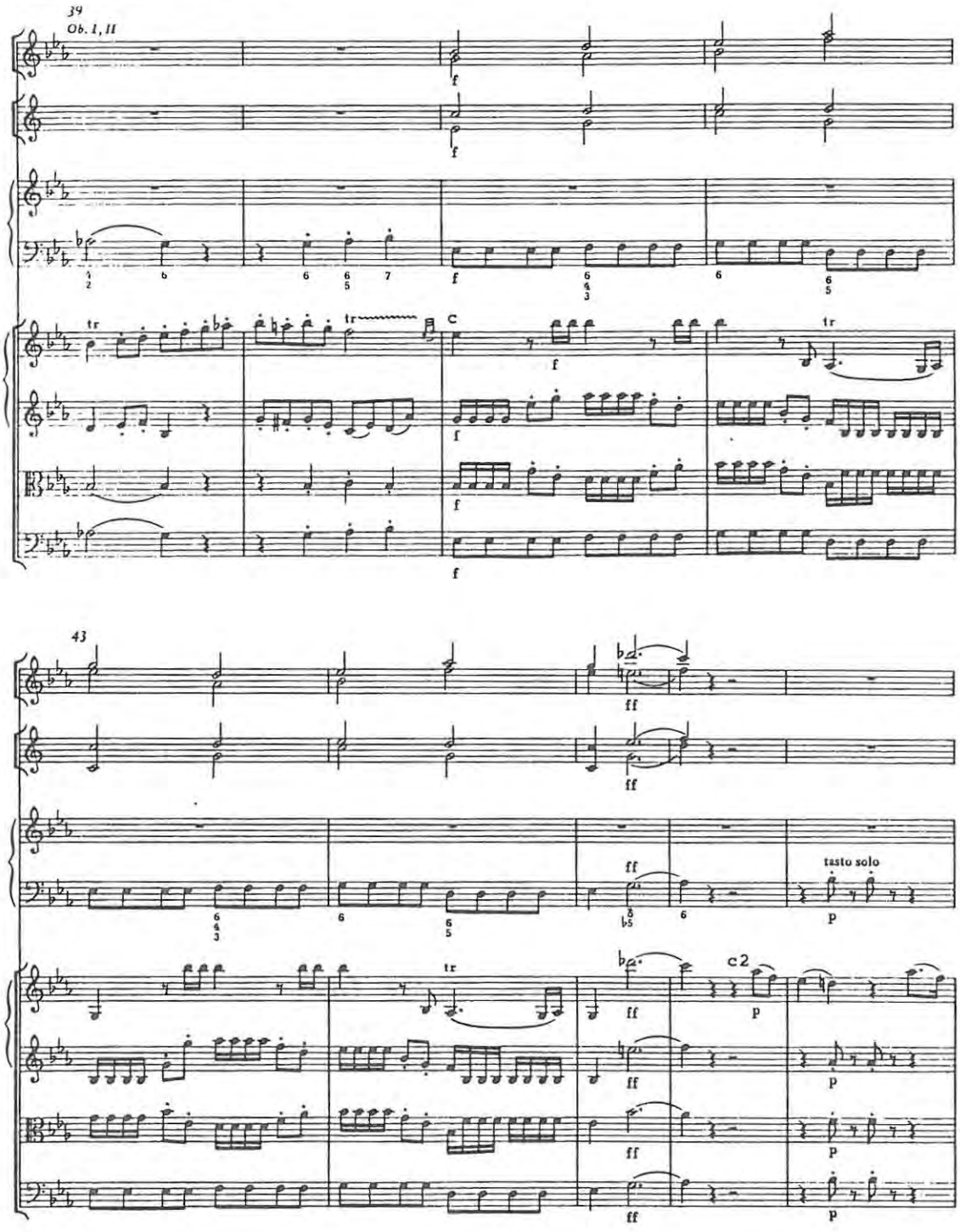

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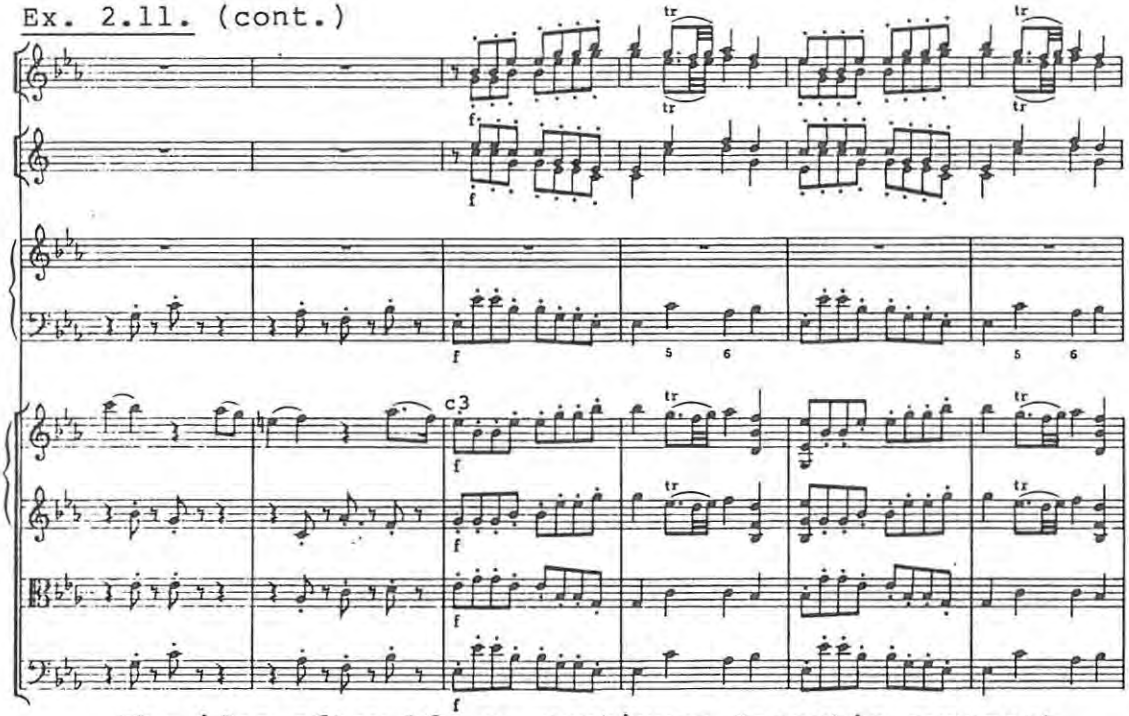


The idea after b2, c, continues Mozart's argument (see Ex. 2.11.). It contains two important motives:

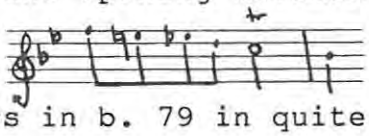
1. m1, the three note idea of a(a) (bb. 1-2), which is rhythmically accelerated but whose metric organisation remains the same (⏑ ⏑ ⏑), and
2. m2i, the minor second idea found in d3 (bb. 22-25) and b2 (bb. 34-40).

These two motives are juxtaposed for the first time, and spread over a large pitch range. Here Mozart's imaginative re-ordering of specific motivic elements produces meaningful contrast as the accelerated rhythmic (semiquaver) movement and large intervallic leaps generate dramatic power and forward thrust.

Whereas b2 focuses on the ascending minor second (m2), c focuses on the descending minor second (m2i). Mozart superimposes m2 and m2i at the end of c in bb. 45-46.

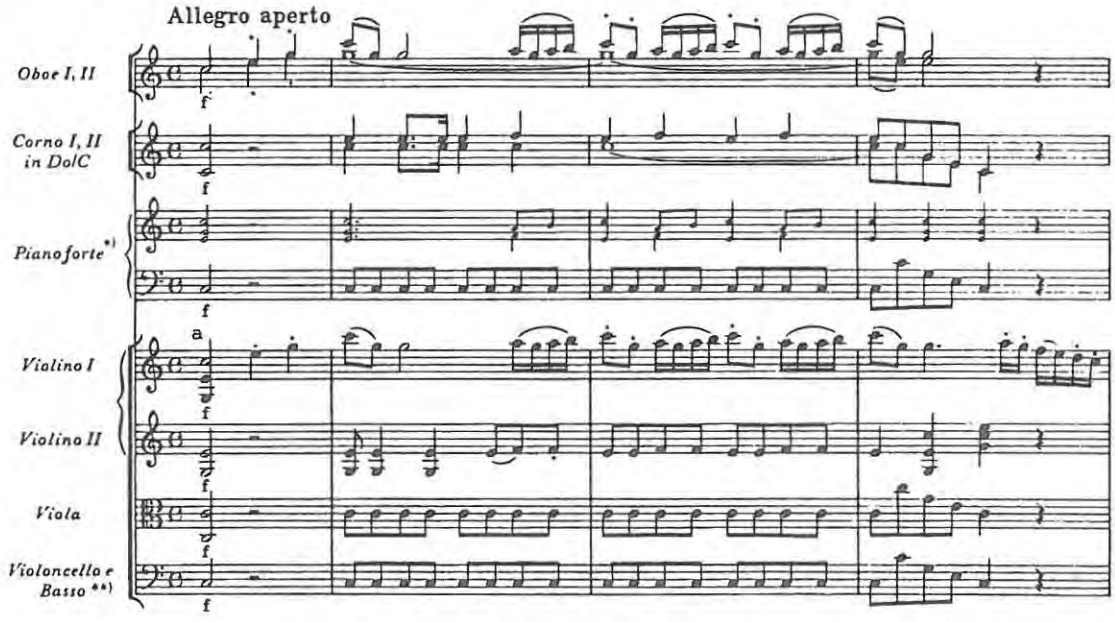
After this vertical statement, m2 and m2i are combined horizontally in c2 (bb. 46-49) which follows c (see Ex. 2.10.). In c2, the two forms of m2 are contrasted as both are prefixed by the same two quaver idea positioned on the upbeat. The second two quaver idea in b. 48 is modified slightly to form a descending minor second (m2i) and, in this way, brings m2 in the following bar into sharper focus. Mozart's thematic and motivic process involves not so much the introduction of contrasting material as the re-organisation of familiar constituent motives.

The appearance of thoroughly familiar ideas in thoroughly unfamiliar contexts characterises Mozart's style in the concerto. He produces contrast not so much by introducing new ideas as by re-arranging elements that are already familiar. The use of "migrating" motives are common. These ideas reappear at various places throughout a movement and interweave in the thematic fabric as an essentially unifying element. In this way, Mozart produces both contrast and unity simultaneously. The ideas themselves, because they are familiar, unify the movement, but they also introduce contrast as their effect is different in a new context. A thematic idea may continue differently compared to a previous statement. In the opening movement of K. 175 (bb. 95-101), a2 is not immediately followed by a3 as in the orchestral introduction (bb. 7-9) and solo exposition (bb. 39-41), but is first extended slightly (b. 98) and followed by c (bb. 99-101), a migrating motive which first appears in the orchestral

introduction (bb. 21-22). In the opening movement of K. 238, the following motive  first appears in b. 11, but reappears in b. 79 in quite a different context. Like any "migrating" motive, the idea itself does not vary, but its context does.

A more subtle way of producing contrast is through the re-organisation of specific elements of an idea in order to create something "new." This process is particularly common in the slow movements of the early piano concertos, but is also found in the opening movements - such as that of K. 246. Here, both the first and second subjects of the orchestral introduction, a and b, are based on the same fundamental structure.

Ex. 2.12.



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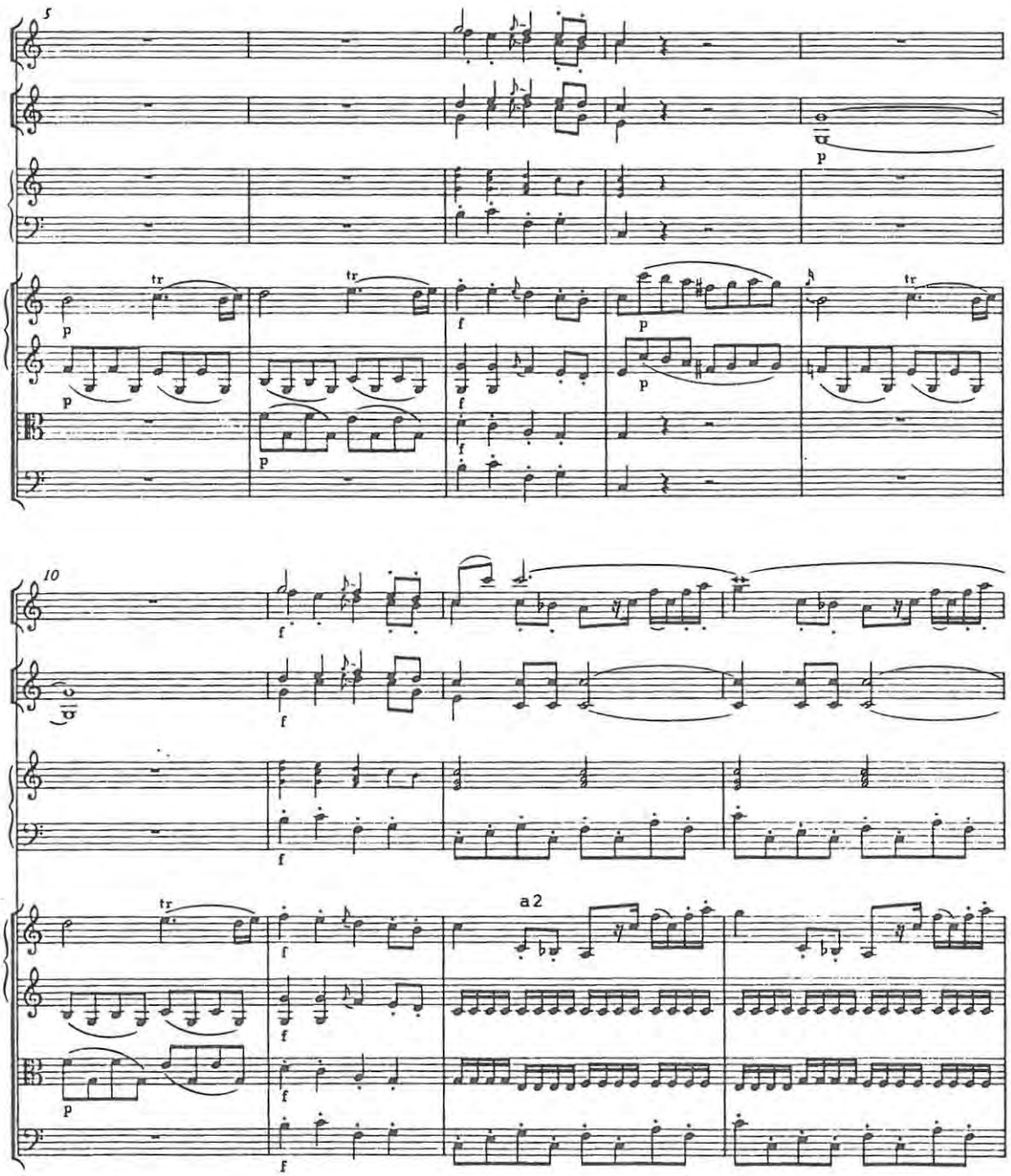

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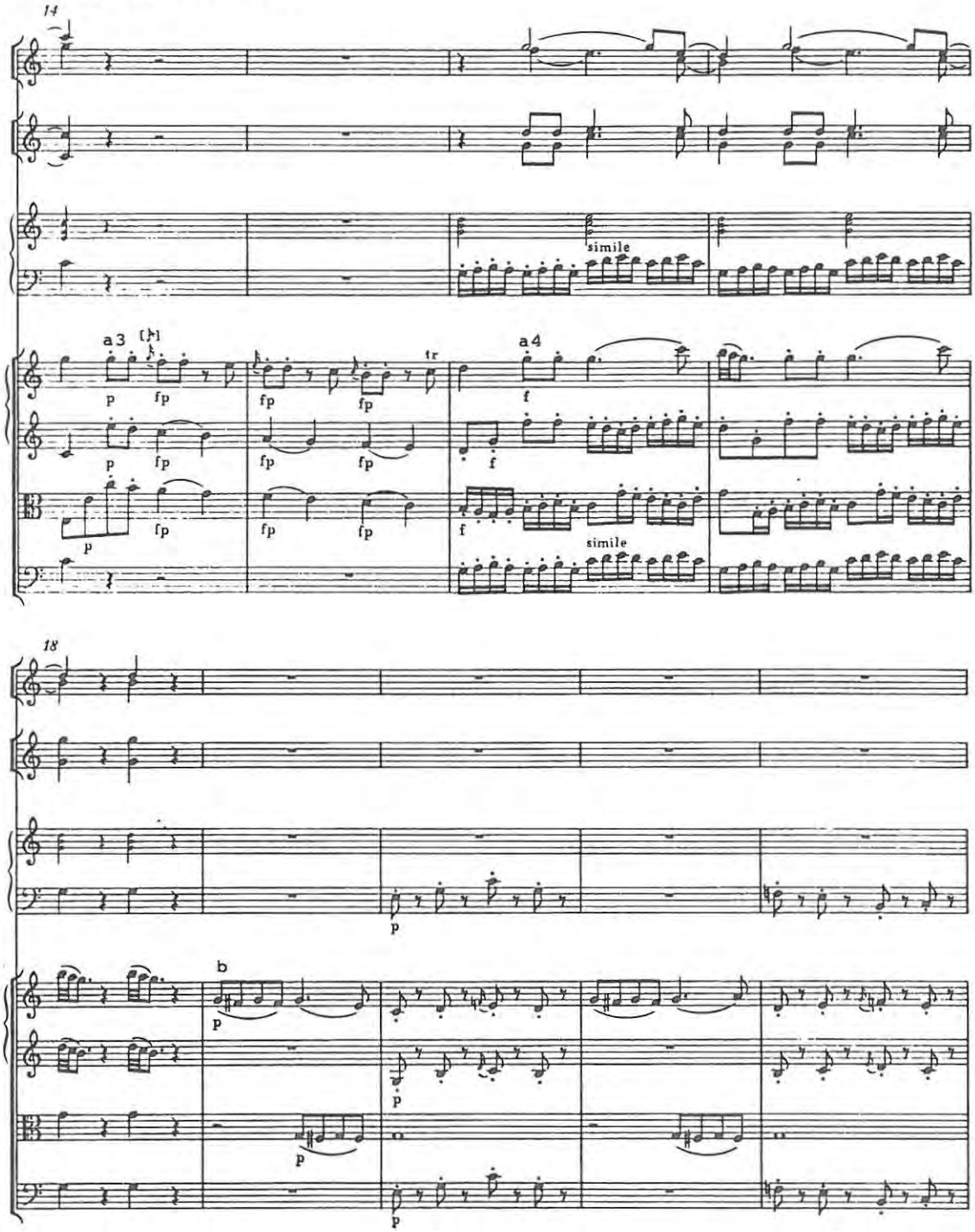
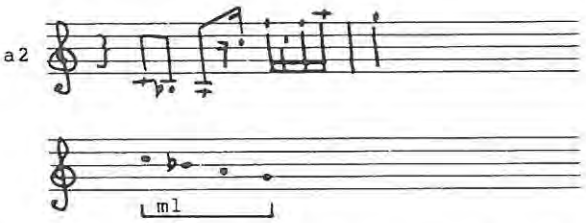


The idea a2 (bb. 12-14), which immediately follows a, produces dramatic contrast and forward drive because:

1. it is predominantly chordal, covers a wide range, and ascends steeply, and
2. it is accompanied by rapid semiquaver movement in the second violin and viola parts. But it is the arrangement of constituent elements that is new, not the elements themselves.

Ex. 2.13.



It is clear that a2, like the last part of a (b. 11), is based on a descending scalic line (m1). As in the second bar of a (b. 2), the accent falls on the second beat and the fourth beat consists of semiquaver movement.

Just as a2 is a logical extension of a, a3 is a logical extension of a2. Far less dramatic, a3:

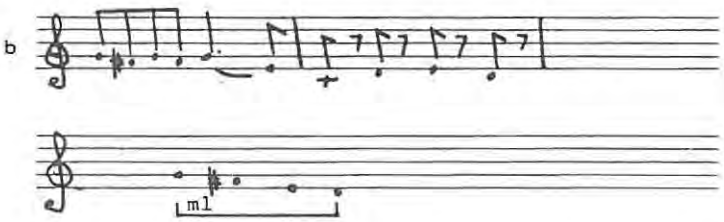
1. consists of only three string parts,
2. involves parallel motion, and
3. descends gradually and spans less than an octave unlike a2, which ascends steeply and spans more than three octaves.

But a3 provides not only contrast, it also provides a2 with a logical continuation. Like the last part of a and the whole of a2, it is based on m1, the descending line. Furthermore, a2 moves by step from the note C to

the note G and a3 continues this movement. It begins on the note G, where a2 left off, and ends on the note C, a full octave. Motivic structures fluctuate between various levels in the music. In a, m2 is on the surface, in a2, it is more deeply embedded in structure, and in a3, it emerges again.

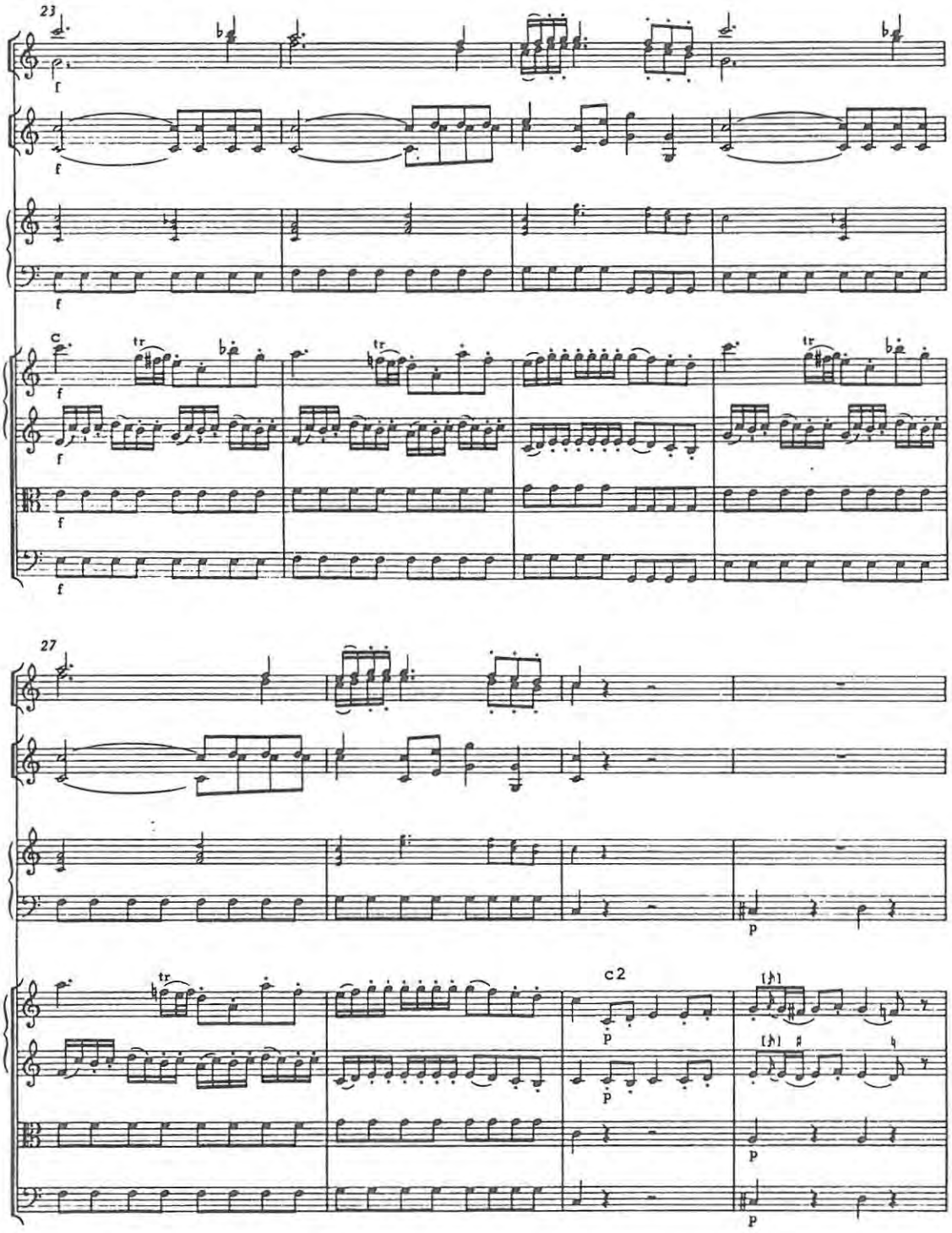
The line of argument that begins in a culminates in a4 (bb. 16-18), which immediately precedes the second subject in the orchestral introduction (b in bb. 19-22). Whereas a3 continues the m2 idea upon which a2 is based, a4 concentrates on the basic structure of a3. It is clear that a3 consists simply of a movement from the dominant note to the tonic note, and the beginning of a4 continues this pattern. When b (bb. 19-22) appears it makes sense because of the logic that runs through a, a2, a3, and a4. Like the previous ideas, b is also based on m1, but implies the dominant tonality and relies heavily on tonal ambiguity. It centres around the note G and includes an F sharp. As in the previous two ideas, it begins on the dominant note and moves to the tonic note.

Ex. 2.14.



This m1 idea re-emerges in c (bb. 23-29) and c2 (bb. 29-33), which follow b.

Ex. 2.15.



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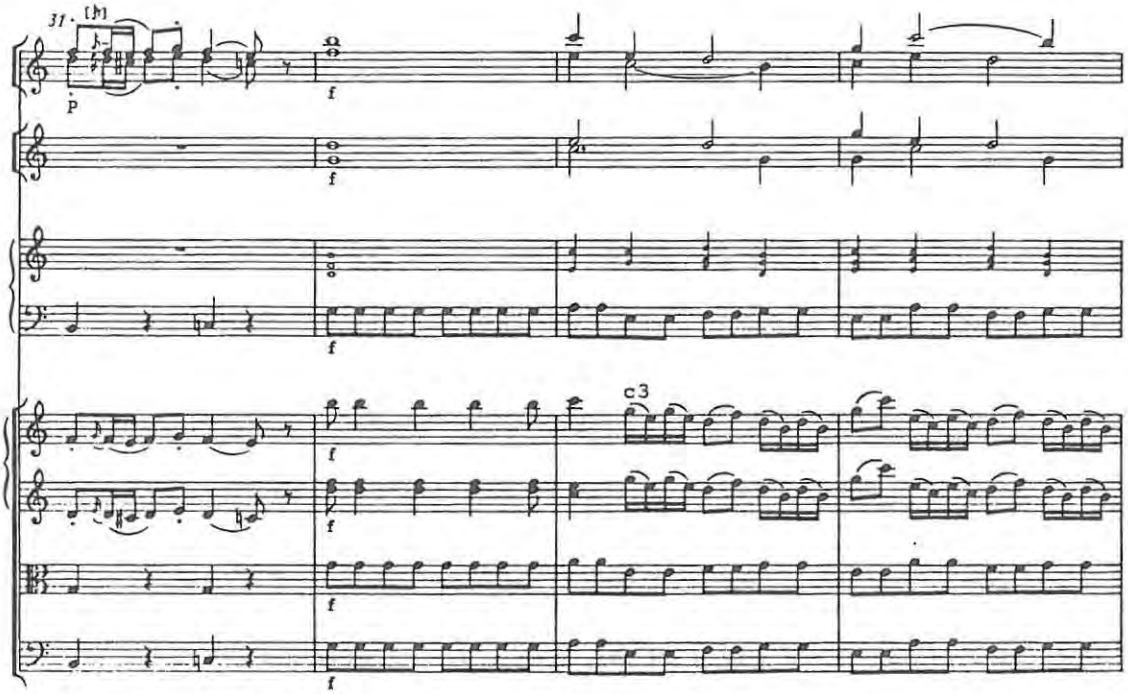
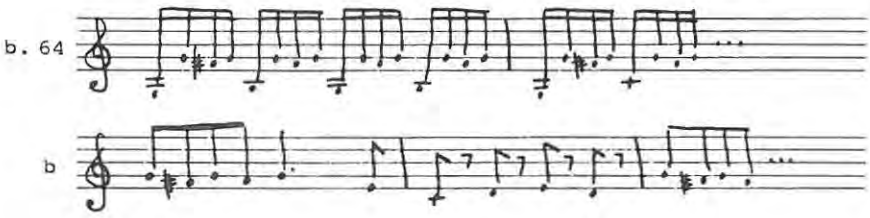


The last part of c (bb. 25,28) resembles a3, but the idea as a whole breaks open the restricted pitch span of b. The c2 idea inverts the descending movement of m2, which has usually been from the dominant to the tonic note, and changes it to an ascending movement from the tonic to the dominant note. Like b, the second part of c2 moves around the dominant note.

Like his contemporaries, Mozart makes use of standard figures and conventional ideas, but, unlike them, he does not allow the formula to shape or control his thematic and motivic argument. Instead, he infuses these figures and ideas with meaning by integrating them with the rest of the movement. Even ornamental figures drive the argument forward. In the opening movement of K. 246, the embellished pedal point in the left hand piano part (bb. 64-68) is more than just a

formula; it is related to developments elsewhere in the movement.

Ex. 2.16.

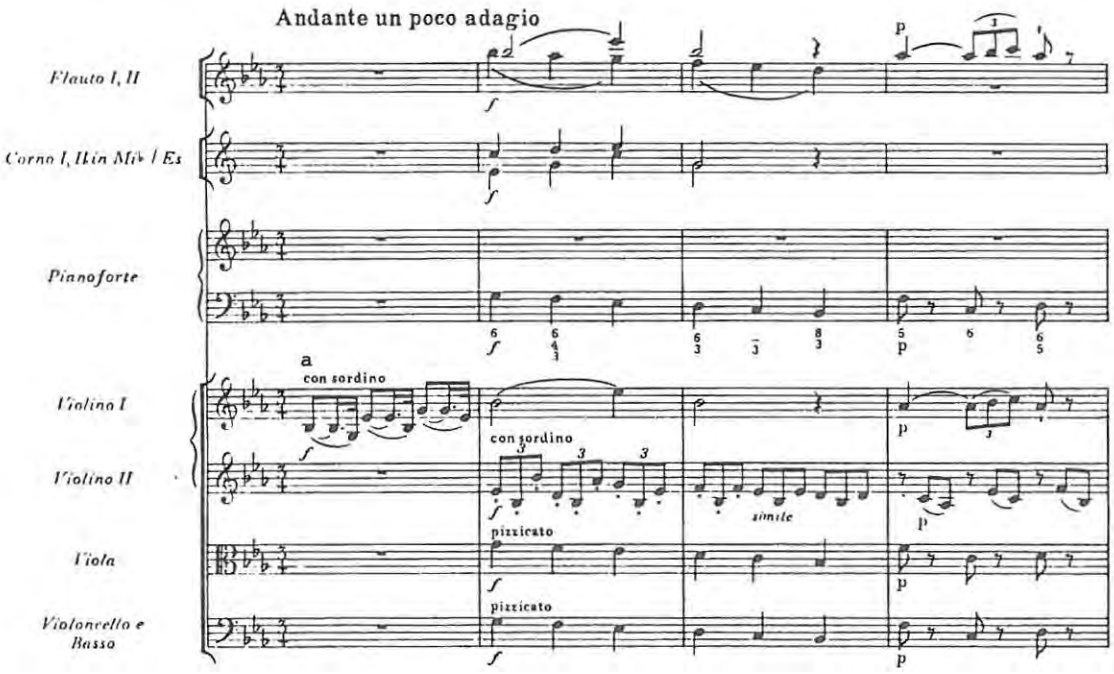


The embellished pedal point derives from the second subject of the orchestral introduction (b in bb. 19-22), and, like it, centres around the note G. Mozart himself seems to stress this interrelationship. In bb. 77-78, he uses the embellished pedal point to accompany a variant of b in the piano, and later uses it as a point of departure, a germ for further development in B4 (bb. 81-83) where the woodwind reinforce this pedal point to establish the dominant key. In c (bb. 91-97), second violins play figurative patterns similar to the embellished pedal point. This idea, though unobtrusive in an earlier statement of c (bb. 23-29), emerges later to play an important role in the solo exposition. It gradually increases in importance from c (bb. 23-29) where it appears in the second violin to B3 (bb. 64-70) where it appears in the piano to B4 (bb. 81-90) where it commands our full attention. This standard figuration, typical of music of the period, is meaningful because it sustains a continuous line of thought and forms an integral part of the argument. While it provides the soloist with the opportunity for technical display, it is, more importantly,

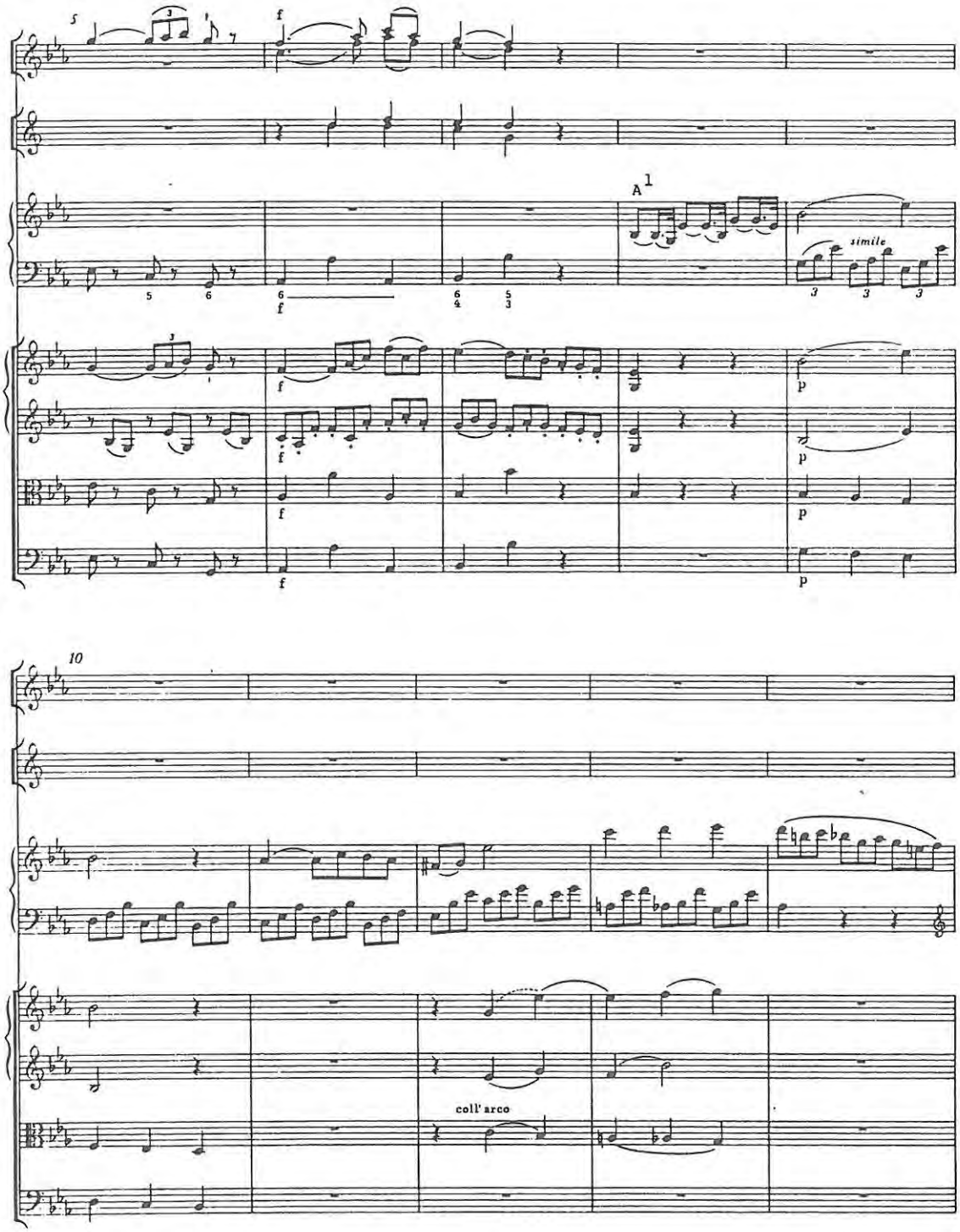
artistically justified because it is woven into the fabric of the movement as a whole.

Mozart's technique of producing contrast through the re-organisation of familiar elements into new patterns is particularly evident in the slow movements. As in the second movement of K. 175 and K. 246, the principal subject of the second movement of K. 238 begins on the tonic note, not of the movement, but of the work. Immediately after the statement of a in the orchestra, the piano repeats it with some variation, and extends it slightly (A^1).

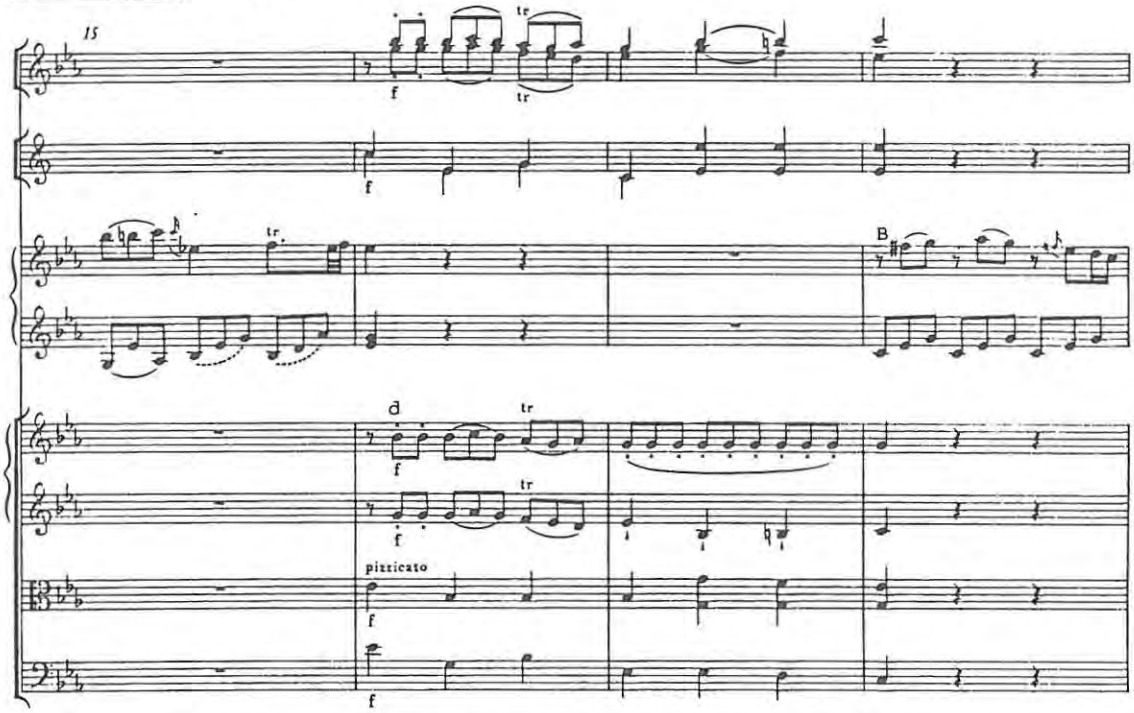
Ex. 2.17.



Ex. 2.17. (cont.)

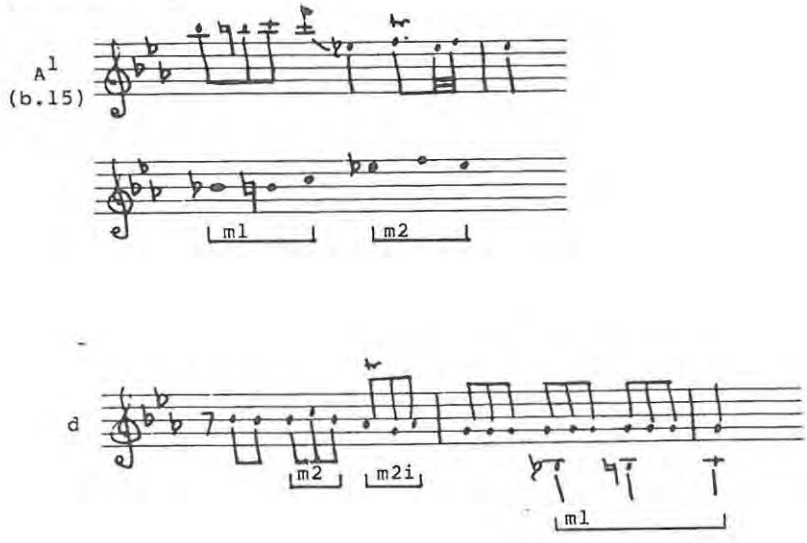


Ex. 2.17. (cont.)



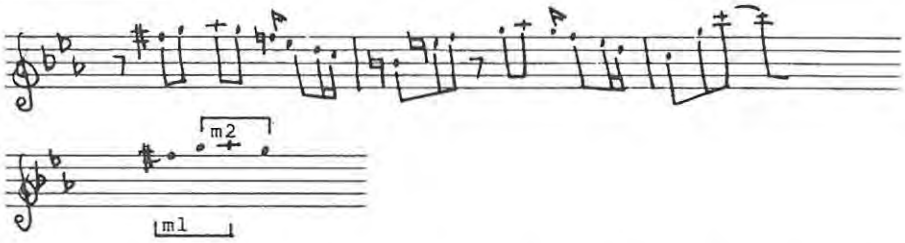
In b. 12, an ascending semitone appears in A^1, which has a profound effect upon the movement. It is extended at the beginning of b. 15 where a process of re-arrangement begins. The tutti that immediately follows this (d in bb. 16-18) involves a reshuffling of specific elements at the end of A^1.

Ex. 2.18.



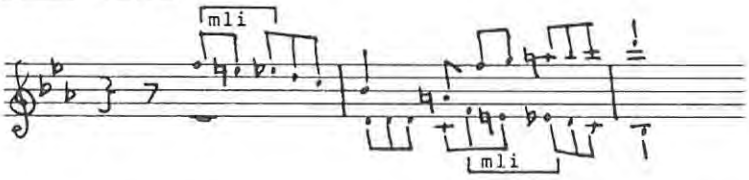
In the idea that follows (B in bb. 18-25), Mozart integrates m1 and m2 to form a new idea.

Ex. 2.19.



Furthermore, Mozart prefixes the idea that follows (b2 in bb. 25-33) with the inversion of m1.

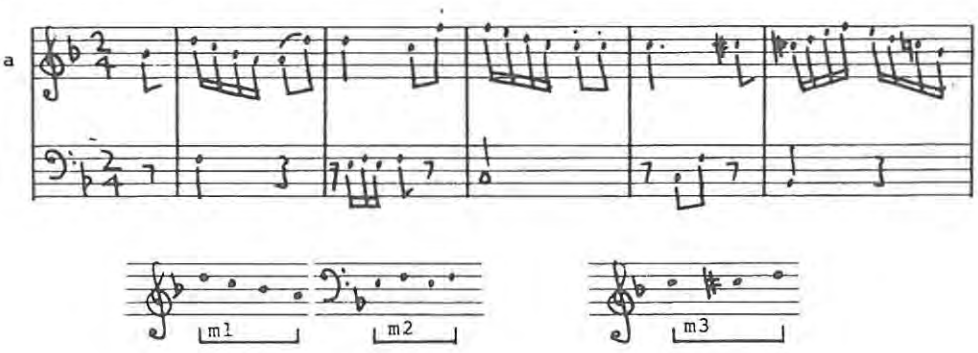
Ex. 2.20.



The idea that follows this (c in bb. 41-44) begins with m1, and like b2 and a, involves the contrast between a single line and the rest of the ensemble. The idea c, like b2, includes strict imitation between the violins, but extends this further here. The imitation begins in the violins and descends through the texture.

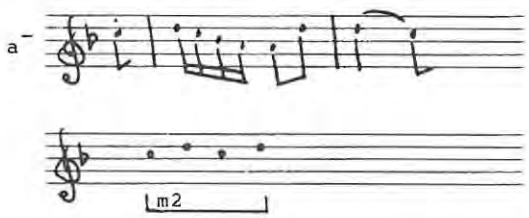
The beauty of the second movement of K. 246 is the manner in which it grows naturally out of the first bar.

Ex. 2.21.



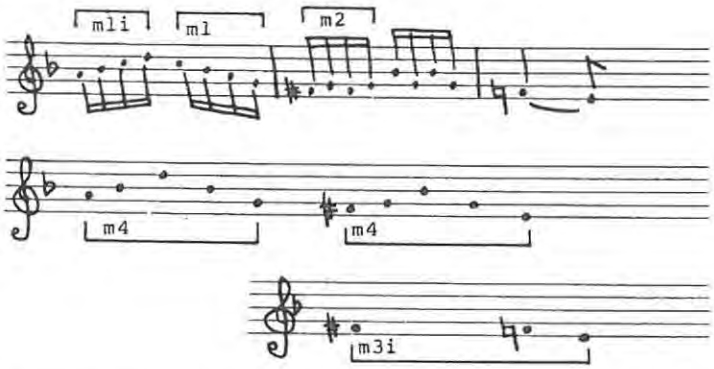
There are three important motives in the principal subject: m1, m2, and m3. The descending fourth frames m1, and consistently appears throughout the theme. The first bar is already perfectly balanced. The second beat is a structural inversion of the first because it consists of an ascending fourth without the scalic movement of m1. When the full inversion of m1 appears later in bb. 5-6, it is unified to the main line of thought that begins in the first bar. Similarly, when m2 appears as an answer to the beginning of the principal subject in the violins, it is meaningful and logical because it is implicit in the subject.

Ex. 2.22.



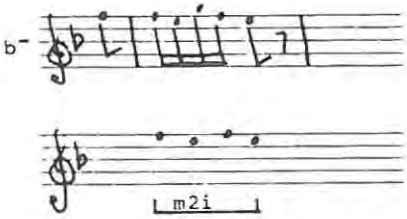
The continuation of the subject is also perfectly logical. If something new appears, it is invariably based on a structure implicit in the idea immediately preceding it. Although b. 7 of the theme seems to be quite different except for the appearance of m2, it is based on a pattern inherent in the previous bar whose connection to the rest of the theme is obvious.

Ex. 2.23.



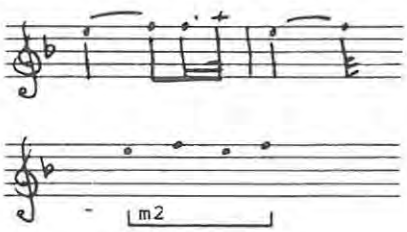
These motives fluctuate between various structural levels. The m3 chromatic idea first appears in bb. 4-5, but later "hides" in the melody in bb. 7-8. In the second subject (b in bb. 8-16), Mozart uses m2 again in dialogue, but this time inverts and slightly conceals it in the woodwind (bb. 9-12).

Ex. 2.24.



It reappears in the last part of b (bb. 15-16) in a different form.

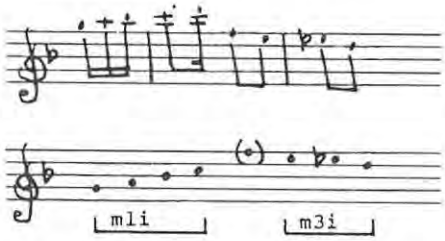
Ex. 2.25.



In both examples above, Mozart uses the same notes as in the first appearance of m2 in the bass (b. 2). In b2 (bb. 16-20), which follows b, Mozart uses both m1

and m3, but differently.

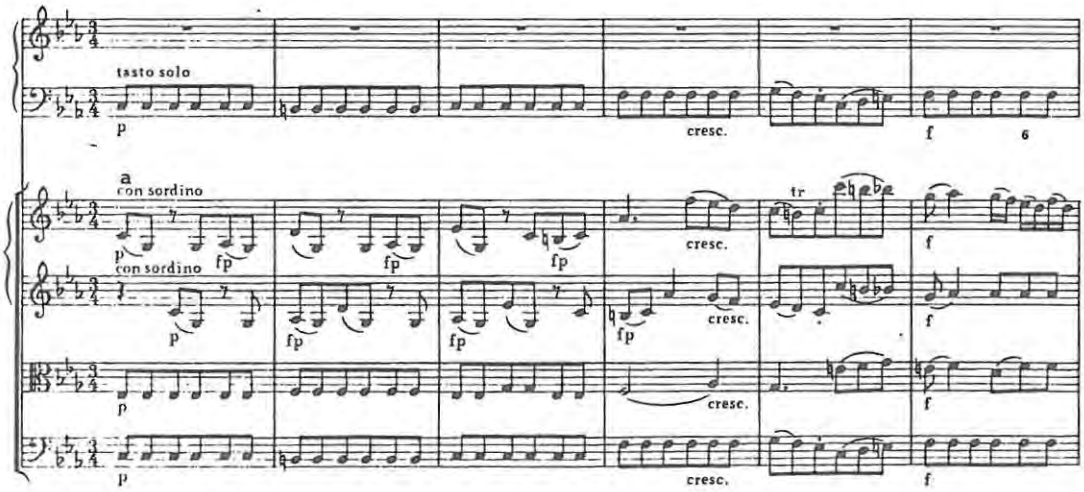
Ex. 2.26.



Mozart creates a rich variety out of strongly unified structural elements through the imaginative organisation and re-organisation of familiar motives.

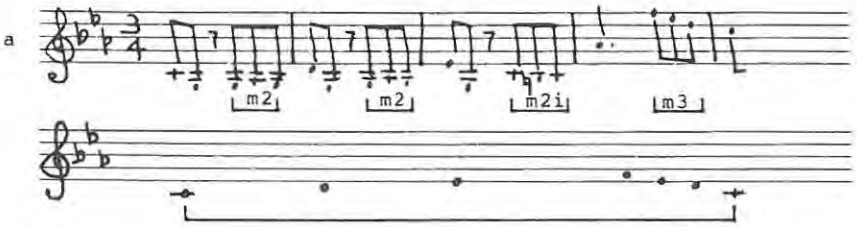
Because the concerto, like the opera, is a dramatic genre, the use of operatic devices is often appropriate. Mozart exploits the declamatory character of the recitative (repeated notes, unisone V - I cadences, and so on) in the second movement of K. 271 for the sake of expressivity. The dark tone colour, minor key, and contrapuntal texture together with the recitative contribute to the expressive intensity of the opening of this movement. For the first four bars of the principal subject, the imitation between the two violin parts is strictly canonic at the unisone, just one beat apart. The continuous metric shifts this produces generates tension.

Ex. 2.27.



The principal subject has a logic all of its own. It involves the persistent repetition of particular notes and motives, a feature emphasised by the ostinato rhythmic structure of the first three bars. The m2 idea, which at first centres around the dominant, is repeated continuously, but in b. 3, although it remains in the same part of the bar (the final three quavers), it appears in an inverted form and centres around the tonic. The beginning of the theme is static except for the first beats of each bar, which form an ascending melodic line.

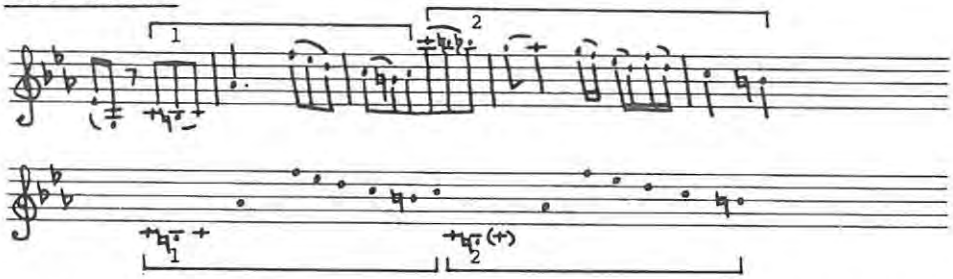
Ex. 2.28.



This ascending line, once it reaches note F, quickly descends back to the tonic, but on a higher octave level. After a sharp ascent of two sixths in b. 4, the theme is suddenly in another register altogether. The three note descending motive (m3) in b. 4 mirrors the ascending three note idea which is spread over the first three bars. The m2i idea reappears in b. 5, but this time at the beginning of the bar.

The rest of the theme demonstrates even more clearly how Mozart's language translates unity into contrast.

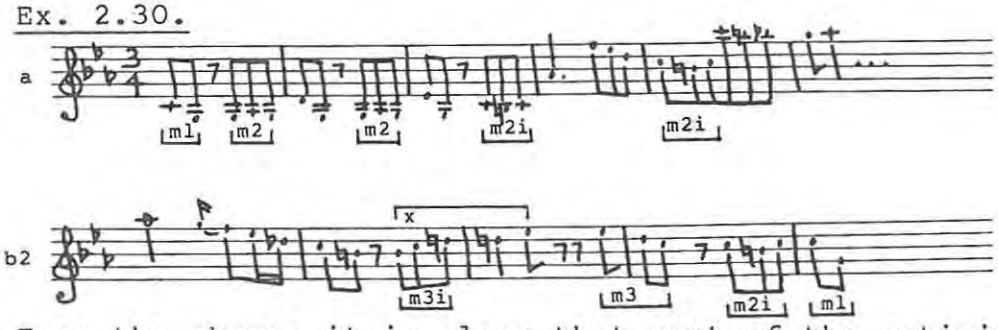
Ex. 2.29.



Although the theme continues to produce further contrast, both ideas 1 and 2 are based on the same fundamental structure. The continuation of the subject is determined by the inherent possibilities of the ideas immediately preceding it. This subtle technique of introducing contrast where there is unity, variety where there is familiarity, gives Mozart's thematic and motivic process its logic and meaning.

Mozart re-organises familiar elements in this second movement of K. 271 in order to drive the argument forward. The end of the orchestral introduction involves little that is new, since most of the motivic constituents of b2 are derivatives of the principal subject (a). Mozart re-organises these individual motives, though, for a specific reason.

Ex. 2.30.

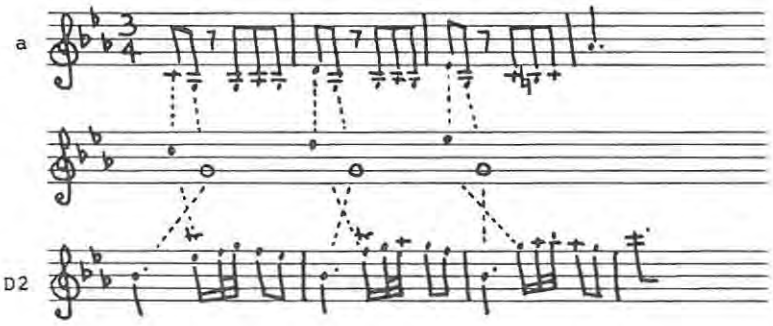


From the above, it is clear that most of the motivic constituents of b2 are present in a, but the order and positioning of them is different. They appear in the

order of m1, m2, m3 in a, in the order of m3i, m2i, m1 in b. Because b2 does not immediately follow a, but is a continuation of b, the ascending idea in b2 (x) is a fragment of b (violin I, b. 8). Within the stream of time, b2 effects movement entirely differently to a since it forms part of a descending emotional curve. The opening involves a continuous gradual build-up, whereas in b2, this process is reversed. Mozart restricts the theme to one line, and seperates the motives by rests and a chordal accompaniment in the orchestra. As the orchestral introduction comes to an end (bb. 12-16), the principal subject gradually disintegrates, a gradual process of fragmentation that intensifies the poignancy of this movement.

Although the second subject of the solo exposition (D2 in bb. 25-31) contrasts the first subject (a in bb. 1-7), it is built on the same basic structure.

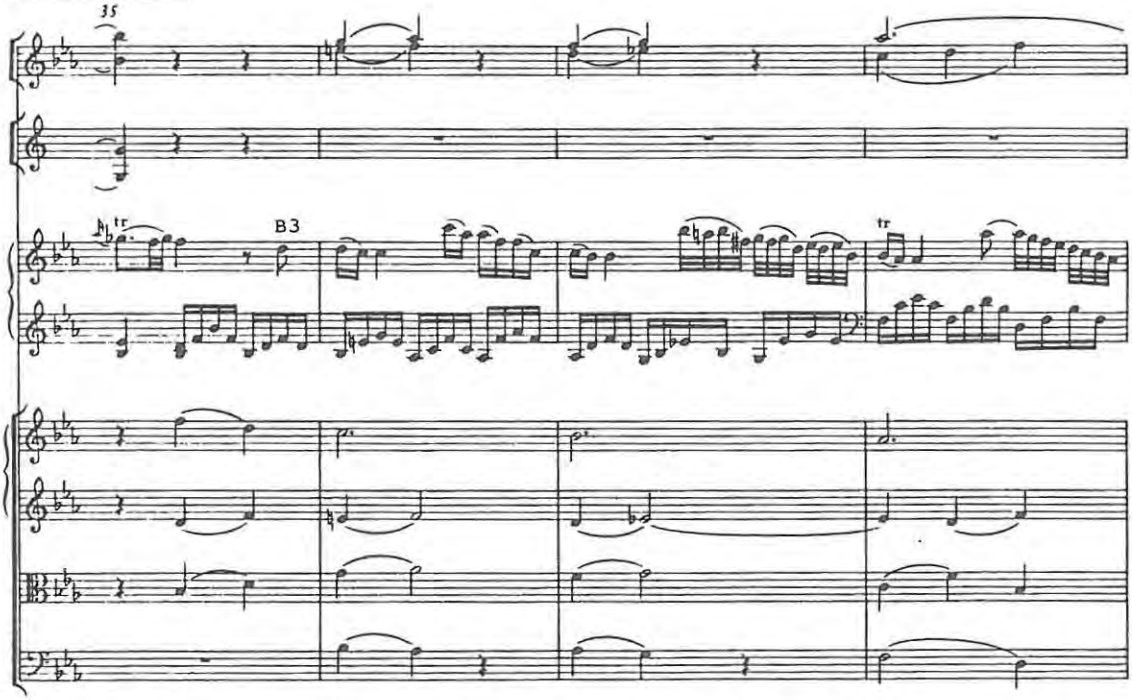
Ex. 2.31.



Both the first subject (a) and the second subject (D2) include a three note ascending line beginning on the tonic of each key (C minor and E flat major) and a melodic pedal point on the dominant.

To be meaningful, though, variation must simultaneously reconcile contrast with unity. The new arrangement of basic structural elements must reveal something fresh in a theme, and, in this way, drive the argument forward. In the second thematic group of the solo exposition (bb. 25-53), D2 (bb. 25-31) consists of an ascending sequence; B3 (bb. 35-39), of a descending sequence. But Mozart does not simply repeat B3 on progressively descending levels, but subjects it to a continuous process of development and variation in order to force the argument forward.

Ex. 2.32.



Had Mozart repeated the first bar of B3 in exact sequence, as another lesser composer would have done, the argument would have been halted and the drama stifled, because repetition without variation inevitably results in dramatic stasis. Variation, though, cannot be

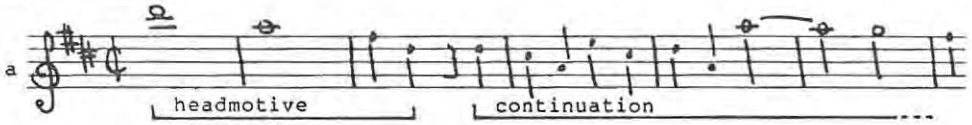
arbiterary. It must reflect the argument of the movement as a whole.

Ex. 2.33.

One of the distinctive features of B3, like that of a, is the repeated notes. Mozart leaves this unchanged, but varies the arpegiatted figure to include m2 and m2i, derivatives of a. In this way, he makes the link between B3 and the principal subject more explicit and integrates B3 more meaningfully with the rest of the movement.

The principal subject in the contrapuntal finale of K. 175, like the typical baroque structure, consists of a headmotive and continuation. The headmotive unifies; the continuation develops.

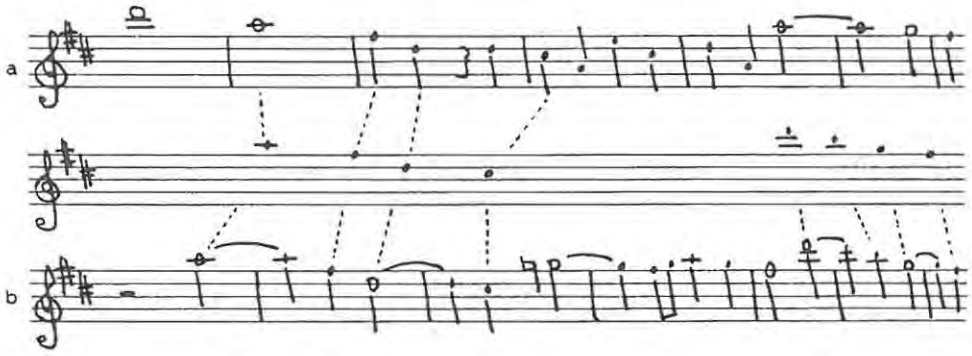
Ex. 2.34.



This theme begins with longer note values, and continues with more rapid movement, a typical feature of the baroque fugue subject. The chordal structure and descending melodic curve together with the rhythmic acceleration produce structural weight, dynamic force, and natural momentum.

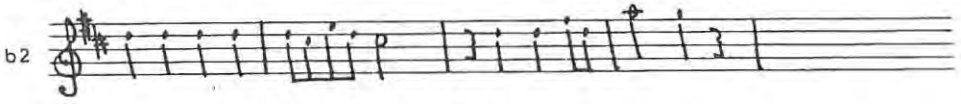
Both the first and second subjects (a and b) begin with descending chordal headmotives followed by a descending minor second.

Ex. 2.35.



The beginning of b, like the ascending octave leap in the continuation of a, is stressed by the syncopated rhythmic structure. Unlike a and b, b2 (bb. 23-30) is more typically classical.

Ex. 2.36.



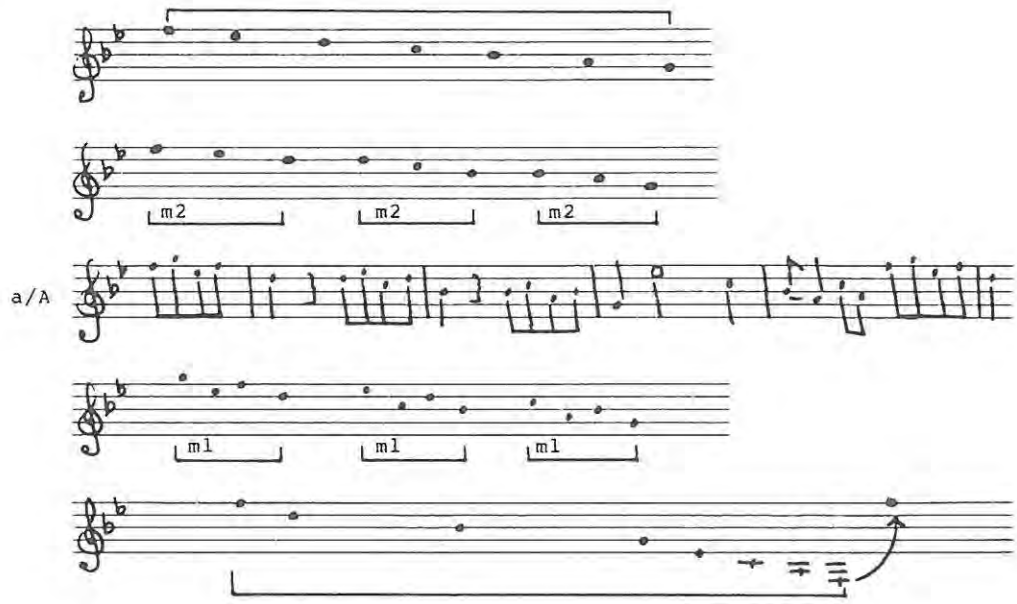
Although it continues the repeated note idea of the principal subject (b. 7), b2 is not an extended melodic line, but a regular phrase structure: two two-bar subphrases that counterbalance one another. As a whole, the lightheartedness of b2 contrasts the seriousness of a and b.

Mozart does modify the headmotive of the principal subject, but does not change the basic character of the theme. Instead of beginning with a descending fourth, it sometimes begins with a descending third. In the final tutti before the cadenza (a^3 in bb. 259-271), Mozart constricts the range of the theme further so that it descends in seconds. He retains the contrapuntal texture, and even intensifies it by making it mirror the

descending melodic curve of the melody.

The rondo theme in the finale of K. 238 reflects Mozart's profound understanding of musical structure. It integrates two motives (m1, a chordal idea and m2, scalic idea) in a simple, lighthearted melody. The rondo theme perfectly fuses melodic and harmonic elements: on one level of structure it consists of a descending scalic line, on another, deeper level it consists of a chain of descending thirds.

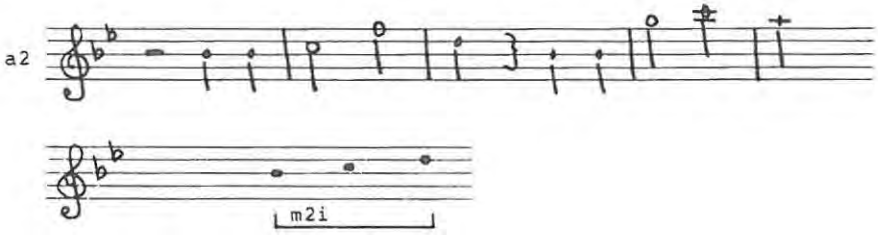
Ex. 2.37.



The second idea of the ritornello (a2 in bb. 16-23) grows naturally out of the rondo theme (a). Like a, a2 is chordal in structure and makes consistent use of the prominent descending third. The strongest unifying element, though, is obvious. Mozart includes, as counterpoint to a2, quaver figuration derived from a. At first this figuration is light (bb. 16-20), but soon

becomes more prominent when it moves to the lower strings (bb. 20-23). The beginning of a2 is based on the inversion of m2, which becomes important later in the movement.

Ex. 2.38.

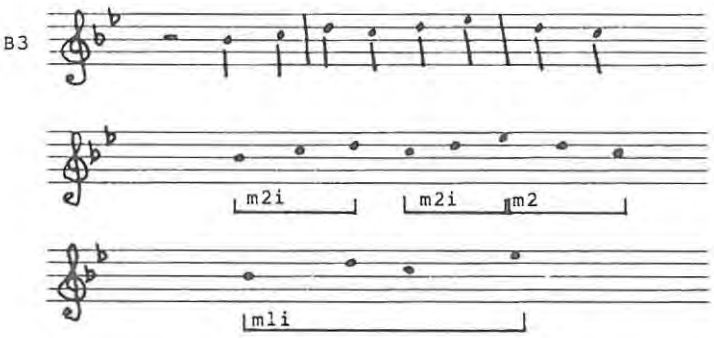


B2 (bb. 40-55), like a2, begins with repeated tonic notes and m2i.

Ex. 2.39.

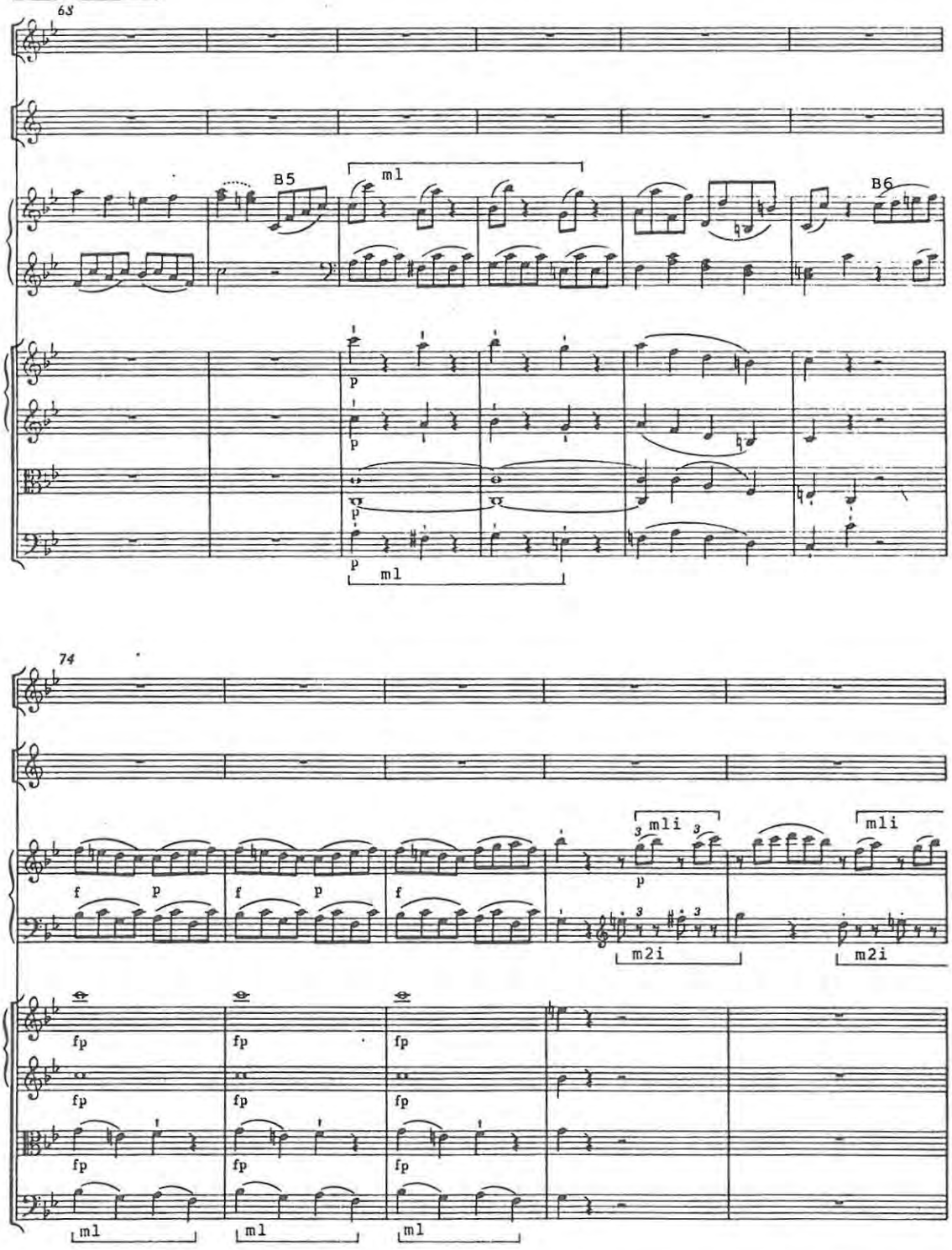
Like the rondo theme, B3 (bb. 55-63) integrates m1 and m2, except that here both motives are inverted.

Ex. 2.40.



In B5 (bb. 65-73), which follows after the cadential b4 (bb. 63-65), m1 surfaces again.

Ex. 2.41.

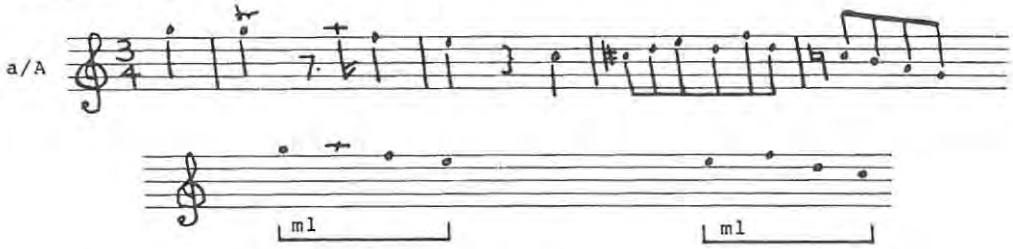


After B6 appears, Mozart retains m1 in the bass, but from b. 77 again superimposes m1 and m2, both inverted as in B3 (see Ex. 2.40.). The movement as a whole, therefore, systematically explores the inherent possibilities of the

rondo theme without compromising its casual lightheartedness.

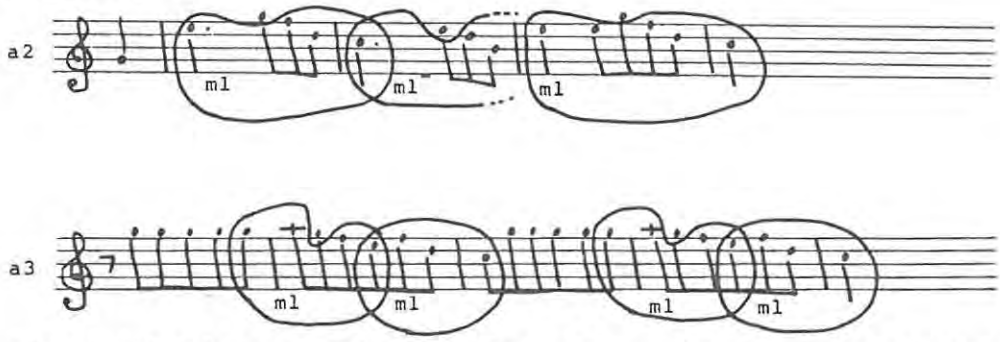
Both rondo themes in the finales of K. 238 and K. 246 are entirely regular: periodic structures consisting of two four-bar phrases that counterbalance one another. Parallel phrase structure enhances the vital lightheartedness of the theme. The strong formal mould combined with rhythmic regularity facilitates immediately a sense of familiarity, of knowing what to expect, which serves to diffuse the tension of the earlier movements. The rondo theme in the finale of K. 246, like the principal subject in the finale of K. 175, is a headmotive - continuation structure.

Ex. 2.42.



From this theme, other ideas in the ritornello evolve, each of which make use of m1.

Ex. 2.43.

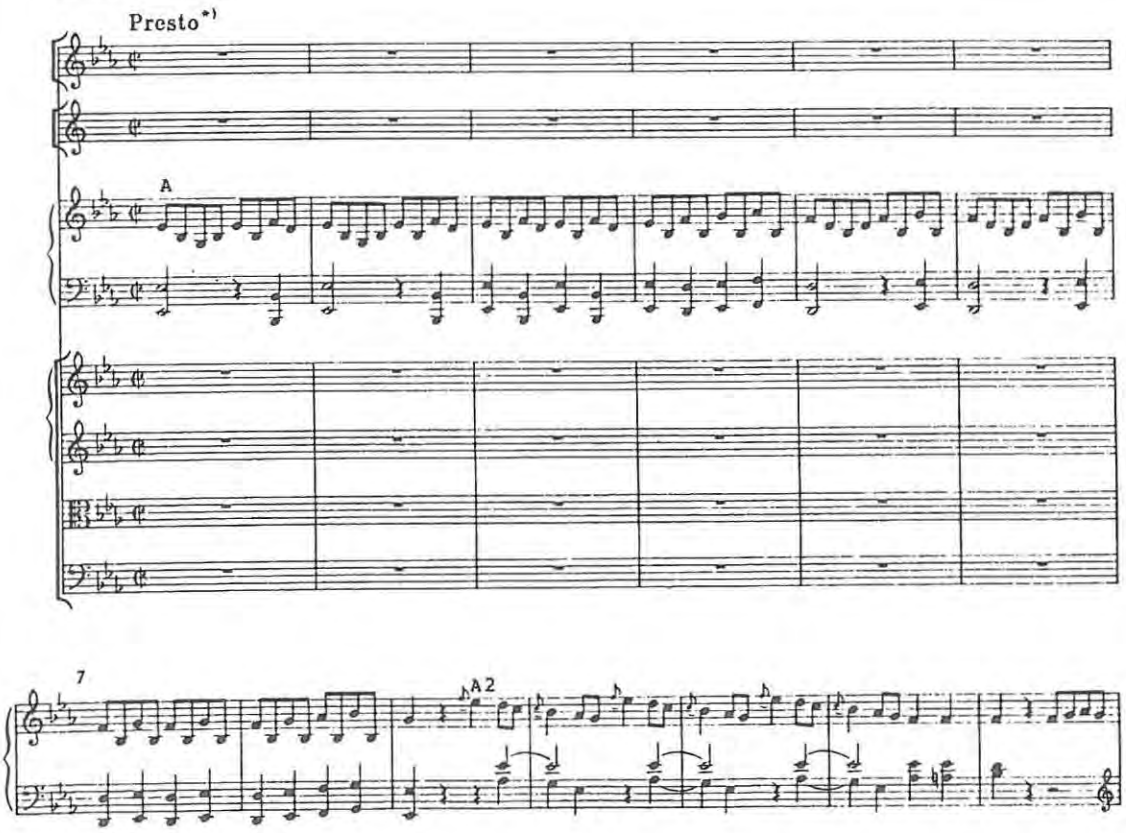


Ideas within the ritornellos and episodes are strongly linked but not necessarily connected to material outside each of these larger formal units. Individual episode

sections, strongly unified in themselves are not necessarily connected to one another. Contrasting sections seem to share little in common, and it would be dangerous to impose or contrive a system of unity where no such system exists.[10]

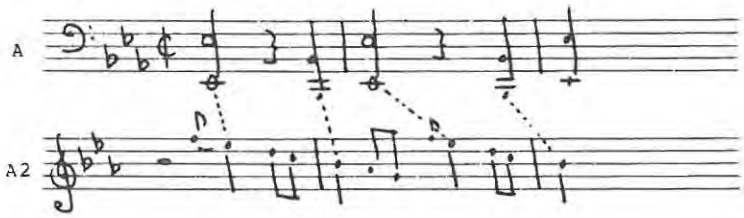
The rondo theme in the finale of K. 271 is not a simple lighthearted tune, but consists largely of pianistic figuration. Like most rondo themes, though, it relies heavily on tonic and dominant chords, a harmonic element that binds ideas in this movement together. The descending fourth interval in the left hand piano part forms the basis of many other ideas.

Ex. 2.44.



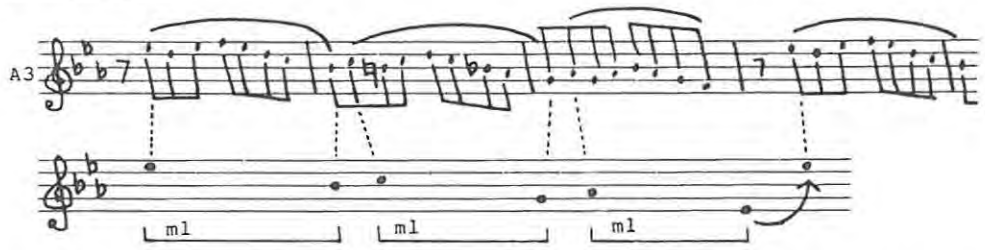
[10]Mozart does, though, interpolate material occassionally. See p.

Ex. 2.44. (cont.)



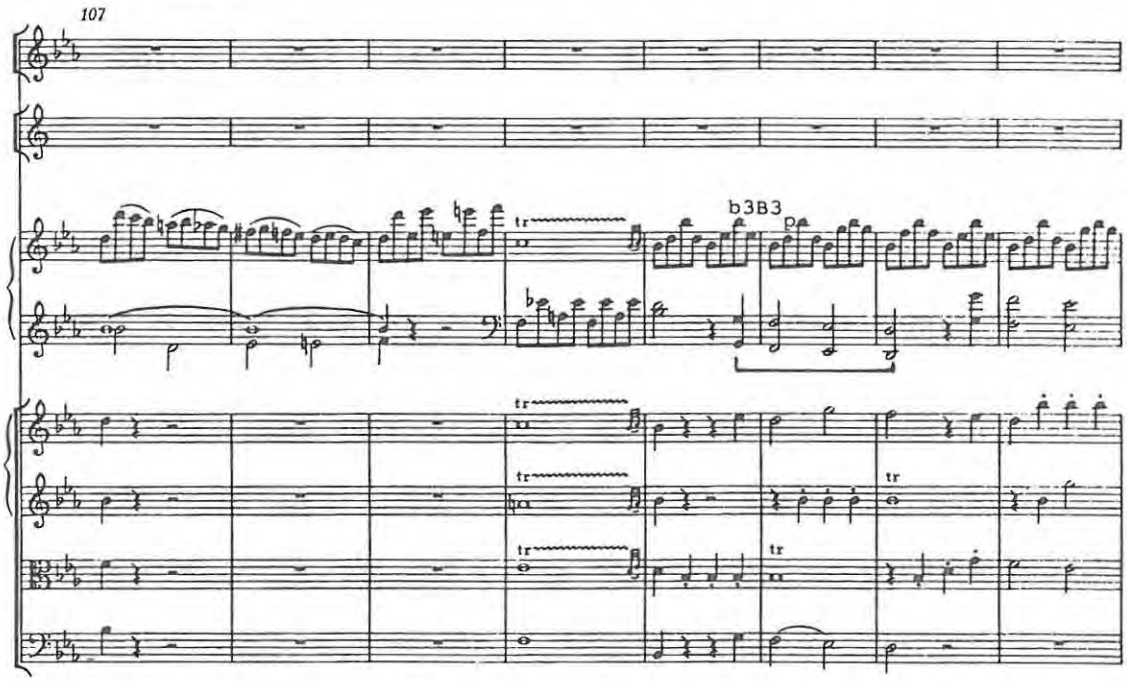
In A3, this descending fourth appears in sequence.

Ex. 2.45.

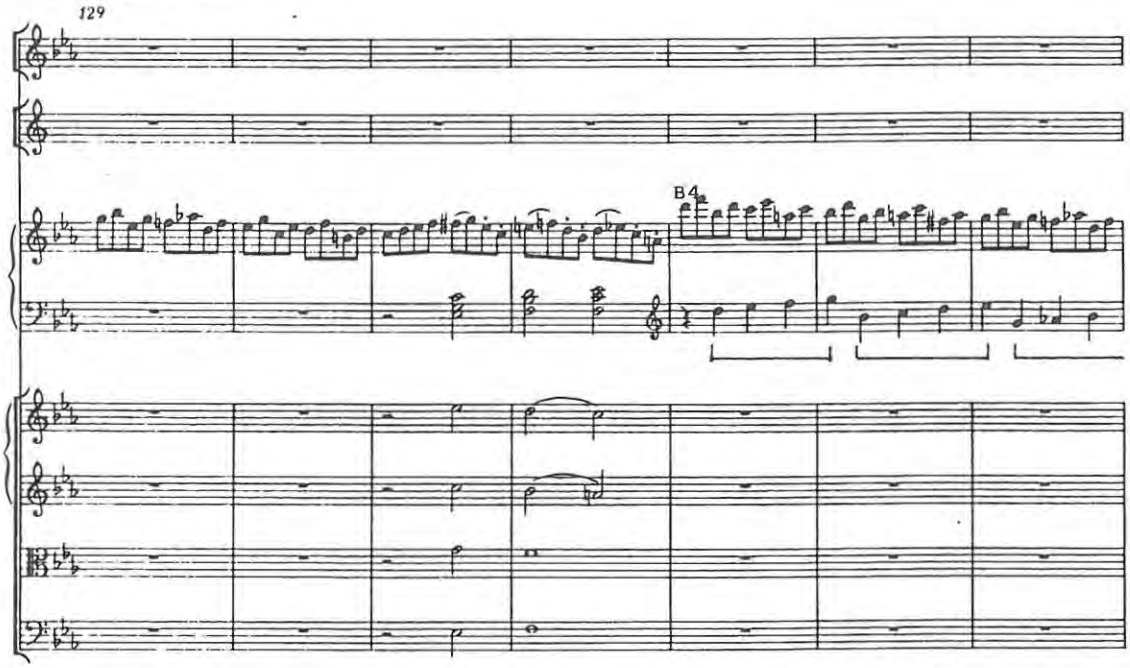


This descending fourth also emerges in $b3B3_p$ (bb. 111-126), and inverted in the repeat of B4 (bb. 133-139).

Ex. 2.46(a).

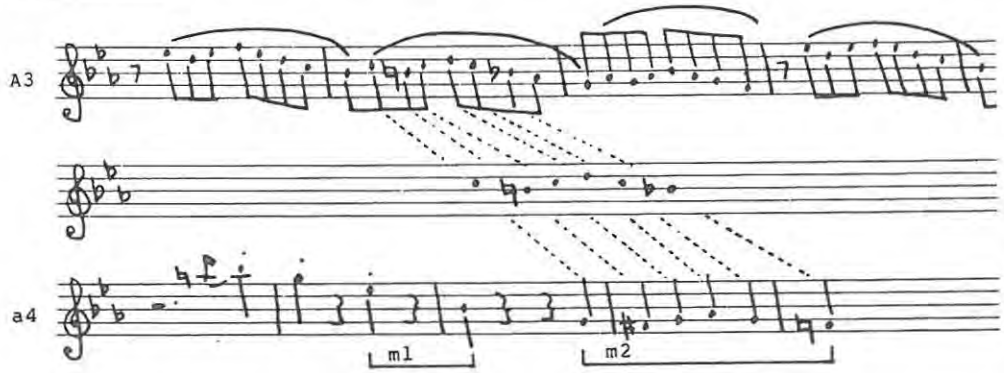


Ex. 2.46(b).



The rondo theme (A) is chordal whereas the ideas (A2 and A3) that immediately follow are linear, though based on the same idea. In a4, these chordal and linear elements juxtapose and intensify this contrast.

Ex. 2.47.

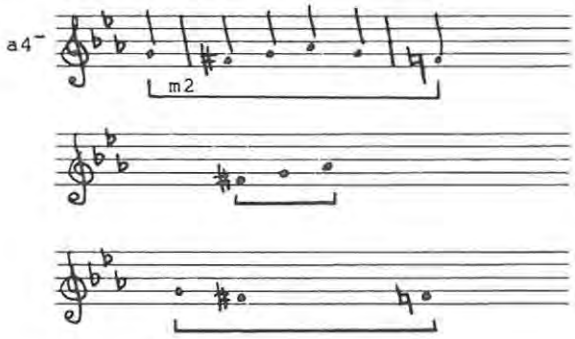


The soloist takes up this idea and extends it through sequence. Later, $a3^1A3^1$ (bb. 320-335), like a4, involves the contrast between linear and chordal elements. This time, Mozart articulates the contrast through the piano - orchestra concerto principle, for

it is the kind of antithesis ideally suited to the dualistic conception of concerto style.

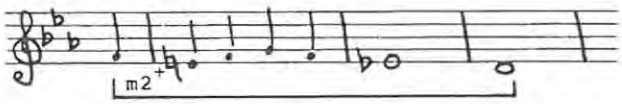
There are, though, other lines of development. In a4, m2 contains two chromatic motives.

Ex. 2.48.



Towards the end of $A4^1$ (bb. 65-70), m2 is extended.

Ex. 2.49.



Because of the development of the chromatic element in m2, the figurative passages of A5 (bb. 71-82) are meaningful. They extract one inherent possibility in the a4 idea (chromaticism), and develops it extensively. Perhaps the strongest element unifying this argument is the continuous quaver figuration that pervades the entire movement except the minuet.

In Mozart's early piano concertos, the thematic and motivic process does not derive from a single germinal cell. One idea does not dominate all others, but merely forms part of an overall pattern. It is only meaningful in relation to its context, its place and role in an unfolding stream of thought. Unlike Haydn and Beethoven,

Mozart makes no attempt to uncover fully the inherent potential of a single idea, to extract from it every last bit of its content. He does not choose to economize. On the contrary, Mozart's style is one of abundance, a language of contrast whose coherence and meaning is the product of a profound sense of musical structure. Mozart does not focus on what is obvious, but reveals the hidden content of his ideas. In his thematic argument, Mozart discovers patterns of elements implicit in his ideas, extracts contrasting configurations (a means of foregrounding constituents that previously went unnoticed), and introduces new elements in a continuous process of hidden variation and development. Order is imposed from within. Strict formal processes such as augmentation, diminution, and even fugue are, as a result, abandoned or at least largely neglected because they impose order from without. They tend to produce bold, solid structures characteristic of the baroque liking for monumental forms but undesirable to the more intimate classical aesthetic. Mozart's argument does not simply follow a well-worn groove, a rigid formal scheme or process. Rather, it is marked by ease and elasticity. Effortlessness and the present are as important to Mozart as struggle and immortality are to Beethoven. Mozart allows ideas to speak freely for themselves, and only seems to discover where the music is leading once it has begun. This is the ingredient that makes the argument so interesting and convincing. The music

is not only a journey of discovery for us, the listeners; it is, above all, a journey of discovery for Mozart.

Chapter 3

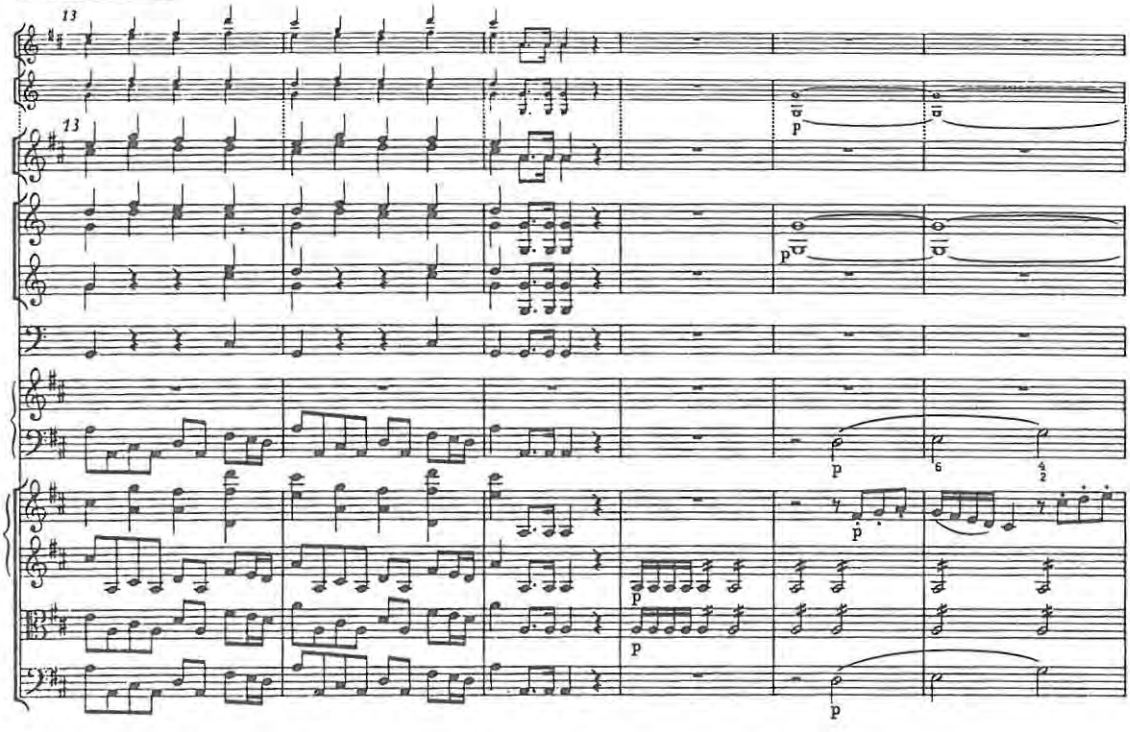
The Tonal and Harmonic Process

Though convenient, the horizontal and vertical concepts of melody and harmony oversimplify two complex processes that are not, as the description seems to suggest, diametrically opposed. Rather, they entwine and intersect, coalesce and dissolve. And the deeper analysis penetrates, the more difficult it becomes to isolate them from one another. Ultimately they are inseparable. Yet it is vital to identify the essential role of each process in music. Had critics and analysts in the past done this and perceived sonata form not as a thematic but as a tonal principle, many problems might easily have been avoided. They would almost certainly have found it easier to accommodate deviations from conventional formulas since the underlying tonal scheme of sonata form may manifest itself in an infinite variety of ways. Identifying the proper role of the thematic and motivic and the tonal and harmonic processes facilitates a transparency of perception that all analysis should strive to achieve. Most importantly, it provides us with two perspectives. These perspectives are not independent or mutually exclusive, but overlap and interrelate. In the musical language of the eighteenth century, tension propels tonal (larger scale) and harmonic (smaller scale) movement. Mozart, like Haydn, channels energy through

formal structures with the movement dissonance and resolution effect. From this, the essential difference between the two processes is clear. Theme and motive are ideas; tonality and harmony, forces.

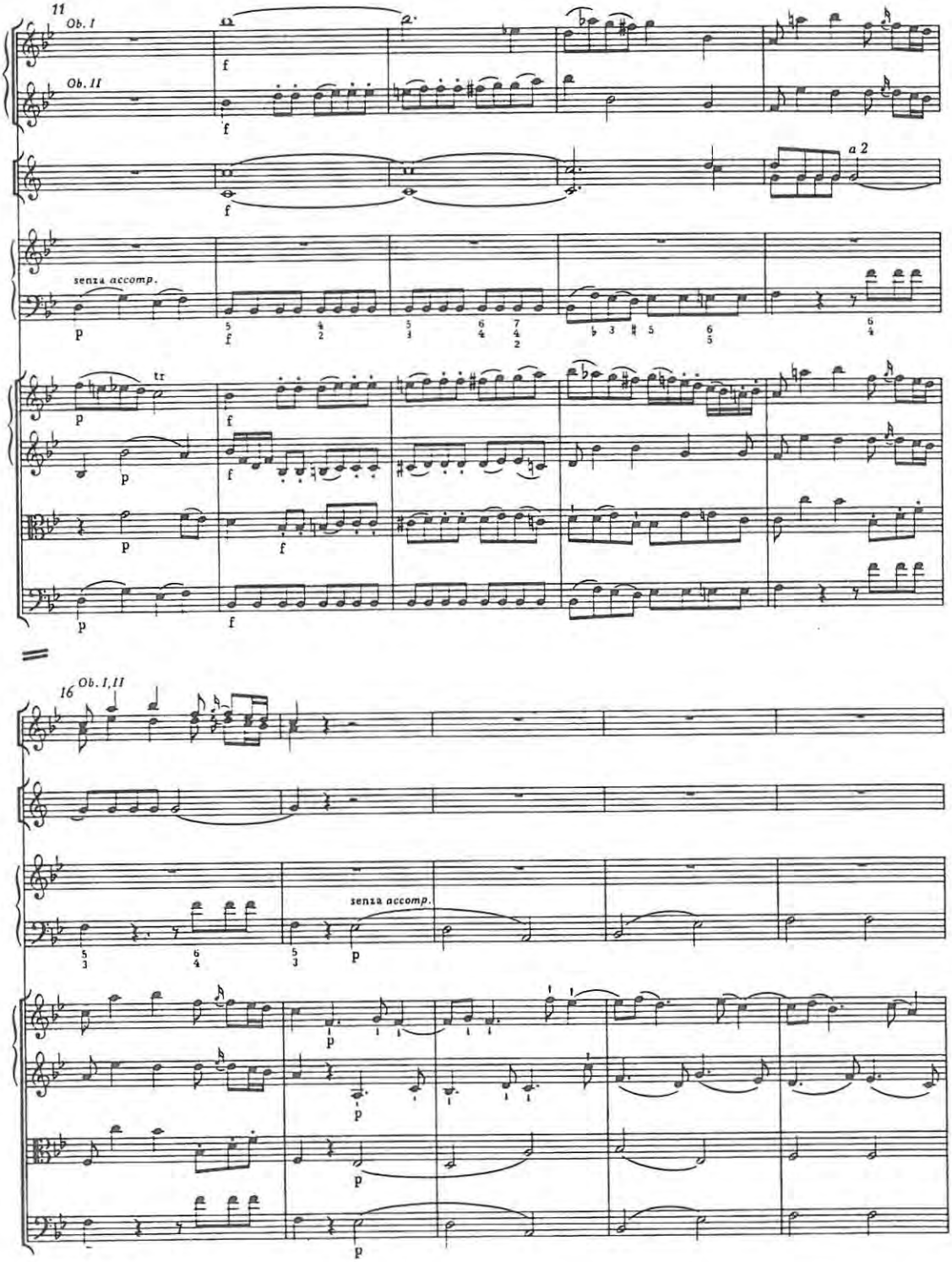
In the early piano concertos, Mozart sustains tonal tension and harmonic interest in the orchestral introduction of opening movements not by modulating, as Beethoven and composers after him did, but by constructing a magnetic field around the dominant. The orchestral introduction in the opening movement of K. 175 consists of two thematic groups (bb. 1-15 and bb. 16-32). The first group concludes with a half cadence ending on the dominant harmony. After a rest throughout the ensemble (b. 15), a pedal point on the dominant appears, which suggests a movement towards a second tonal area. Only once the rest of the ensemble enters does it become clear that a shift to the dominant key of A major has, in fact, not occured.

Ex. 3.1.



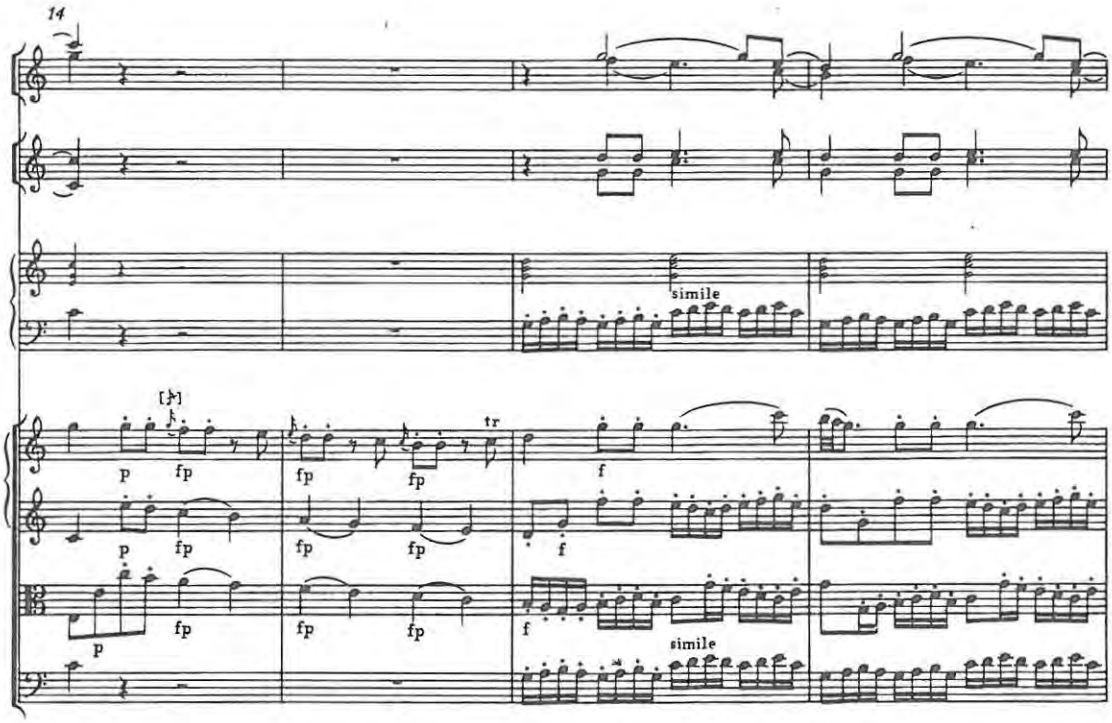
In the opening movement of K. 238, Mozart uses a different approach to create this magnetic field around the dominant at the end of the first thematic group. The tonal function of the first and second subjects is most clearly manifest in their thematic structure. The beginning of the first subject (b. 1) grows out of the tonic B flat triad, whereas the beginning of the second subject (b. 17) centres around the dominant degree, the note F. This thematic contrast intensifies the tension between the tonic and dominant key centres, but other factors, both harmonic and rhythmic, also play an important role. The secondary dominant seventh chord in b. 14 lends force to the dominant, F major key as it shifts the point of resolution from tonic to dominant, a feeling strengthened by the positioning of the dominant chord on the first beat of the bar (b. 15). This magnetic pull to the dominant tonality compensates for the lack of key contrasts in the orchestral introduction. Combined with the syncopated rhythmic structure of the second subject, this subtle tonal and harmonic process generates tension commensurate with a modulation to a second key centre.

Ex. 3.2.

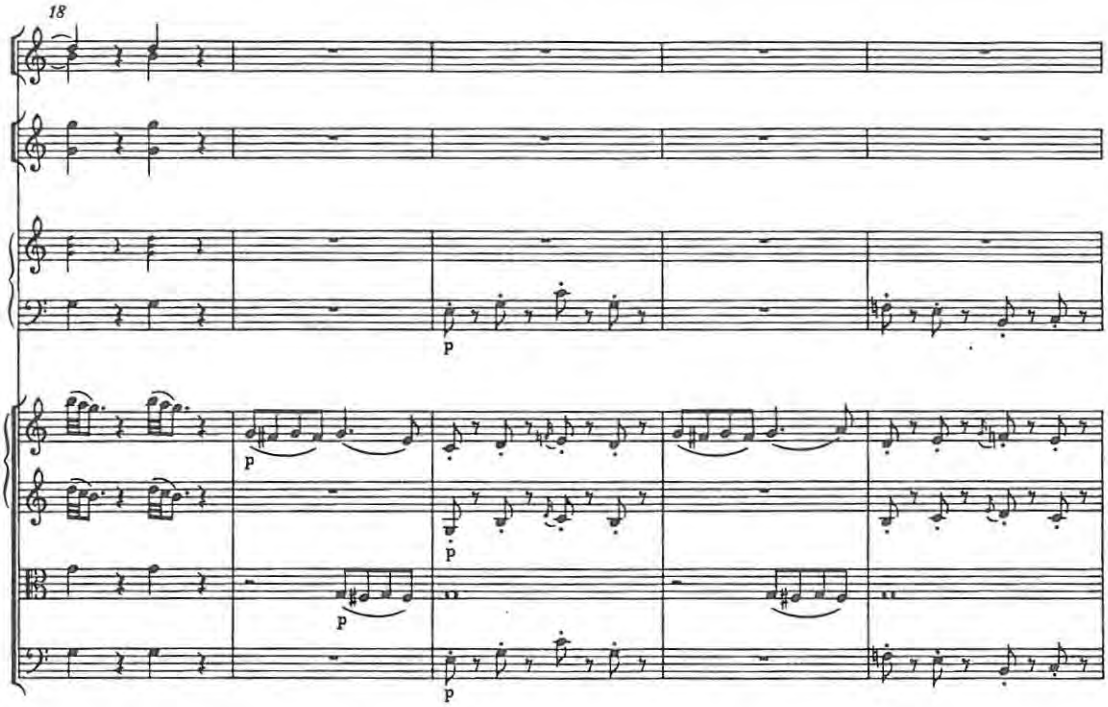


The way in which Mozart produces tension in the orchestral introduction in the opening movement of K. 246 is similar to K. 175. The first thematic group concludes with a half cadence ending with a dominant, G major triad (b. 18), which remains unresolved with the beginning of the new theme that follows. This theme, at first not accompanied by supporting harmonies, is ambigious because it oscillates between the notes G and F sharp.

Ex. 3.3.



Ex. 3.3. (cont.)



In this context, the F sharp sounds more like a leading note in the key of G major than a chromatically raised subdominant note in the key of C major. Although it is clear from b. 20 that we are still in the tonic key, the tonal ambiguity of this preceding passage generates tension. Mozart introduces b in the orchestral introduction in exactly the same way as he does B2 in the solo exposition (bb. 57-64), except that here a shift to G major does, in fact, occur. This parallel demonstrates the ambiguity in the orchestral introduction. Mozart suggests a movement towards a second tonal area without ever leaving the tonic key, produces forward thrust and tonal contrast without robbing the soloist of the real drama: the modulation to the dominant that is reserved for the exposition.

Mozart creates the magnetic field around the dominant in the opening movement of K. 271 by means of harmonic chromaticism. In the orchestral introduction, d3 (bb. 22-25) includes augmented sixth chords: the Italian sixth (♯iv^{It} in b. 23) and the German sixth (♯iv^{7G} in b. 22).[1] By raising the subdominant note (A flat to A natural), Mozart transfers harmonic weight from the tonic to the dominant as this raised subdominant becomes a leading note to the dominant. The A natural sounds like a leading note in the key of B flat, which it could easily be, before the descending scale figure in d3 (b. 25) leads firmly back to the key of E flat. With this resolution to B flat earlier, though, the dominant becomes a temporary point of orientation, a displaced tonic. Mozart produces tension without actually modulating by giving the dominant sufficient force to challenge the tonic.[2]

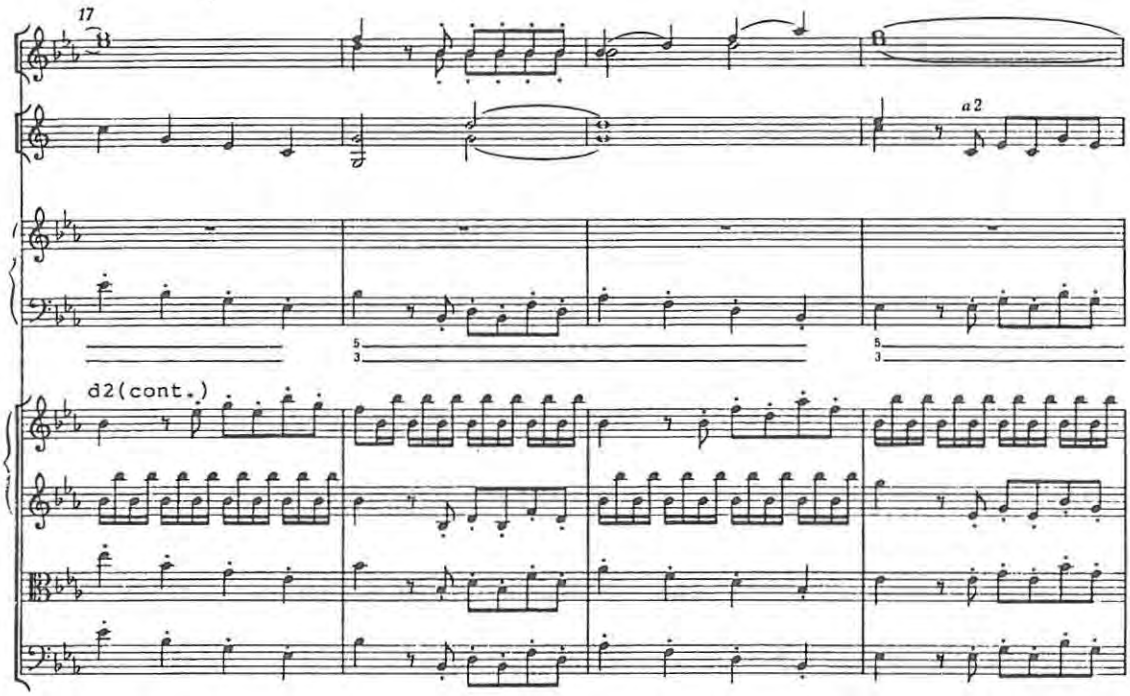
But this is carefully prepared for. Although the passage immediately preceding this (d2 in bb. 14-22) contains little of thematic or harmonic interest, in the context of the movement, it plays a vital role. The continuous dominant seventh - tonic progressions allow the tonic key of E flat to be fully established before it is seriously challenged by the dominant in d3.

[1]With the third missing.

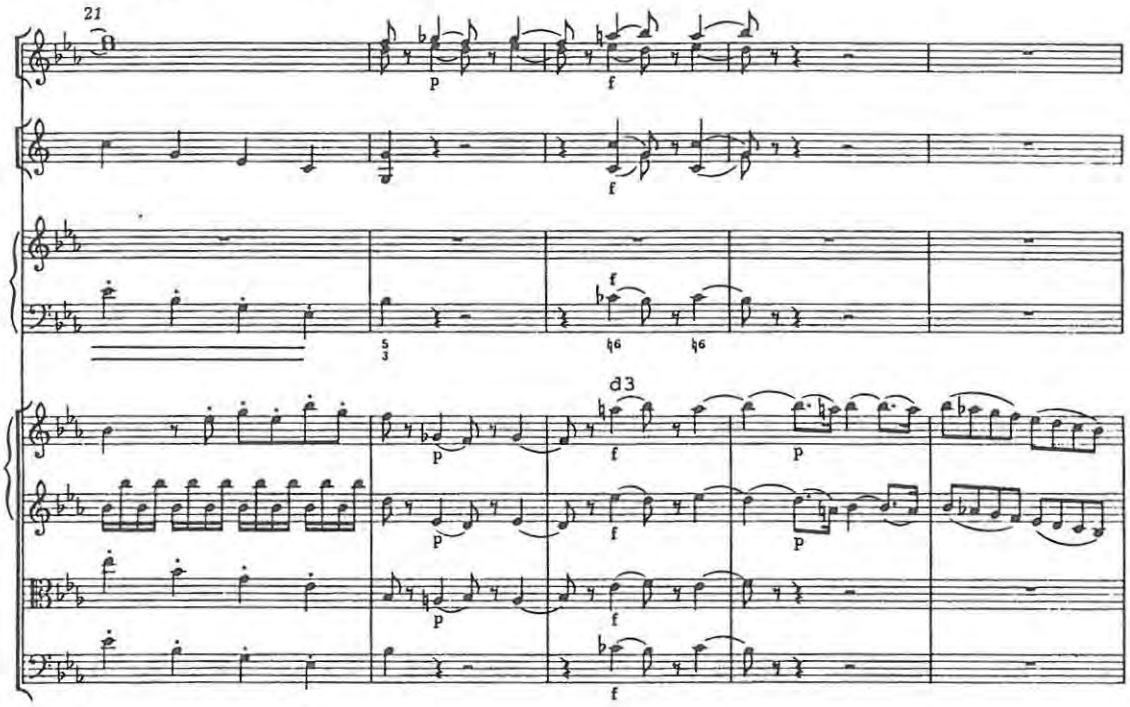
[2]This transfer of weight from tonic to dominant recurs, to a more limited extent, in the second subject which follows (b in bb. 26-33).

The structural intensity of d3 is only effective because of the harmonic stability of the passage immediately preceding it. In addition, d2 also provides a necessary, if temporary, point of rest. It contrasts the unusually highly concentrated first subject obtaining breathing space that gives Mozart's style its characteristic transparent quality.

Ex. 3.4.



Ex. 3.4. (cont.)



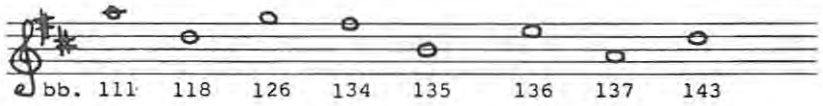
In concerto form movements the second tonal area in the solo exposition is usually considerably longer than the first. It is not that large scale symmetry is not important to a classicist such as Mozart. It is. But the sense of balance and proportion in the tonal and harmonic process goes far beyond a simple count of bar numbers. The second tonal area is usually much longer than the first because the contrast key takes much longer before it is sufficiently established to challenge the tonic key seriously. And the more seriously it challenges the tonic key, the more tension it generates. Although the two tonal areas in the solo exposition are virtually the same in the opening movement of K. 238, the second tonal area is considerably longer than the first in the

opening movements of K. 175, K. 246, and K. 271.[2] This is particularly striking in the second movement of K. 271. The brevity of the first tonal area (bb. 16-24) and the excessive length of the second tonal area (bb. 25-53) are especially marked. The second tonal area is more than three times the length of the first. But there are specific reasons for what seems to be an imbalance. Firstly, the second tonal area counterbalances not only the first tonal area in the solo exposition, but also the entire orchestral introduction in the tonic. Secondly, the key of the second tonal area of this movement, like that of most middle movements, is the tonic key of the work as a whole. By giving the contrast key of E flat so much emphasis, Mozart binds this middle movement more strongly to the two outer movements. The second subject in the recapitulation (D2 in bb. 84-92) begins in the contrasting relative major key, but then modulates back to the tonic. Here, the second key does not oppose the first as it does in the solo exposition since the recapitulation still resolves the tonal dissonance between C minor and E flat major. This temporary shift to E flat, though, further integrates and binds this slow movement to the rest of the concerto. As a result, the tonal structure of this movement only makes sense in the context of the cyclic outline of the work as a whole.

[3]K. 175: bb. 33-65 and 66-111; K. 246: bb. 37-56 and 57-99; K. 271: bb. 59-87 and 88-148.

Harmonically, the most interesting section in the opening movement of K. 175 is the development. Its tonal structure largely consists of a descending cycle of fifths: A major - D major - G major - F sharp major - B minor - E minor - A major - D major (for the beginning of the recapitulation).

Ex. 3.5.



The cycle is broken after G major, but resumed immediately afterwards. Of particular interest is the appearance of the tonic (D major) key in the development (from b. 118). The statement of the principal subject in the tonic key, not prepared for in any way, proves to be a false recapitulation. Unlike a recapitulation proper, it marks not so much a point of arrival as of departure.

Besides the dominant and the tonic, the other important key in the development is the subdominant, G major key. Mozart underlines this tonality by:

1. giving it its own theme (piano, bb. 128-131), and
2. making it the only key besides the tonic in which the principal subject appears.

As a result of this stress on G major, the subdominant key is able effectively to counterbalance the dominant key, A major. The subdominant key, which contains one sharp less than the tonic, is, as a result, less dynamic than the dominant key, which contains one sharp more

than the tonic. The relaxation of tonal tension at this point - emphasised by the lyrical theme - allows a gradual build-up and accelerated harmonic movement later in the development. In bb. 134-137, contact is made with five keys, though these are not established compared to bb. 111-126, a much longer passage, where only three keys are involved.

Mozart intensifies this build-up towards the end of the development by means of an expanded harmonic lexis. Diminished chords in the last part of the development:

1: facilitate more rapid harmonic movement and an accelerated harmonic rhythm,
2. obtain harmonic ambiguity, which enhances the instability and tension so important in any development section, and
3. heightens the expressive intensity of this passage.

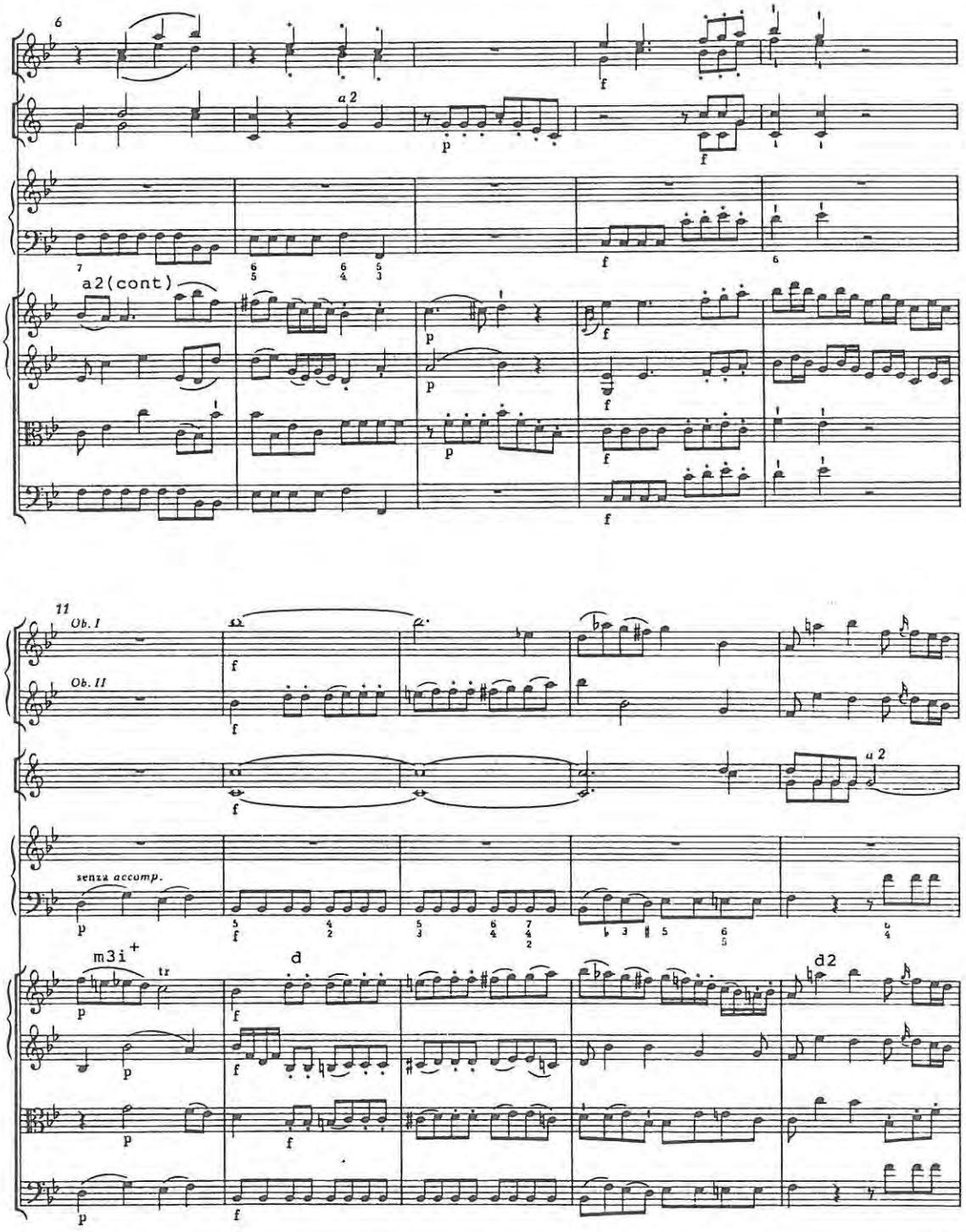
As a result of these various factors, the development forms the emotional climax of the movement.

Diminished seventh chords reappear towards the end of the recapitulation, just before the tutti that leads into the cadenza (bb. 206-209). Mozart does not resolve to the tonic triad in b. 209 as we expect. Instead, he repeats the diminished seventh chords of b. 206, which continue to place weight on the dominant harmony, and only resolves to the tonic in b. 214. By delaying the inevitable turn to the tonic, Mozart emphasises its gravitational pull, and reaffirms the sense of D major

as the true tonal centre of the movement. Furthermore, the tonal dissonance and harmonic tension this delay produces intensifies the climax of the final passage in which soloist and orchestra combine. In general, though, the recapitulation resolves extended dissonance. Whereas the progression in bb. 83-86 of the solo exposition builds up tension between the tonic and dominant keys, the corresponding place in the recapitulation (bb. 199-202) releases the tension between them.

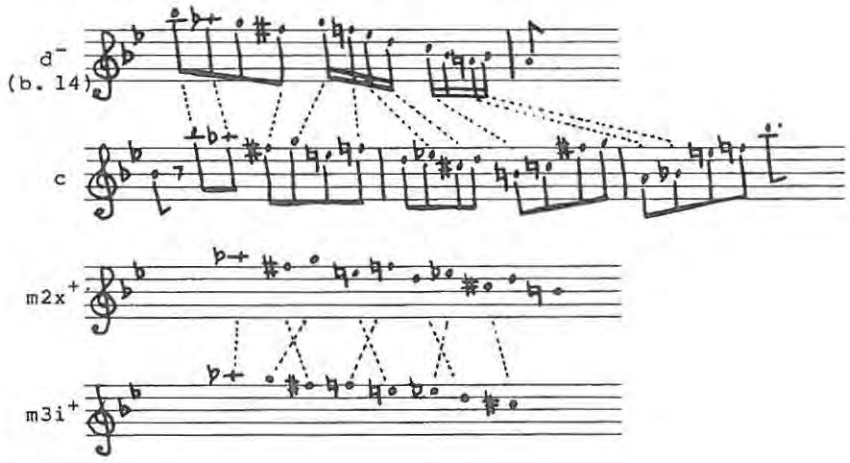
Through the tonal and harmonic process, which releases the force inherent in ideas, Mozart transforms an integral, even obscure part of a theme into a source of energy, a structural element that exerts a powerful influence upon the course of an entire movement. In the opening movement of K. 238, the chromaticism that overwhelms c (bb. 25-29) emerges much earlier in the orchestral introduction. The three note chromatic motive m3 first appears in bb. 6-7 and then in b. 8 of a2 (bb. 5-12).

Ex. 3.6.



In b. 11, Mozart inverts m3 and extends it slightly to four notes ($m3i^{+}$). At this stage, m3 is still a passing chromaticism, an ornamental, not structural melodic constituent. In bb. 12-13, m3 blends with the more extended melodic line of d (bb. 12-15), which begins as a rhythmically varied retrograde of $m3i^{+}$ in b. 11. This chromatic m3 idea extends to six notes as an integral part of d. Like m3 in bb. 6-7 when it first appears, the metric stress falls on the chromatic notes (E natural and F sharp). The development of m3 in the orchestral introduction culminates in c (bb. 25-29), which is strongly related to d.

Ex. 3.7.



Through a gradual process beginning with m3 in bb. 6-7, c, when it appears, comes as a culminating point of a particular line of thought. The logic is perfect. Like the second part of the second subject (b in bb. 17-21), c consists of a descending chain of descending thirds (m2), except that here the individual links are

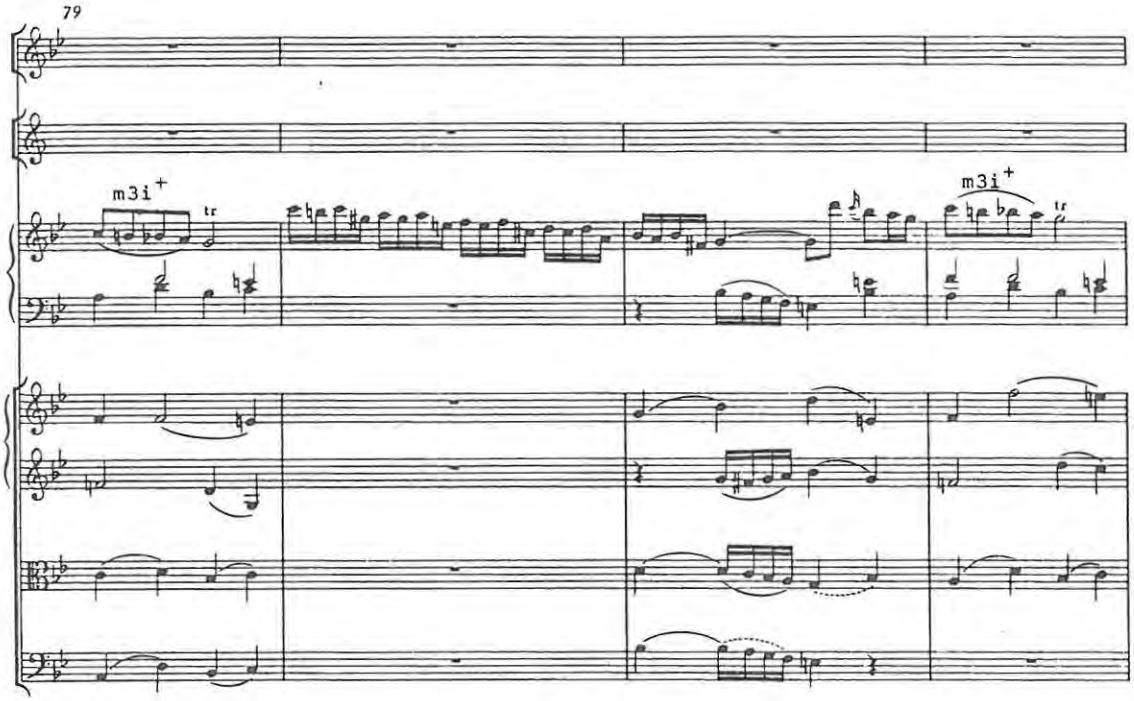
chromatically altered.[4] By organising the descending chromatic line ($m3i^+$) in the particular way, Mozart not only integrates m2 and m3 but also generates tension. The individual links of the m2 chain tighten. Through chromaticism, the descending major (consonant) and minor (mildly dissonant) intervals in b (bb. 17-21) become descending minor (mildly dissonant) and diminished (severely dissonant) intervals in c. George Steiner observes that, "The sense of drama we experience when listening to the Goldberg variations is of a related order: intense force being channelled through narrow, complex apertures."[5] The differences in style between Mozart and Bach are obvious. It is clear, though, that both composers, in their own individual way, direct thematic content through constricted formal structures in order to generate tension. And this conflict or dialectic between form and content is as powerful in a Mozart concerto as it is in a Bach fugue.

$M3i^+$ emerges again in b. 79 of this opening movement of K. 238. In the form in which it appears in b. 11 of the orchestral introduction, it is associated with the first thematic group, but now reappears as part of the second thematic group in the solo exposition.

[4] Refer to pp. 52-53.

[5] The Death of Tragedy (London: Faber, 1961), p. 80. Also in George Steiner, A Reader (Harmondsworth, Middlesex: Penguin, 1984), p. 138.

Ex. 3.8.



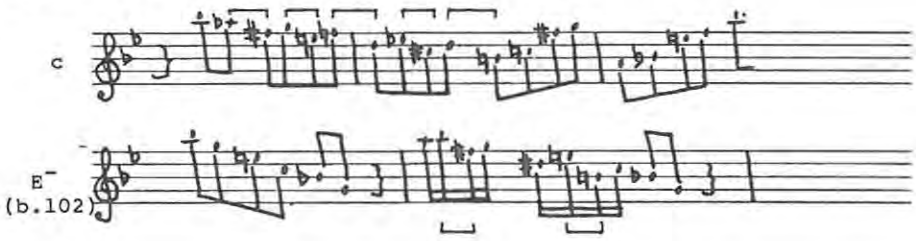
This idea does not immediately resolve to the note F as it did to B flat earlier in the movement (bb. 11-12). Mozart instead delays the resolution and restates $m3i^{+}$ in b. 82. While this results in a more extended melodic phrase, it has a more fundamental purpose: structural and tonal coherence. It shifts the weight away from the tonic to the dominant key. By delaying the resolution to the F major chord and acting contrary to our expectations, Mozart intensifies the tension between the tonic and dominant keys. When the resolution does eventually occur in b. 38, the magnetic pull to the dominant is reinforced, intensifying the extended dissonance between the tonic and dominant tonalities.

Although melodic chromaticism gradually emerges in the orchestral introduction of this opening movement of

K. 238, it is, at this stage, still firmly contained within the tonal substructure of the harmonic phrase pattern. Even in c (bb. 25-29), where chromaticism effects a temporary blurring of key sense, Mozart re-establishes the B flat tonality both by slowing down the harmonic rhythm (bb. 27-29, 31) to emphasise the tonic triad and by providing rapid dominant - tonic progressions in c3 (bb. 32-33). In the solo exposition, Mozart uses these progressions in c3 to establish the dominant F major key (bb. 61-63). The quicker harmonic rhythm in c3 attempts to produce a sense of movement where there is, in fact, none. Like any cadence point, c3 does not drive the argument forward; it merely consolidates harmonic stability in a momentary point of stasis.

The descending dominant seventh chord within the new theme at the beginning of the development (E in bb. 99-105) suggests the m2 idea as found in c. This can only be considered coincidental, but Mozart himself draws attention to this interrelationship afterwards in b. 103.

Ex. 3.9.



The idea in b. 103 is an embellished variant of the descending seventh chord that appears earlier in E, but,

by illuminating the unity with c, it also drives the argument forward. Certain structural elements in b. 103 of E, not found in c, produce additional energy and tension, properties that are vital at the beginning of a development section:

1. the accelerated rhythmic movement, and
2. the chromaticism of c, but now expanding the diminished and minor thirds to diminished and perfect fourths.

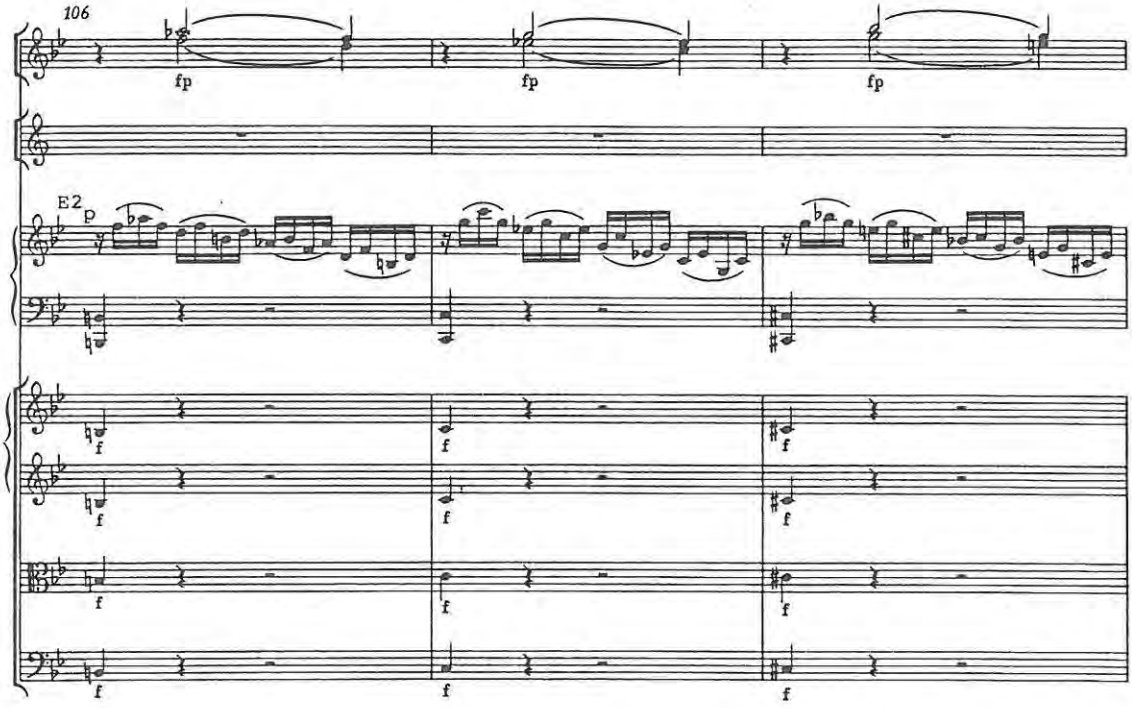
This intervallic expansion generates tension. It is a principle that appears later in the development such as in the left hand piano part in bb. 117-118 where it emerges together with ml.[6] This passage, in isolation, seems to consist of simply standard pianistic figuration. In context, though, these formulas - which they are - relate to previous events, and are, as a result, meaningful. They are not, as they are in the music of many other composers of the period, simply empty shells of meaningless convention. Rather, figurative passages form an integral part of an intensive thematic and harmonic argument.

Chromaticism plays and important role in the orchestral introduction and solo exposition, but in these sections, it is of more thematic than harmonic consequence. In the development, this chromaticism begins to infiltrate harmonic structures, and influence the movement and direction of harmonic phrases. $E2_p$ (bb. 106-109), which consists of largely chordal pianistic

[6]Refer to p. 53.

passages, involves an advanced harmonic language.

Ex. 3.10.



Each chromatic note in the bass acts as a leading note to the next chord, producing forward drive and structural intensity. This progression translates, in harmonic terms, the ascending chromatic line ($m3^{+}$) in d (bb. 12-15) and B4 (b. 85), a derivative of d. The pitches of this ascending chromatic line in B4 (b. 85) is the same as in $E2_{p}$ (see Ex. 3.10.). But instead of appearing in the upper part, as it does in b. 85, Mozart transfers this idea to the bass, where it acts as a foundation for building chromatic harmonic structures. In this way, melodic chromaticism permeates harmonic progressions.

Besides F major, the other important key in the development of this movement (bb. 99-130) is G minor. The relative minor key in this section:

1. counterbalances the preponderance of major keys and chords in the orchestral introduction and solo exposition, and
2. develops the chromatic elements that emerge earlier in the movement as the minor keys accommodate chromaticism more easily.

Generally, the key of G minor contributes to the intense expressivity that makes the development the emotional climax of the movement. Mozart does, though, return to the tonic key before the beginning of the recapitulation with c3 towards the end of the development (bb. 121-130). Furthermore, B flat is approached not through F major but directly through G minor. Like this approach from a less dynamic harmony, the appearance of the tonic key at the end of the development undercuts the dramatic impact of the beginning of the recapitulation. It is this smooth tonal and harmonic movement from development to recapitulation that gives clarity to the essential lyricism of the principal subject.

A characteristic feature of many of the principal subjects in these early piano concertos is their strong connection to the tonic key. The principal subject in the opening movement of K. 246 begins with a C major triad spread over the octave.[7]

[7]This octave at the beginning links the principal subject with c (bb. 23-29) and c3 (bb. 33-36) both of which are dominated by the octave structure.

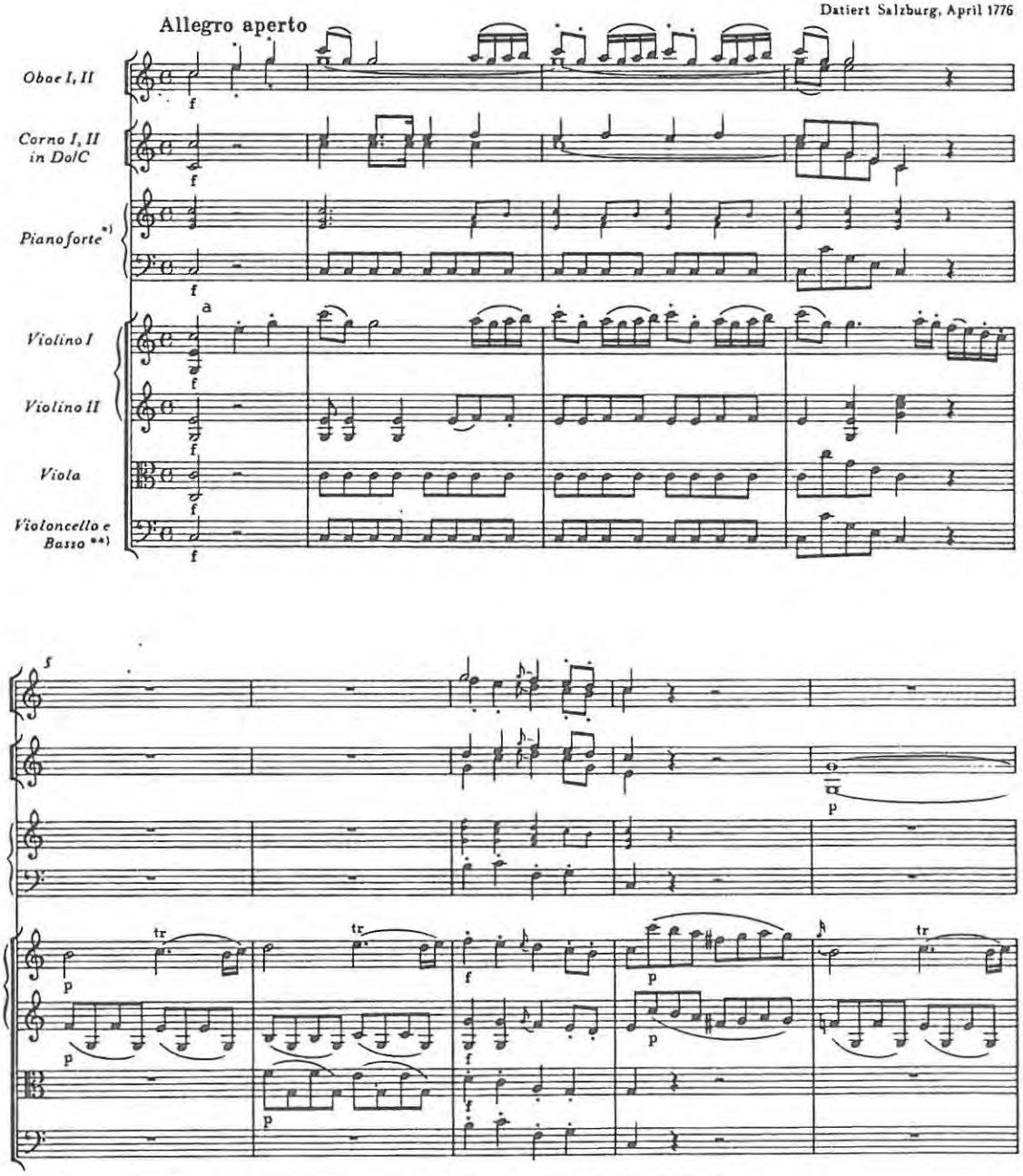
Ex. 3.11.

Konzert in C

(„Lützow - Konzert“)

KV 246

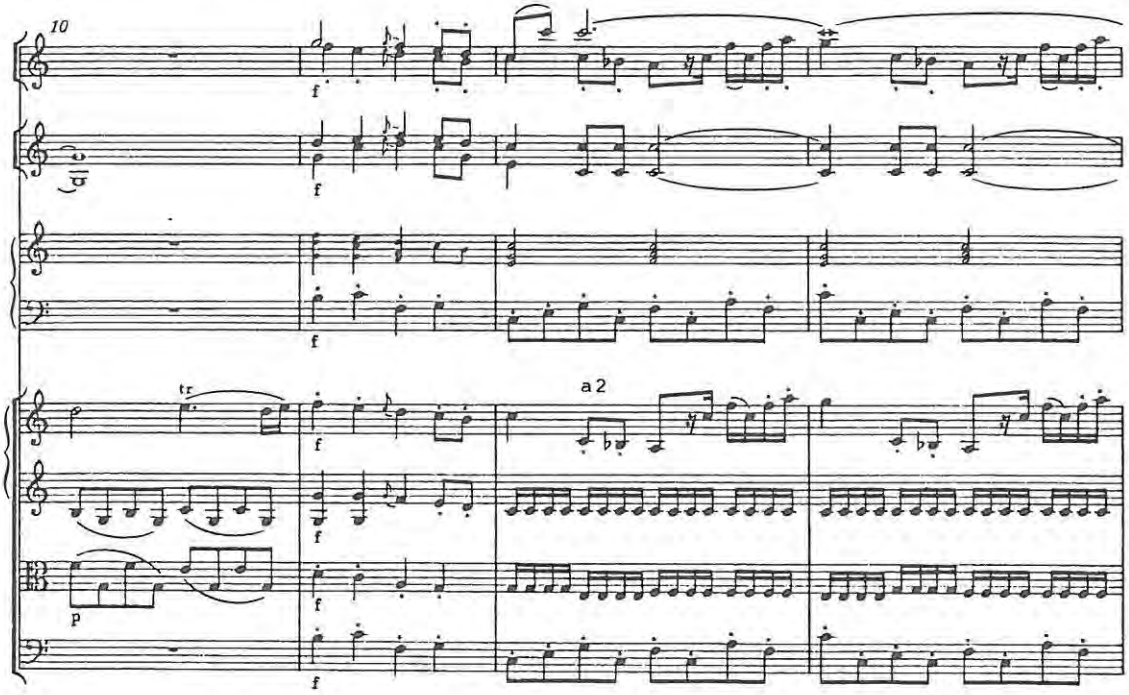
Datiert Salzburg, April 1776



*) Zu der von Mozart stammenden, in kleinerem Stich wiedergegebenen Generalbaßaussetzung vgl. Vorwort.

**) Fagott ad lib.; vgl. Vorwort.

Ex. 3.11. (cont.)



Certain harmonic aspects of the rest of the phrase contribute further to the sense of tonal stability produced by this tonic chord figure at the beginning of the theme. While the opening phrase includes alternating tonic and subdominant harmonies, it sounds merely like an extended tonic chord because:

1. the pedal points on C and G provide a constant tonic triad frame;
2. the subdominant harmonies appear on the weaker, second and fourth beats;
3. the subdominant harmony has less dynamic force because it contains the tonic note which weakens its own identity and the resolution to the tonic;

4. the repetitive character of this melodic phrase combined with the rapid alternation of tonic and subdominant harmonies cause the harmonic notes of the subdominant chord to sound more like upper neighbouring non-harmonic notes.

These various elements underpin the strong association between the principal subject and the tonic key. The appearance of this subject at the beginning of the recapitulation consequently signifies a resolution of the tonal dissonance in the development and a return to the harmonic stability of the opening of the movement.

To counterbalance the initial lack of harmonic movement at the beginning of the principal subject, most of the rest of a (bb. 5-12) consists of alternating dominant and tonic chords. Like the opening phrase of a, a2 (bb. 12-14) consists of alternating tonic and subdominant triads. While the first part of a (bb. 1-4) is essentially an extended tonic harmony and the second part of a (bb. 5-11) essentially an extended dominant harmony, a2 marks a return to the tonic. The purpose of a2 is to intensify the strong forward drive that begins to emerge in the second part of a. The expanded melodic range of a2, which involves a rapid ascent spanning two octaves, and its accelerated rhythmic movement in the inner parts particularly compensates for this preponderance of tonic harmony.

The restrained idea, a3 (bb. 14-16), brings the dynamic character of a4 (bb. 16-18) into sharper focus.

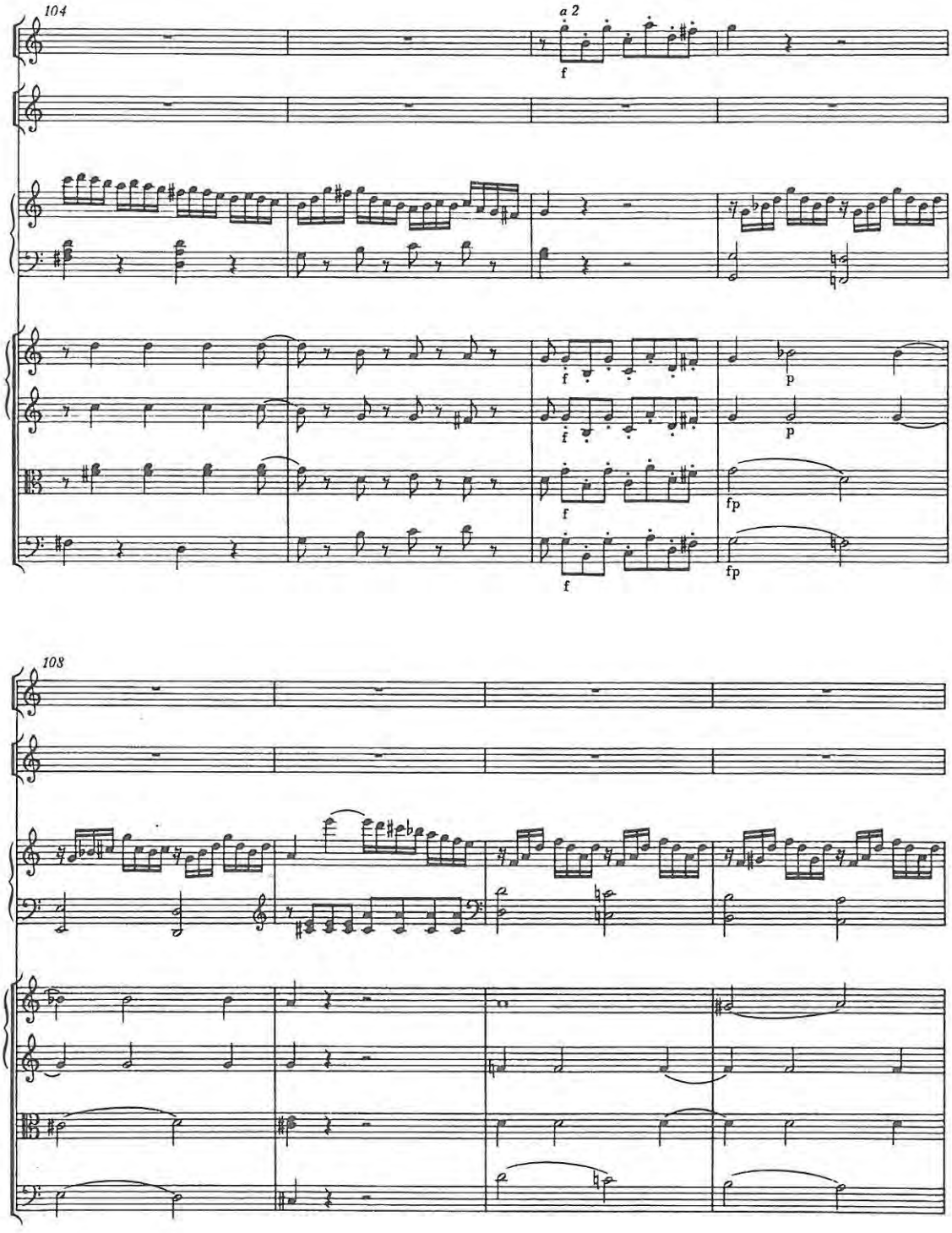
Harmonically, a4 resembles a (bb. 5-6, 9-10) with alternating dominant and tonic chords, but now with the added forward thrust of accelerated rhythmic (semiquaver) movement in a2. This kind of rhythmic and harmonic movement is characteristic of a pattern common in these concertos. A gradual build-up often occurs in the first thematic group, which reaches a climax just before the appearance of the contrasting, frequently quieter, second subject.[8]

In this opening movement of K. 246, the first part of the development (bb. 99-107), like much of the principal subject, consists of alternating tonic and dominant seventh chords, which establish the dominant key further. The slowing down of the harmonic rhythm at this point enhances the accelerated build-up later in the movement. After a short unisone in the orchestra (b. 106), a turn to G minor suddenly occurs. The harmonic colour this change produces is as effective as it is unexpected.[9]

[8]Both the opening movements of K. 175 and K. 246 makes use of a dramatic first subject and a lyrical second subject: the kind of pattern that leads to the masculine - feminine descriptions in nineteenth century musical analysis. Fortunately, it is a description of the sonata principle that is no longer taken seriously.

[9]Mozart in some ways foreshadows Schubert, the undisputed master of harmony and modulation.

Ex. 3.12.



As in both a and a2, the descending line spanning a fourth in $E2_p$ marks a movement from tonic to dominant.[10] Here, though, Mozart transfers this melodic element to the bass, and uses it as a platform upon which to build an expressive harmonic progression.

Although it contains little of real thematic interest, the next section of the development (bb. 107-113) is the most expressive and harmonically interesting part of the movement. Melody dissolves in harmony. As it occurs only in the development (and even minor chords are rare elsewhere in the movement), the progression of keys from G minor to D minor to A minor is particularly effective. Arpegiatted and scalic passages in the piano have little connection to previously stated thematic material. The pianistic figuration with its large leaps and rapid rhythm movement has only one major purpose: to articulate a harmonic sequence of ascending fifths.

The final part of the development, which begins with c4 in b. 113, restates material from the end of the exposition and beginning of the development (bb. 97-100). Whereas the previous keys, G minor and D minor, were merely two stages of a continuous harmonic movement, the music settles firmly on A minor, the only other important key in the movement besides the tonic and dominant. Most of the material appears in the piano. The harmonic weight this shifts to the soloist places him at an

[10]Cf. a and a2 in pp. 67-70.

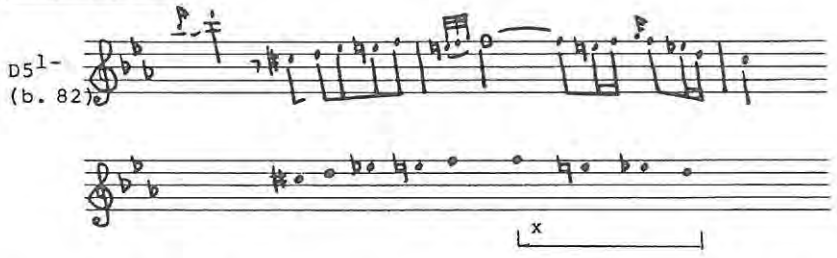
advantage over the orchestra. The end of the development (bb. 127-130) includes pedal points on the dominant and a left hand piano part that oscillates between G and F sharp as in B3 (bb. 64-68). A G major scale appears in b. 131. As a result, only the beginning of the recapitulation fully re-establishes the tonic key as a unifying structural force in the movement.

The fairly limited harmonic lexis employed in the opening movements of the three previous piano concertos considerably expands in K. 271. The previous works rely heavily on the primary triads. Even the supertonic triad does not appear as frequently as can be expected. If more advanced harmonic language appears (such as diminished chords), it is usually confined to development sections, and, even here, used sparingly. In K. 271, by contrast, Mozart uses diminished seventh chords throughout the opening movement including the orchestral introduction ($\sharp iv^{o7}$ in b. 22; $\sharp iv^{It}$ in b. 23; $\sharp i^{o7}$ in b. 45) and the solo exposition ($\sharp V^{o7}$ in b. 78; $\sharp i^{o7}$ in b. 81; $\sharp i^{o7}$ in b. 139). Harmonic interest, previously confined to the development in earlier works, now permeates the orchestral introduction, solo exposition, and recapitulation as well. Here, the development also includes full diminished seventh chords ($\sharp iv^{d7}$ in b. 164). Because of an expanded harmonic vocabulary, this movement has an expressive intensity not found in the earlier

piano concertos.[11]

The use of chromaticism to produce tonal tension and colour contrasts is indicative of the more extended harmonic language in the opening movement of K. 271. The d3 idea (bb. 22-25) derives from a single interval: the minor second motive from aA (bb. 3-4, 6-7) and d (bb. 8, 8-9), and isolates it. By constricting the melodic line to two adjacent semitones, Mozart produces tension that pervades the entire underlying harmonic progression. From this, so much else in the movement develops. In bb. 75-77, the first violins contain the important notes of the figurative web spun by the piano, and focus attention on the descending minor second idea of d3. This inverts to become an ascending minor second in bb. 78-80. The ascending and descending chromatic line in bb. 82-83 is, as a result, meaningful because it extends the semitone element of d3.

Ex. 3.13.



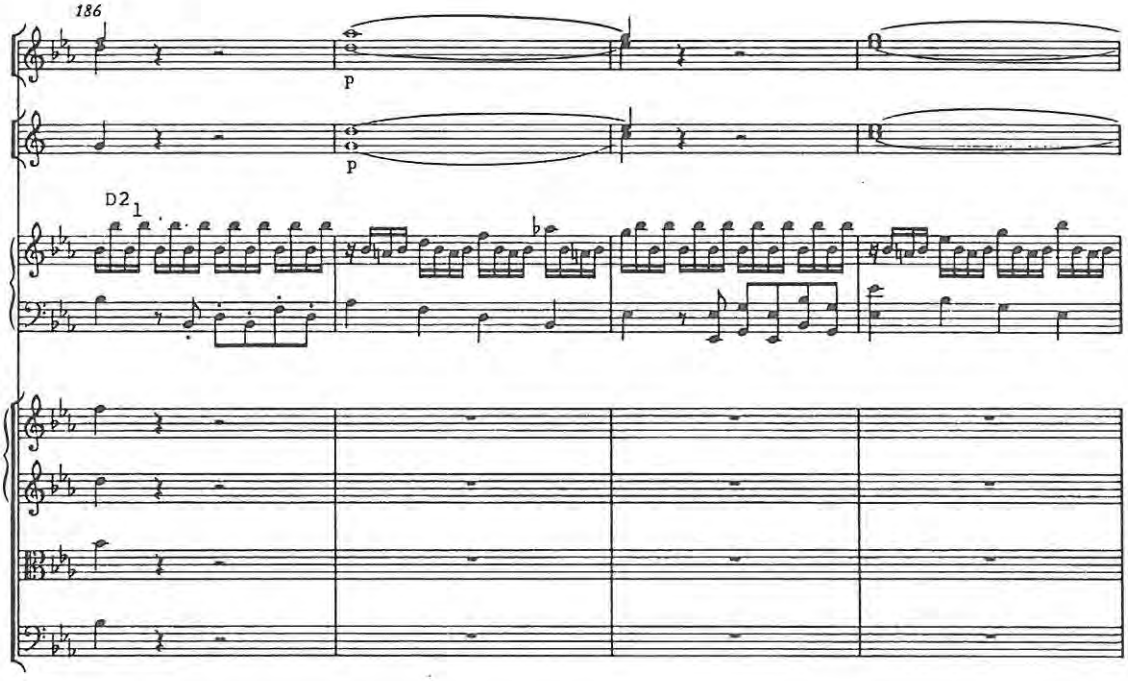
Like A(b) of the principal subject, this line forms an arch, except that here this arch is chromatic.[12]

[11]This wider harmonic range provides Mozart's language with further contrast vital in the concerto, a genre primarily concerned with articulating the principle of contrast through the solo - tutti relationship.

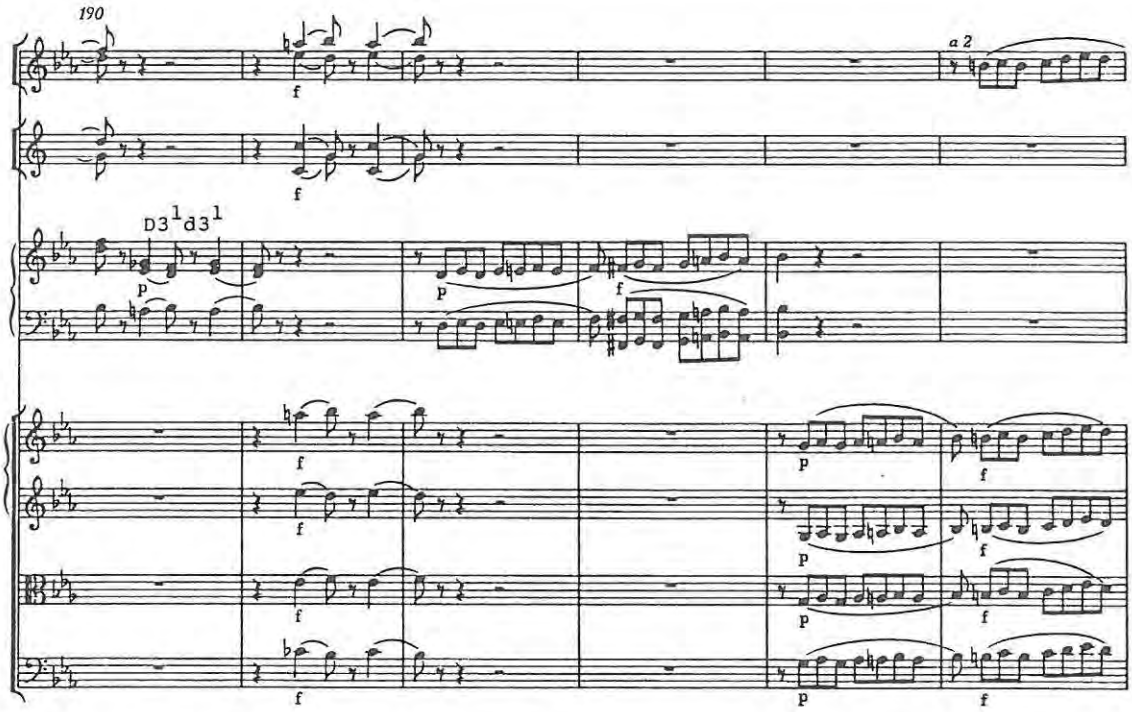
[12]Refer to pp. 55-59.

Furthermore, x is a chromatic variant of the end of d3 as here in bb. 86-87 and earlier in bb. 24-25. The repetitive notes on F, the dominant of B flat, links it to m1 in a(a) of the principal subject. As a result of this development of the ascending semitone of d3 into an ascending chromatic line, the development of D3 in bb. 190-195 is entirely convincing.

Ex. 3.14.



Ex. 3.14. (cont.)



In the ascending chromatic line of $D3^{1}d3^{1}$, only G sharp is missing. The slow harmonic rhythm, conventional chordal progression, and strong link to the tonic in d2 contrasts the chromaticism that follows in d3. Indeed, makes it possible.

The chromaticism in this opening movement of K. 271 reaches a climax in the recapitulation, which includes extensive development.[13] A long descending chromatic line spanning the important octave structure appears in bb. 205-208. As it occurs above a harmonic sequence of descending fifths, the chromaticism in this passage does not weaken the identity of the tonic tonality, only enriches it. The sequence is finally broken with the

[13]Refer to pp. 36-37.

turn to E flat (b. 208). Immediately preceding this, each bar contains four chords, a harmonic rhythm significantly faster than that found in the rest of the movement. This slows down in b. 209, where the supertonic triad stretches across two bars. While based on material introduced earlier in the movement, the recapitulation drives the harmonic argument forward. It is this that is most remarkable. The recapitulation includes as much a harmonic as a thematic development while still resolving the extended tonal dissonance of the solo exposition.[14]

Harmonic language tends to be as advanced in the second movement as it is in the first. However, the calm, quiet atmosphere of the second movement of K. 175 is largely due to the restricted harmonic vocabulary also found in the first movement combined with a slow harmonic rhythm. The orchestral introduction consists of mostly primary triads with the occassional supertonic

[14]The romantic notion of emancipating the mind and allowing it to follow the dictates of fantasy is not unique to the nineteenth century. It exists in both the baroque and classical periods. Composers in the eighteenth century were careful not to let this freedom of movement derange the architectural order of things, blur the transparancy of form and texture, or impair the classical sense of balance and proportion. They achieved this by giving the fantasy its own place in the concerto: the development and cadenza sections. Previously, composers had found an outlet in improvisatory forms such as the toccata, but these tended, like so much romantic music, to be characterised by fairly weak structures and sometimes even severe architectural flaws. In the concerto, Mozart gave the element of imagination the unifying and coherent force of a comprehensive rational system of organisation.

triad. At the end of the orchestral introduction, a complete slowing down of the harmonic rhythm provides a kind of stillness as the piano eases into the movement, a quiet beginning to the solo exposition, which contrasts the dramatic contrapuntal finale. As a result of the strong dependence on the primary triads, the diminished chords in the second subject (D2 in bb. 35 and 37), which occupy a full bar, are particularly effective. The second movement of K. 238, by contrast, employs an expanded harmonic lexis, most clearly manifest in the greater chromaticism in melodic lines. A fairly large number of full diminished seventh chords appear (vii^{d7} in b. 19, ♯v^{d7} in b. 29, ♯iv^{d7} in b. 31, and so on).

Mozart takes this further. In the second movement of K. 271, the expressive intensity is not only due to the use of recitativic elements and dark tone colours but also due to the use of a minor key and an advanced harmonic language not found in other works of the Salzburg years. Although Mozart explores only a limited range of keys (C minor and E flat major), as in other works of this early period, chromaticism penetrates chords and progressions. The harmonic language in this movement includes:

1. diminished seventh chords (f♯^{d7} in bb. 13, 71, 105, 114, 128; b♮^{d7} in bb. 12, 110, 117, 127; a♮^{d7} in bb. 44, 50),
2. Neapolitan sixth chords (bb. 11, 104, 109, 126),
3. German sixth chords (f ^{7G} in bb. 69, 114, a ^{7G}

in b. 51),

4. Italian sixth chords ($f\sharp^{It}$ in b. 129).

Unlike the middle movements in the three previous piano concertos, which are in the subdominant key of each work, this movement is in the relative minor. It is in C minor, a key with special meaning not only to Mozart, but also to other great composers of the classical period including Haydn and Beethoven. C minor signifies tragedy. Mozart reaches, in this movement, a kind of tragic depth and intensity that only really emerges again in the works of the late period. With Haydn, there is, at least, always a chance of a sudden witty turn or change to a happier mood. Here there is not. The tragedy only fully dissolves at the end of the minuet in the finale, not before.

In the second movement of K. 246, a diminished seventh chord appears just before the second subject in the solo exposition (b. 41) as well as in the corresponding place in the recapitulation (b. 103). This diminished seventh chord is $\sharp iv^{d7}$ to C major (the dominant key) in the solo exposition, whereas it is $\sharp iv^{d7}$ to F major in the recapitulation. Here, Mozart modifies the melodic line and harmonic progression to remain in the tonic, but achieves this with absolute economy. By simply adding a seventh to the C major triad in b. 100, it becomes a dominant seventh chord that needs to be resolved to the F major, tonic triad. In contrast, the modulation from C minor to E flat in the second movement

of K. 271 is sudden and almost rudimentary. It is this that makes it so powerful. The music is still firmly in C minor in b. 23. The chord on the flattened seventh in the key of C minor becomes a dominant to E flat, which is promptly established as the contrasting tonic triad.

The development section in concerto form movements has an important function: to prepare us for the return of the tonic at the beginning of the recapitulation by obscuring the contrast key introduced in the exposition. It usually achieves this through a systematic tonal and harmonic process. An intensive harmonic language is usually appropriate in the development because it yields more possibilities, invariably introduces some element of ambiguity. Abandoning familiar thematic ideas in the development facilitates freer harmonic movement. As a result, in both the first and the second movements of these early piano concertos, the development usually forms a contrasting middle section often consisting of entirely new material. A proper motivic development occurs only rarely.[15] It is usually the movement to the relative minor key that produces contrast, a distinctive change from the major to the minor mode that makes the development special. But Mozart does not necessarily introduce a third tonal area to rupture the tonic - dominant polemic of the exposition, as in the second

[15]Of these four early piano concertos, only the opening movement of K. 271 includes a proper motivic development.

movement of K. 175 where the development remains in the dominant. Frequently, this is done through a more extended harmonic language. However, in the second movement of K. 175, the harmonic lexis is as limited in the development as it is in the rest of the movement. Rather, the development acts as an extension to the solo exposition. It contains no real harmonic interest. The diminished seventh chord in b. 69 is not introduced for the sake of expressivity, but exclusively for the purpose of modulation, an economic means of returning to the tonic. A pedal point in the bass throughout the development manifests its extended dominant function, which resolves to the tonic only at the beginning of the recapitulation. The second movement of the following concerto, K. 238, does not include a development section. As most developments involve a movement away from the dominant into other tonal areas, Mozart briefly modulates to C minor in the exposition (bb. 18-21) and F minor in the recapitulation (bb. 55-58) with the appearance of the second subject before it settles firmly on the dominant (exposition) or tonic (recapitulation). This widening of the harmonic range provides a further source of tonal contrast. Contrasting material in the development can heighten, as it does in the second movement of K. 271, the dramatic impact and sense of familiarity that accompanies the return of the principal subject and the tonic key at the beginning of the recapitulation.

In the early piano concertos of Mozart, the restricted tonal movement and limited harmonic lexis in the finale enables it to release the tensions of the previous movements. The only real tonal contrast in the finale of K. 175 occurs between the tonic and dominant keys (D major and A major). Although the development suggests modulation, it does not ever really leave the key of A major. Similarly, the harmonic lexis is also restricted to tonic and dominant chords. To avoid monotony, Mozart breaks this pattern occassionally. This is evident in the recapitulation where the principal subject unfolds in dialogue (bb. 174-197). Even here, though, the individual units pair in a dominant - tonic relation.[16] Most rondo themes consist of alternating tonic dominant movement that diffuses tonal tension and reaffirms tonal stability.[17] In fact, the simplicity and lightheartedness characteristic of concerto finales, particularly rondo movements, is largely due to the use of simple harmonic structures and progressions, and,

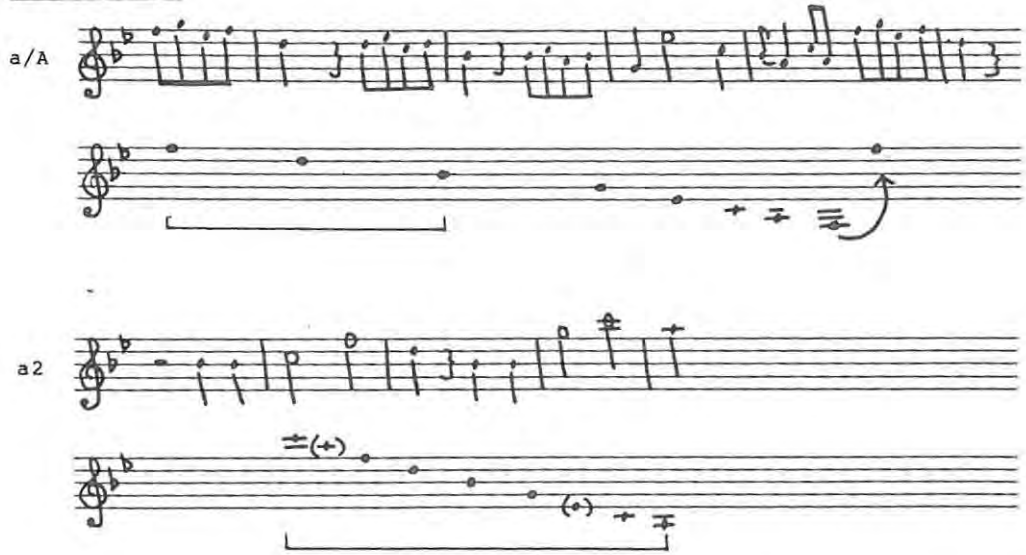
[16] In D^{1} (bb. 198-206), the emphasis shifts to the subdominant, which has, up to this point, been used only occassionally.

[17] The rondo theme in the finale of K. 246 is, in some ways, an exception. It does not entirely consist of alternating tonic and dominant harmonies, but also includes the submediant and supertonic triads. Although the melodic line in the second, parallel subphrase (bb. 5-8) is the same as in the first (bb. 1-4), the note G in the bass (b. 5) is chromatically raised. As a result, the dominant seventh chord in b. 2 becomes a diminished seventh chord in b. 5. The widening of the harmonic range at this point compensates for the limited pitch range of the rondo theme.

more specifically, the strong dependence on the tonic - dominant pattern. By restricting the harmonic language in important parts of the movement, especially in the ritornello, to familiar conventional patterns and strong tonic - dominant movement, the classical composer allows us, the audience, the luxury of familiarity, a sense of immediately knowing what to expect.

Another factor that diffuses tension is the reappearance of the rondo theme (with its usually simple harmonic structure) throughout a movement. It obtains not only thematic coherence, but also marks an unambigious return to the tonic key. For the first three bars, the rondo theme in the finale of K. 238 (a/A) is an elaborate B flat tonic triad. In this way, it immediately resolves the dramatic, expressive episodes. The rondo theme, though lighthearted and casual, consists of a descending chain of thirds, a harmonic structure that underlies other themes in the movement including A and a^1 (bb. 1-16), a2 (bb. 16-23), and a3 (bb. 24-31).

Ex. 3.15.



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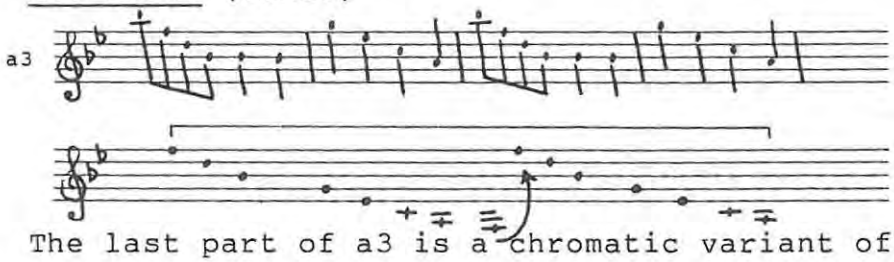
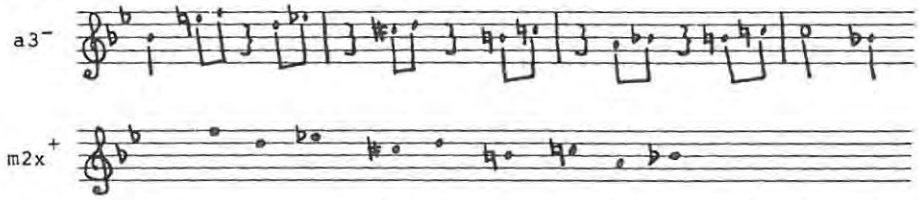


The last part of a3 is a chromatic variant of the m2 idea found in the opening movement.[18]

Ex. 3.16.



This chromaticism affects even the rondo theme later (A^2(br) in bb. 89-99) where it becomes a descending four note chromatic line, clearly evident in the first violin part (bb. 93-96), which contrasts C3 (bb. 152-159) and $C3_1$ (bb. 159-168) with their ascending chromatic lines. In spite of the chromaticism, though, the descending third, the harmonic element, still plays an important role in A2(br). From this, it is clear that the tonal and harmonic and the thematic and motivic processes fully integrate to produce the logic and coherence characteristic of the final movements in these early piano concertos.

The friction between a pedal point and passing harmonies above it can be a source of real tonal and harmonic tension. In the finale of K. 246, the passage before the return of the ritornello (bb. 58-83) functions

[18]Refer to pp. 52-53.

as a dominant chord to the tonic of the movement (as the extended dominant pedal point shows). Two levels of dissonance exist:

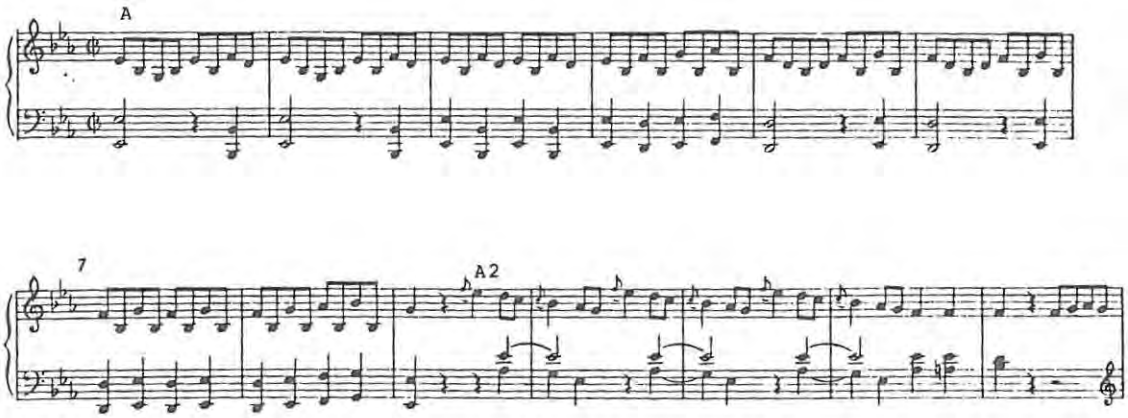
1. the more extended tonal dissonance of the passage, namely the basic dominant - tonic movement, and
2. the more immediate harmonic dissonance of passing chords above the more extended tonal movement.

In b. 68, Mozart suggests a turn to C major, but deliberately weakens this by means of a pedal point on G in the piano. This part of the idea reappears in b. 72 where the lower strings double the pedal point in the piano. Although the pedal point produces the dissonance of a fourth here, it is still a chord member. In b. 69 and b. 74, though, the level of dissonance intensifies. The dominant pedal point with the dominant of the dominant chord above it result in F sharp and A rubbing against the G. The semiquaver movement after this (bb. 76-83), a figuration of the dominant seventh chord, resolves to the tonic, C major triad. By delaying the turn to the tonic (emphasised by the extended pedal point on the dominant), Mozart builds up tension and shifts the weight of resolution to the beginning of the ritornello. Similarly, the tonal dissonance at the end of the second episode (bb. 188-193), also emphasised by a pedal point on the dominant, only finds a full resolution in the appearance of the rondo theme. The rondo theme,

because of its strong association with the tonic key, signifies a diffusion of tonal dissonance, despite the fact that here the resolution only occurs after a full cadenza.

One of the distinctive features of the rondo theme in the finale of K. 271 (A in bb. 1-9) is its strong harmonic character and the absence of an easily recognisable, popular tune.

Ex. 3.17.



Tonic and dominant chords alternate in rapid succession, a movement that accelerates towards the end of each subphrase. At the beginning of each subphrase, there are two chords per bar (bb. 1-2, 5-6); at the end of each, four chords per bar (bb. 3-4, 7-9). Despite these frequent chord changes, the underlying structure is more stable. The first subphrase (bb. 1-4) is an extended tonic structure, whereas the second (bb. 5-9) is an extended dominant structure. After the rapid alternation of tonic and dominant chords in A (the rondo theme), A2 (bb. 9-28) follows with its equally rapid alternation of tonic and subdominant chords. Surface

harmonic rhythm slows down in a4 (bb. 43-55) and $A4^1$ (bb. 55-70), but also consists of essentially tonic - dominant movement.

Harmonic rhythm fluctuates in the finales. In the finale of K. 175, the harmonic rhythm is usually one chord per bar, but in $a^1{}_d A^1{}_p$ (bb. 52-64) and in the development (bb. 134-155), it is considerably slower. A change of harmony usually occurs with only every two bars here. In the finale of K. 238, the beginning of the first episode (B in bb. 32-39), like the beginning of the ritornello, is initially slow harmonically, accelerates, and then slows down again. Tonic and dominant alternate in B; tonic and subdominant, in B2 (bb. 40-47). The harmonic progression underlines the lyricism of B2. The tonic pedal point in B2 and b2 (bb. 40-55) and the imperfect cadence in the dominant that immediately precedes B5 (bb. 65-73) emphasises the contrast between the two keys.

In the finale of K. 246, the harmonic rhythm slows down with the modulation to the dominant in bb. 28-38, but accelerates again with the first theme of the first episode (B in bb. 39-46). The harmonic rhythm remains slow in B2 (bb. 46-66) where the same harmony is sometimes sustained for over three and a half bars. Mozart holds the tonic triad of the dominant throughout bb. 58-66 except for two slight movements to the dominant triad on a third, weak beat, a means of establishing the contrasting key by manipulating harmonic rhythm. In the finale of

K. 271, the first episode (bb. 82-149) at first makes use of only tonic and dominant chords to establish the new key centre. Here, the harmonic rhythm slows down to a change of harmony with every two bars. In $a3^1A3^1$ (bb. 192-208), the harmonic rhythm slows down further to a rate of one chord for every four bars as the focus of attention shifts away from harmonic contrast to the piano - orchestra relationship. As a result, when a more expressive chord appears, it remains for a fairly long period as in $a\flat^{d7}/\sharp iv^{d7}$ in bb. 340-343. Usually Mozart compensates for this slower rate of harmonic change with more rapid rhythmic movement.

The second episode is the most interesting section in sonata-rondo movements. Minor chords and keys, more expressive progressions, and intensive chromaticism dominate. The preponderance of minor chords in this section contrast the preponderance of major chords in the rest of the movement. Unlike the first episode, which begins in the tonic and modulates to the dominant, the second episode in the finale of K. 238 immediately begins in the contrasting relative minor key, G minor. As major chords predominate in the ritornello and first episode, the sudden turn to a minor key is particularly effective. In an instant, the entire tonal colour is different. Tonic and dominant chords alternate at first because of the need to establish the new key centre (bb. 125-129). Later, though, this restricted harmonic lexis broadens to include more expressive chords such as

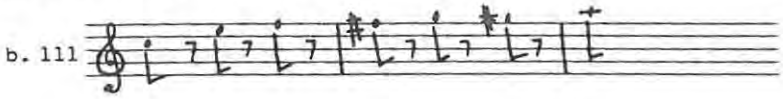
$b\flat^{d7}$/ #iii^{d7} in b. 136. Though a repetition of the idea in b. 134, the harmony intensifies chromatically. Progressions almost entirely dominated by minor chords follow. In contrast to the rest of the second episode, C2 (bb. 141-152) mainly consists of major chords. Here the tonal centre continually shifts in a descending harmonic sequence of fifths: D major with the seventh - G minor - C major with the seventh - F major - B flat major - diminished triad on E - A major - D minor. After the B flat major chord, E flat does not appear as we expect. Instead, the progression turns to the diminished triad on E natural (b. 150). The effect is particularly striking because of the weight and momentum of the harmonic progression up to this point.

In the finale of K. 238, the second episode (bb. 125-168) reflects the need for tonal contrast unlike the first episode (bb. 32-99), which is the organic product of the hidden potential in the rondo theme. The first part of it (bb. 125-141) is purely chordal. At one point (b. 129), it appears as if a theme is about to emerge, but this soon gives way to passionate harmonic figuration. In this part of the movement, Mozart shows he is more interested in the expressive possibilities of a larger harmonic lexis than in thematic unity or development, the kind of texture that typifies second episode sections in sonata-rondo movements.

The transition from the second ritornello to the

second episode in the finale of K. 246 is as effective as it is simple. After a cadence ending in C major (b. 111), a short bridge passage follows. It consists of a simple ascending chromatic line that leads directly into the key of A minor for the beginning of the second episode.

Ex. 3.18.



While offering an economic means of moving to the key of A minor, this line also introduces chromaticism into melodic ideas in a more visible way.

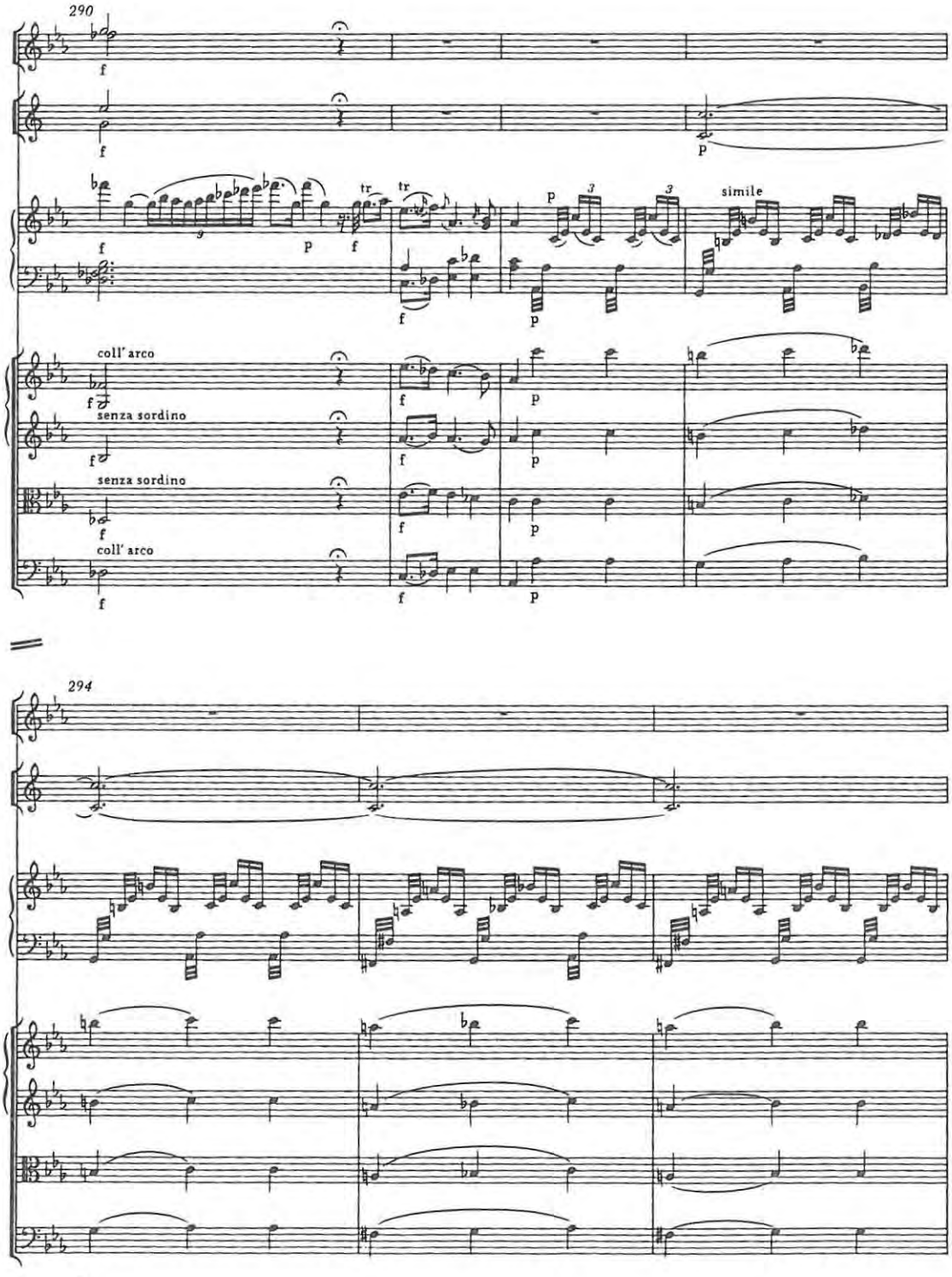
At the beginning of the second episode, C (bb. 113-129) simply establishes the key of A minor. The harmonic range, though, soon widens. C2 (bb. 130-138) with its ascending and descending chromatic lines includes a German sixth (b. 131) and a full diminished seventh chord (b. 133). A modulation to E minor occurs in C 3 (bb. 139-150) where biting syncopations in the orchestra intensify the harmonic tension of full diminished seventh chords in bb. 140 and 142. The chromatic line of bb. 111-112 reappears in bb. 149-150 where the key of A minor is re-established with C (bb. 151-158). A short but intense chromatic development occurs in bb. 163-168 where two full diminished seventh chords ($c\sharp^{d7}$ and $d\sharp^{d7}$) follow one another directly, lead into a dominant seventh chord, and partially resolve to the tonic in b. 170. We expect the full resolution to occur in b. 172. Instead, Mozart

repeats c^1 (bb. 172-175) with an additional bar that produces an assymmetrical parallel phrase structure. Mozart creates an expectation of resolution, but, at the final moment, quickly turns away from it. The additional bar (b. 174), which includes a full diminished seventh chord, by delaying the resolution to the tonic still further, generates more tension.

The second episode in the finale of K. 271, unlike those of the other early piano concertos, is not in the relative minor key. Here, as always, Mozart departs from conventional practice only because there is good reason to. The second episode in this movement (the minuet in bb. 233-303) is instead in the subdominant key of A flat major because the second movement is not in the usual subdominant but in the relative minor key of the work. Unlike the first episode in the dominant, on the sharp, dynamic side of the tonic, the second episode is in the subdominant, on the flat, less dynamic side of the tonic. This obtains a lowering of tonal tension that underlines the lyricism of the minuet. Towards the end of it, the minuet gradually dissolves in harmony to smoothen the transition to the ritornello. An elaborate modulation from A flat back to the tonic key of E flat occurs (bb. 292-303). Here, the tonal and harmonic process overwhelms thematic and motivic development.[19]

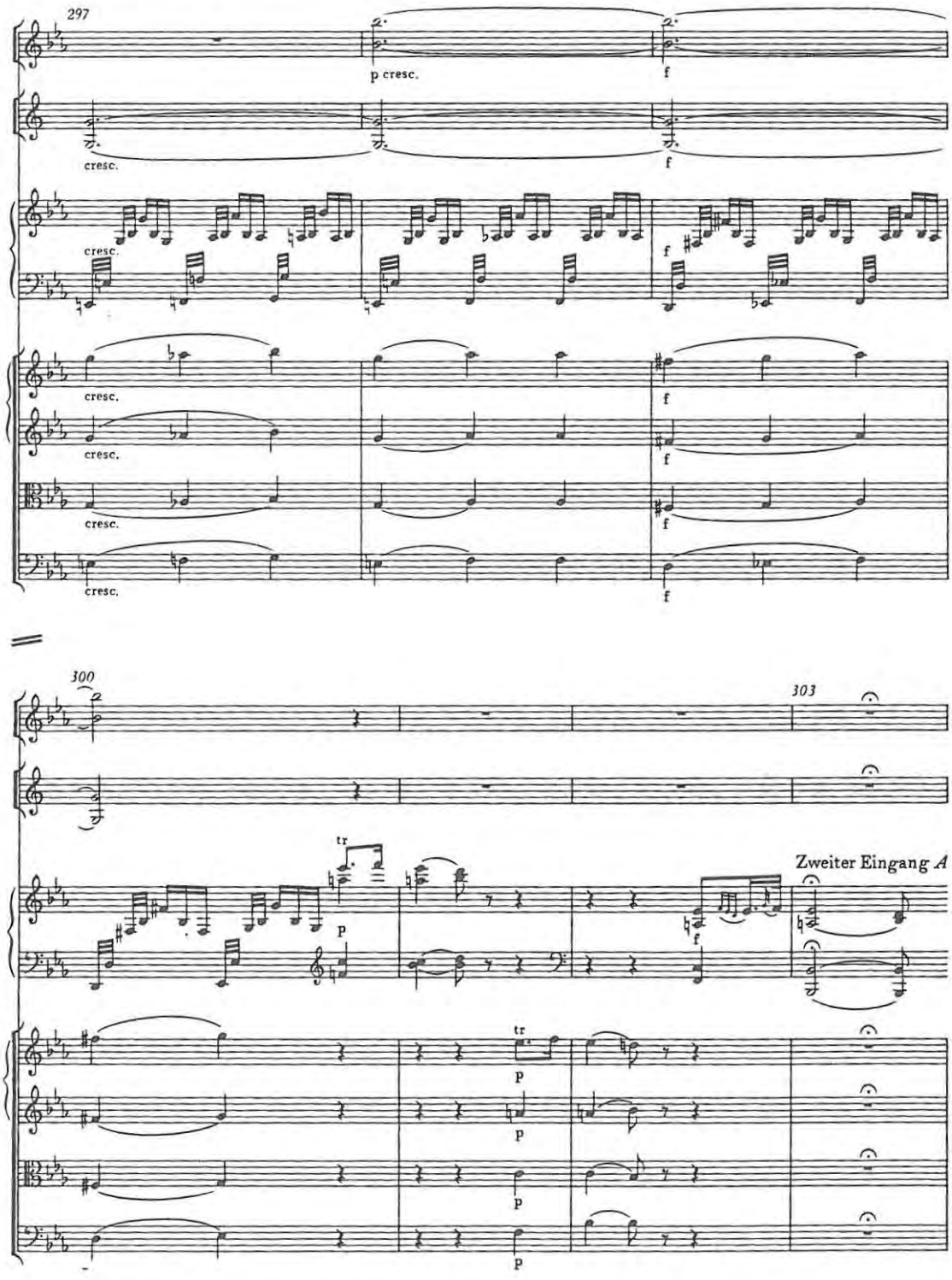
[19]As a result, interrelationships between melodic material in this passage and the rest of the movement are not clear. This passage, though designated $c2^1C2^1{}_p$, is

Ex. 3.19.



not, as Tishcler claims, a simple variant of c2 (bb. 256-262).

Ex. 3.19. (cont.)


297
p cresc.
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cresc.
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303
tr
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Zweiter Eingang A
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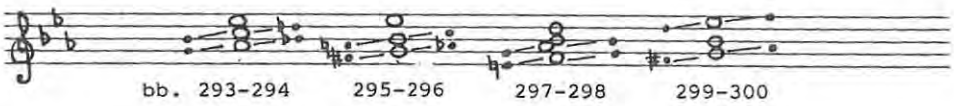
Double accented passing notes in this passage produce the expressive intensity and luxuriousness of a wide harmonic range. The basic harmonic progression, though, is simple: A flat major (bb. 292-294) - E flat major (bb. 295-296), where the dominant of A flat becomes the tonic - B flat major with the seventh (bb. 297-298), a secondary dominant which becomes the dominant of the new key - E flat major (bb. 299-300), a return to the tonic key of the concerto. These harmonies are only clear in the central, second beat of each bar. In first and third beats, non-harmonic notes appear, which oscillate around the chord members. Although the chromaticism these non-harmonic notes bring is striking because of their metric accentuation and their appearance in pairs, it does not affect, in any fundamental way, the underlying harmonic progression.

Ex. 3.20.



The ritornellos in the early piano concertos, contrary to eighteenth century practice, are not always pockets of tonal stability. Ritornellos do not automatically signify harmonic stasis just as the episodes do not necessarily signify harmonic process. In the finale of K. 246, the third ritornello (bb. 194-237) introduces not only new melodic material, but also a different key. A familiar idea of the ritornello

(a3 in bb. 24-28) appears in strict counterpoint ($a3^4A3^4$ in bb. 209-214), and leads directly into new material ($A4_p$ in bb. 215-225), which articulates the new key centre of F major. While it adds harmonic contrast, it somehow seems appropriate at this point in the movement. On the flat side of the tonic C major key, F major, the subdominant key, effects a lowering of tonal tension.[20] The introduction of another key in the ritornello, as a result, does not disturb the sense of resolution at the end of the movement. It enhances it.[21]

The tonal structure of Mozart's sonata-rondo finales resembles conventional sonata form. In accordance with the rondo principle, the ritornello, a distinctive refrain section, intersperses contrasting episodes. Ritornellos are usually, though not necessarily, in the tonic. The first episode establishes the dominant key in much the same way as the second subject group of sonata form does. It usually begins in the second tonality (as in the finale of K. 271), but may include the modulation (as in the finale of K. 238). A return to the tonic follows with the restatement of the rondo theme. In sonata form, by

[20] See Rosen, pp. 23-29 for a general discussion of this phenomenon.

[21] Similarly, in the finale of K. 271, the second and third ritornellos include modulatory passages, but the tonal stability of the total design of the movement is not affected since the first and final ritornellos are still in the tonic.

contrast, further movement away from the tonic usually occurs (in the development) before the reappearance of the principal subject (at the beginning of the recapitulation). Mozart does not sustain tonal dissonance for long periods in the rondo finales causing the "reductions of tension and a loosening of formal structure" that Rosen speaks of.[22]

[22]Rosen, p. 100.

Chapter 4

The Concerto Principle

Ever since the renaissance, composers have understood and appreciated the conceptual impetus underlying the concerto, yet the essential qualities and implications of this language of contrast still need to be properly defined and explicated. Unqualified, general descriptions do not suffice. One thing, though, is clear: concerto[1] denotes not so much a formal pattern as a formal principle. As John A. Meyer points out, "Instead of claiming any one instrumental combination or formal outline as characteristic of the concerto in general, it is more appropriate to speak simply of the concerto principle of concerto idea."[2] Wallace Berry expresses a similar

[1]The etymology of concerto as a musical term has been the subject of some contraversy, but one thesis in particular deserves support. According to David D. Boyden, concerto does not derive from "conserto" but from "concerto" and its other forms "concertare" and "concentatus" whose original meaning "to join" or "bind together" later came to denote "to contend." It is because of these two meanings of the term, Boyden argues, that "a large number of works of quite different character from 1600-1750 could all be described with perfect propriety by the single term concerto"(229). For a full, detailed account of his argument see David D. Boyden, "When is a Concerto not a Concerto?" Musical Quarterly 43 (1957), 220-232.

[2]"The Idea of Conflict in the Concerto," Studies in Music 8 (1974), 38.

view: "The concerto is not a form, but rather a medium of application of various forms and procedures."[3] But what exactly is this "concerto principle" or "medium of application" that Meyer and Berry speak of? To arrive at a satisfactory definition of the concerto principle, it is important first to consider how it is possible that the same term concerto can so aptly describe such dissimilar works as J.S. Bach's Brandenburg Concertos and Bartok's Concerto for Orchestra. What is the common denominator, the basic structural principle or formal device present in both these works?

Two fundamental aesthetic pillars regulate all music: contrast and unity. The concerto principle signifies the idea of employing two or more bodies of sound, whether they be vocal or instrumental, to generate a system of contrast that provides an axis for the thematic and motivic as well as tonal and harmonic processes. Within the concerto, this language of contrast, to be meaningful, cannot merely form part of the foreground. It must integrate with the background.[4] Both the grouping of one or more instruments or voices and the relationship between these opposing groups, as fluid and impalpable as this relationship might seem,

[3] Form in Music, 2nd ed. (Engelwood Cliffs: Prentice, 1986), p. 227.

[4] The terms foreground and background are not used in the sense commonly associated with Schenkerian analysis, but rather as defined by Lionel Pike in Beethoven, Sibelius and 'the.Profound Logic' (London: Athlone P, U of London, 1978), pp. 4-5.

is the product of a grand architectural conception of co-operation and conflict within the mind of the composer. It is this essential property, this articulation of the aesthetic pillar of contrast that lies at the heart of the concerto. This idea, a factor that does not affect matters of style, permeates a wide range of works from the sixteenth to the twentieth century including Bach's Brandenburg Concertos and Bartok's Concerto for Orchestra.

The idea that the relationship between the soloist and the orchestra is a symbolic representation, in musical terms, of the relationship between the individual and society is a perception of the concerto principle critics commonly favour. In fact, this view has become something of a tradition among musicologists. One of the earliest writers to voice this interpretation of the concerto principle was the famous and influential Donald Tovey, who stated that, "Nothing in human life and history is much more thrilling or of more ancient and universal experience than the antithesis of the individual and the crowd...the concerto forms express this antithesis with all possible force and delicacy."[5] In much the same way, John Culshaw sees in the concerto "the idea of the individual against the mass - the contrasts, the conflicts and possible reconciliations between the two entities."[6]

[5]Essays in Musical Analysis III (London: Oxford UP, 1936), 6-7.

[6]The Concerto (London: Max Parrish, 1949), p. 12.

Hugh Ottoway speaks of the "classical 'equilibrium' - the balance between assertion and acceptance, the individual and society" and adds that this is "nowhere more subtly expressed than in his [Mozart's] piano concertos."[7] According to Wilfred Mellers, "Mozart was fascinated by it [the piano concerto] because it offered an allegorical expression of the separation of the individual (the soloist) from society (the orchestra)."[8] While such descant make for interesting reading, as generalizations, they deserve to be treated with some scepticism. Many of these critics have misconstrued the classical aesthetic by imposing a romantic way of thinking on the eighteenth century concerto whose dialect and design so clearly reflect the aesthetic outlook of its age. The romantic artist and philosopher tended to view the outside world of forms in symbolic relation to the inner world of ideas. As a result, a metaphoric description of the concerto principle would therefore be entirely consistent with the romantic proclivity for introverted artistic self-conciousness. But, it is implausible that Mozart, a classicist, would have thought of the concerto in these kind of terms.

[7]Alec Robertson and Denis Stevens, eds. The Pelican History of Music 3: Classical and Romantic (London: Penguin, 1968), 85.

[8]Man and his Music: The Story of Musical Experience in the West (London: Barrie and Rockliff, 1962), p. 42. Compared to its specific meaning as a literary term, "allegorical" is used rather loosely here. Clearly "symbolic" would have been more appropriate in this particular context.

The social dynamics of performance, though, is a different matter altogether. The distinction between the performance of a concerto and a concerto per se needs stressing. The performance of a solo concerto externalises the schism between the artist and the society in which he operates, ironically at a time when music was becoming more accessible to the general public. The soloist needs desperately to conquer not only the orchestra, but, above all, his audience. He must secure their admiration and respect by proving, beyond all doubt, his superior creative powers, only possible through the politics of isolation. In the cadenza, a spontaneous act that should further illuminate the brilliance and energy of the movement as a whole, the spotlight falls on the poetic force of a particular performer.[9] But these are social forces. Mozart and other classical composers did not model their concertos on the individual - society narrative as critics such as Mellers would have us believe. In actual performance, though, the audience play a vital role.

The concertato style of the baroque could not resist the inevitable process of transformation that

[9]Those of Mozart's cadenzas that have been preserved provide a good idea of what the composer's improvisatory style must have been like. Though virtuosic, display never overshadows more important artistic qualities. The pianist never journeys too far away from thematic material, since that would have defeated the primary purpose of the cadenza: to see what the soloist would extract and illuminate from the central themes in the movement.

was to reach fruition in the solo concerto of the late eighteenth century, a form whose infinite, varied possibilities crystalise the classical aesthetic. Although the basic idea of the concerto, as outlined above, permeates the entire history of the form, a new interpretation of the concerto principle, quite different from the one that prevailed in the seventeenth century, was necessary to make the classical concerto compatible with the philosophic outlook of its age. After the Sturm und Drang "boundless humanism gave way to a humanism which sets its own limits. This moderation and equalization ripened into classicism, of which the German phase was the very symbol. Instinct made peace with the law, form triumphed over matter, order over chaos."[10]

In this kind of cultural and philosophic milieu, balance and symmetry gradually emerge as the aesthetic ideal. These elements within the classical style are largely responsible for the widespread popularity of the solo concerto in the eighteenth century. Baroque composers mainly conceived the principle of contrast in cyclic terms, as is evident in the dance suite and other popular forms of the time. As a result, baroque music conveys the sense of being "colossal"[11] not only

[10]Paul Henry Lang, Music in Western Civilization (London: Dent, 1942), pp. 619-620.

[11]The term "colossal baroque" was coined by Manfred F. Bukofzer. See Music in the Baroque Era (London: Dent, 1948), p. 64.

because of the frequent use of large ensembles, but also because of basic aspects of style. Large structural lines in Bach's organ works (the so-called "Great" preludes and fugues and the Passacaglia in C minor, for instance) and so much other baroque music reflects a truly monumental conception of contrast.[12] This changes in the classical period. Here the weight of contrast lies within rather than between movements as it did in the baroque. Antithesis, as a result, becomes a primary means of articulating form and outline, reflecting the classical aesthetic of balance and symmetry, and emphasising the sense of a perfect order between mind and emotion characteristic of the eighteenth century world view.

Dualistic constructs typify music of this period because they provide a perfect vehicle for demonstrating this new classical aesthetic. Sonata form, which encapsulates the eighteenth century mind, consists of two basic parts: the exposition as the first, the development and recapitulation as the second. In addition, the exposition sets two contrasting tonalities

[12]For this reason, the romantic style has a closer affinity to music of the baroque than of the classical period, for contrast is again conceived in large sweeps of thought and opened arm gestures. At this point, it is worth focusing on a matter that has escaped the notice of most writers and requires some urgent attention: the importance of the concerto principle in the music of J.S. Bach. As Bukofzer notes, "the liturgical organ music of the Leipzig period is characterised by Bach's attempt to sanctify the concerto form" (p. 299).

(and frequently two contrasting thematic groups as well) against one another, tonal dissonance which the recapitulation resolves. Both sonata and rondo forms are dualistic formal constructions particularly well suited to the concerto, a genre fundamentally dependent on certain obvious, but vitally important antithetic properties. Once it had entered the movement, the idea of parallel contrast and antithesis filtered through to the smaller constituents, most perceptibly the phrase. It is these developments in the classical style which the opening of K. 271 demonstrates so clearly.

Mozart is the only composer successfully to combine the concerto principle with the eighteenth century aesthetic ideal of balance and symmetry at all levels of musical structure. The relationship between solo and orchestra in concertos of the rococo phase is usually far too inflexible and rigid. Even in the keyboard concertos of J.C. Bach, solo and tutti passages tend to be sharply divided with the orchestra usually being relegated to a subordinate role of providing a simple harmonic accompaniment when it combines with the piano. The early piano concertos of Mozart (especially K. 271), in contrast, already show a balance between separation and integration: the separation of piano and orchestra as two distinct entities and the integration of these entities in a complex artistic totality. Through this delicate

equilibrium between antithesis and synthesis, piano and orchestra are poised against one another, yet merge in a fabric of contrast. Already in the early piano concertos, Mozart achieves with perfect ease what has evaded many composers since: to allow the solo and orchestra the freedom to be equal and independent, yet merge in a strongly unified texture. These two instrumental forces combine without the individuality of either being compromised in any way. In fact, the relationship between the piano and orchestra in later concertos becomes increasingly fluid as Mozart develops a unique symphonic conception of the concerto principle.

Whatever position they may occupy in a movement, the tuttis tend to articulate formal structure since the appearance of particular material in the orchestra frequently suggests the beginning or end of a section. A tutti usually appears at the end of the solo exposition and the recapitulation to round them off, and is, as a result, often cadential in character. The most obvious instance of this delineating function of the tutti is in the orchestral introduction and coda of concerto form movements and the opening and closing ritornellos in rondo form movements, both remnants of the thematic pillars in the baroque concerto. They provide two large thematic blocks or formal units that frame concerto and rondo form movements. In these tutti passages, the orchestra, uninhibited by the presence of the soloist and the danger of overwhelming him, demonstrates its full

power. The role of the orchestra is significantly less restricted in the classical than it is in the baroque concerto, especially in Mozart's works, where the orchestra does not just emerge at various points in the movement but also contributes to the development of ideas.

It is clear that tone colour and texture, like the contour and movement of the tonal and harmonic process, frequently delineates formal structure. The appearance of the same tone colour and texture at various places within a concerto form movement obtain a basic unifying purpose by providing markers for particular sections and subsections. In the opening movement of K. 175, the first and second subject groups in the solo exposition (bb. 33-65 and 66-111) as well as the development (bb. 112-142) all begin with just the piano and upper strings (violins with or without violas). The absence of the woodwind and timpani in the development obtains a uniformity of timbre that sets the development off from the rest of the movement.[13] Furthermore, the appearance of the full orchestra at the beginning of the recapitulation emphasises the return of the tonic key, and draws a sharp line between the recapitulation and development sections. In the opening movement of K. 238, the tuttis not only close certain sections; they frequently open

[13]Similarly, in the finale of this work, the development omits the strings for exactly the same reason. Here, contrasting tone colour and melodic material set the development off from the rest of the movement, and unifies it as a formal entity.

them as well. The second thematic group in the solo exposition (bb. 67-98) and the first and second thematic groups in the recapitulation (bb. 131-164 and 164-191) begin with orchestral passages.

Although piano and orchestra do not contrast one another as strongly in the middle as they do in the outer movements, tuttis also articulate formal outline in the second movements of the early piano concertos. In the slow movement of K. 238, a short tutti consisting of two bars, separates the first thematic group from the second (bb. 16-18). Another tutti concludes the exposition, and leads back to the tonic (bb. 41-45). In the second movement of the next concerto K. 246, the orchestral introduction (bb. 1-22), the solo exposition (bb. 23-66), and the coda (bb. 127-133) all conclude with the same tutti consisting of b2 and c. Yet, the role and purpose of the tuttis remain flexible since they must conform to the total design of a particular movement. In the second movement of K. 271, the orchestra does not appear for the beginning of the recapitulation (b. 74) or even for the beginning of the coda (b. 123).

Unlike the first and second movements, rondo finales usually begin with a solo passage, which the orchestra may or may not accompany. Normally, though, the orchestra enters to repeat the rondo theme in full only after the piano has introduced it alone. This procedure firmly imprints the rondo theme in our minds,

and promotes an immediate sense of familiarity when it reappears at various points throughout the movement. In the finale of K. 238, a full tutti follows the entry of the soloist at the beginning of the movement. The piano does not re-enter in the ritornello, but only appears again at the beginning of the first episode (b. 32). The piano in the finale of K. 246, in contrast, returns later in the ritornello. Like these previous rondo finales, the third movement of K. 271 begins with a statement of the rondo theme in the orchestra. But the piano part involves more than just a statement of the rondo theme, a theme which is, in itself, unusual. The soloist continues playing for a full thirty four bars before the orchestra enters. The orchestra, though, only restates the rondo theme (A), not the other themes (A2 and A3), before it begins to branch off into new but related material (a4 in bb. 43-55). This movement, therefore, reverses the orchestral introduction - solo exposition order of concerto form movements resulting in an idea analogous to a solo introduction - orchestral exposition (sic) pattern.[14] Significantly, all the rondo finales, like the first and second movements in concerto form, leave the soloist to initiate modulation. This connection to

[14]The effect of the opening of this work that has received so much attention is due not so much to the entry of the piano at the beginning, but that this occurs in an opening movement.

the tonal and harmonic process enhances the dramatic power of the soloist against the orchestra.

Already in the early piano concertos, Mozart integrates the cadenza with the rest of the movement, symptomatic of another development in these works: the shift away from sharply defined solo - tutti blocks towards a freer, more flexible interpretation of the concerto principle, where these two instrumental lines, though they contrast one another, interweave. Cadenzas in rondo finales have the specific function of enhancing continuity between contrasting sections by smoothening the transition from episode to ritornello. Without reducing the coherent force of the rondo theme, cadenza passages soften the lines between larger formal units. Their use in this way allows the music to breathe, gives it a transparent, delicate quality typical of the eighteenth century musical aesthetic.

The more integrated approach to the piano - orchestra relationship and the cadenza is especially marked in the second movement of K. 271. Two bridge passages link the cadenza to the end of the recapitulation and the beginning of the coda, a process that also obtains, to a lesser extent, in the opening movement of this work. Although the coda, as is usual, consists of the material at the end of the solo exposition (in this case b2B2), this idea appears almost immediately before the cadenza (bb. 109-116) as well. This process binds the cadenza - coda complex more closely with the rest of the movement

since it becomes a continuation, an intensification of previous events. Romantic composers took up this idea of integrating the cadenza and allowing it to play a more meaningful role in a movement. Beethoven, Grieg, César Franck, and Elgar wrote concertos beginning with a cadenza passage or improvisatory flourish. Like Mozart, they realised the possibilities of the cadenza as a means of not only facilitating intensive development, but also propelling movement through the sheer dynamic force virtuosity generates.

One of the major problems of the solo concerto as a genre, as composers well know, is to effect a sense of equilibrium where there is, in fact, none. Since the orchestra is unquestionably superior to the piano in terms of the range of timbre and dynamics, there is a constant need to ensure that it does not overwhelm the soloist. Baroque composers, and here it needs to be stressed that they were generally writing for violin and orchestra as opposed to piano and orchestra, solved this problem by restricting the orchestral part to thematic pillars, a principle that imposed a strong controlling force. But while this bold handling of form was compatible with the monumental style of the baroque, it contradicted the classical liking for delicate, subtle lines and transparancy of form and texture. The idea of thematic pillars seemed too rigid and predetermined to the enlightened eighteenth century mind. Mozart and other classical composers chose a more

flexible approach to the handling of the orchestra, subtly manipulating formal, thematic, and tonal elements to achieve this. As one writer points out, Mozart's "aim was to deploy two contrasted and essentially unequal forces in such a way that they appeared nevertheless to be on an equal footing, and he achieved this by focussing particular attention on the soloist without at the same time pushing the more powerful orchestra too far into the background."[15]

The power of the solo concerto depends on the ability of the composer to limit the possibilities of the orchestra without appearing to do so while fully exploring the range of contrast within a single instrument. Virtuosity is the only real resource the soloist possesses for counterbalancing a meaningful orchestral part. Although the orchestra has a range of timbre and dynamics that a single instrument cannot rival, the piano has a suppleness, an elasticity that the orchestra cannot match. The possibilities of the orchestra are wide-ranging, but it is limited in a way that the piano is not. Its size is not only its greatest advantage, but also its greatest disadvantage. This, Mozart realised.

The first thematic groups of the solo exposition and recapitulation correspond exactly or almost exactly to one another. There is, though, one essential

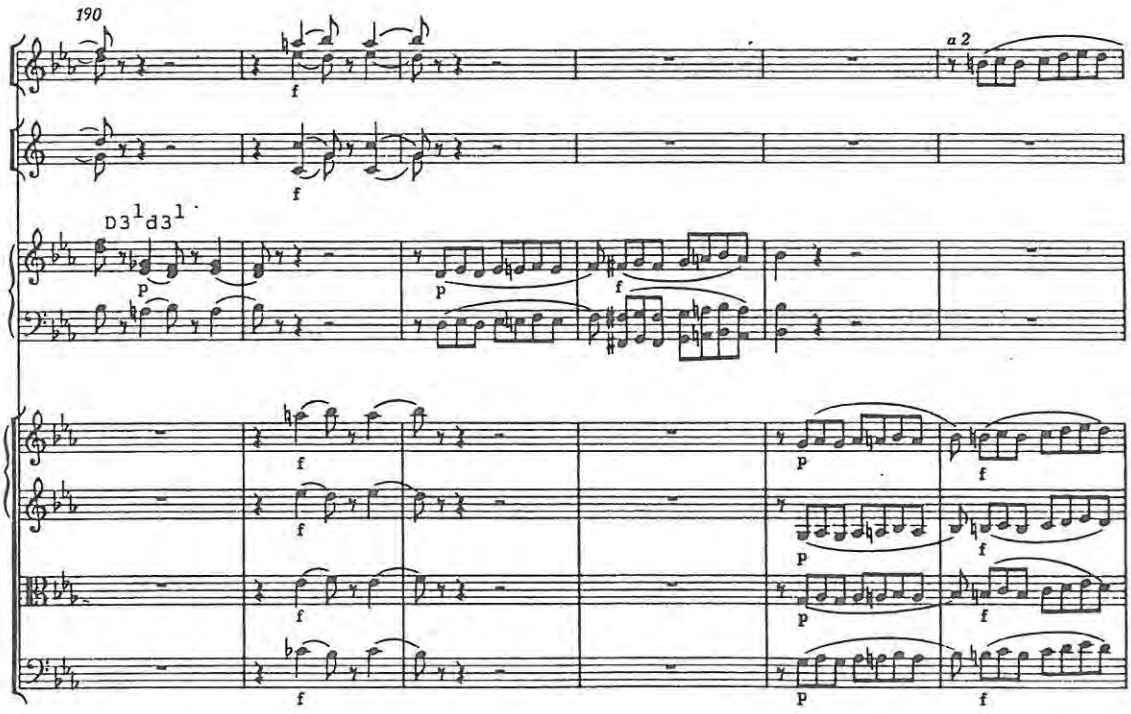
[15]Meyer, 38-39.

difference: the balance shifts from the piano to the orchestra in the first thematic group of the recapitulation because, unlike the corresponding group in the exposition, it does not counterbalance the force of the orchestra in the opening tutti. In fact, the situation is reversed. As the orchestra usually plays a subordinate role in the development section of these early works, the recapitulation must restore the balance within the piano - orchestra relationship. The piano in most first movements appears at the beginning of the solo exposition and development without the orchestra accompanying it. After the opening tutti, which demonstrates the full force of the orchestra, this process distributes the weight more evenly between the two partners while articulating formal outline through tone colour. Only the piano states the principle subject in the solo exposition as opposed to the recapitulation, where the piano and orchestra share all the important thematic material to ensure a sense of equilibrium. Beginning a phrase in one member and completing it in another is a device especially common in recapitulation sections in the early piano concertos, for, in this way, Mozart injects the principle of alternating solo and tutti with the unity and coherence of the phrase.

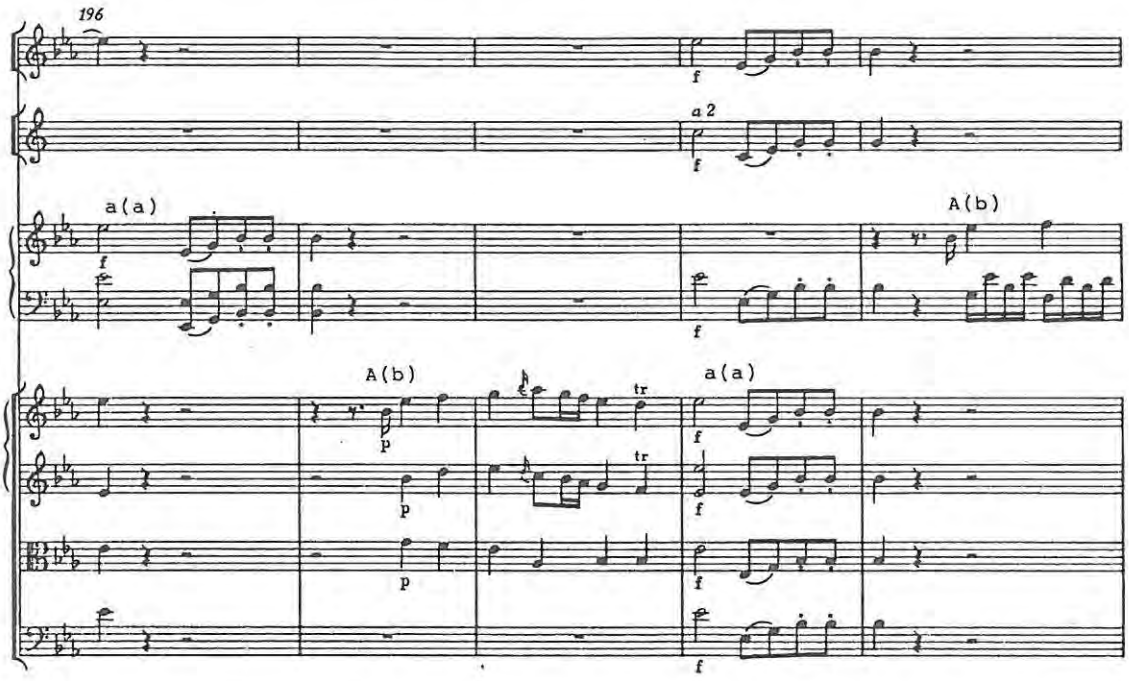
In the opening movements of the first three piano concertos (k. 175, K. 238, and K. 246), the recapitulation begins with the orchestra playing the first part of the

principal subject which the piano either completes or repeats in full. Although a departure from this pattern seems far less likely in the opening movement of K. 271, the recapitulation here begins not with the orchestra, as we would expect, but with the piano. The first part of the principal subject (a(a)), previously always stated in the orchestra, appears instead in the piano while the second part of the principal subject (a(b)), previously always stated in the piano (including even in the orchestral introduction), appears instead in the orchestra: a direct interchange of parts. Moreover, the beginning of the recapitulation abruptly interrupts the development of d3 in the orchestra (in $D3^1d3^1$ in bb. 190-195).

Ex. 4.1.



Ex. 4.1. (cont.)



The irony is that although Mozart acts exactly contrary to our expectations as an audience, the appearance of the principal subject in the piano at this point actually binds the development and recapitulation more closely together since the beginning of the recapitulation merely continues the pattern of alternation between piano and orchestra set towards the end of the development. The entry of the piano at the beginning of the movement takes us fully by surprise, and it is precisely at the moment when we feel we know what to expect that Mozart introduces a slight twist. The beginning of the recapitulation in this way resurrects the witty effect of the opening. Mozart, though, uses humour to fulfill a serious purpose. In this case, both the opening of the movement and the beginning of the

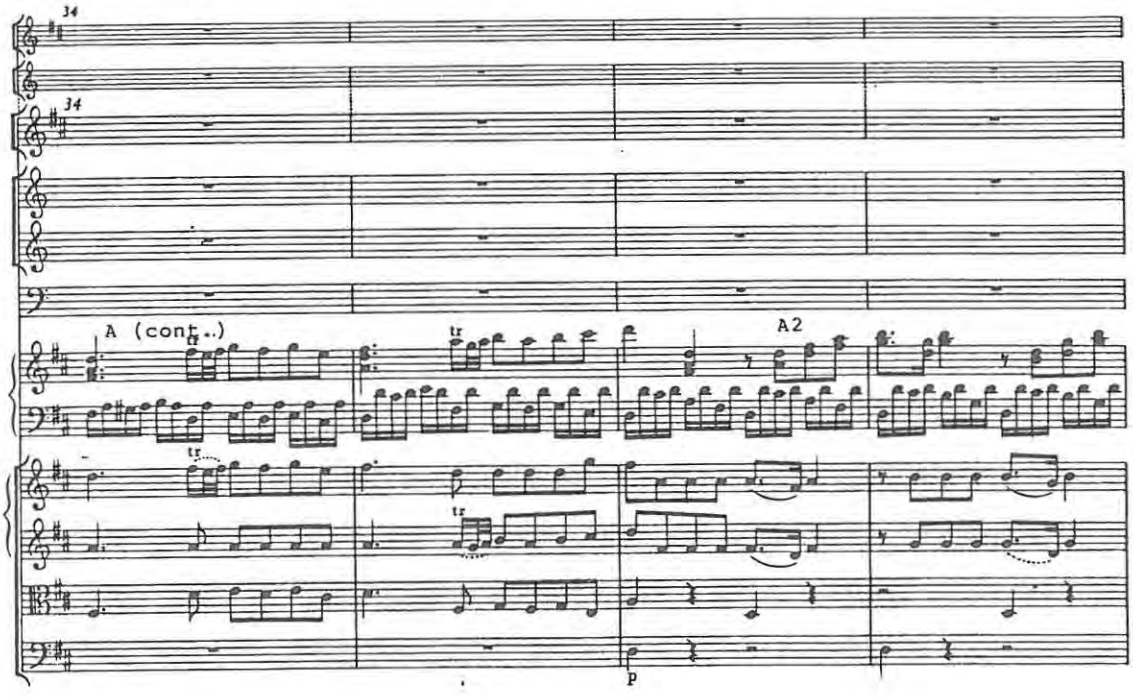
recapitulation elevate the piano and orchestra to a perfect state of balance and interdependence.

It is clear, then, that even in the early piano concertos, the recapitulation does not purely consist of repetition (like the final part of a da capo aria, for example), but explores exciting, novel dimensions of the dualistic relationship between piano and orchestra. The interest in recapitulation sections does not lie so much in the variation or reordering of thematic ideas as in the distribution of these ideas between solo and orchestra. The recapitulation telescopes the orchestral introduction and the solo exposition. That is, it recapitulates both these sections. In the recapitulation of the opening movement of K. 238, the orchestra repeats the first phrase of a2 (bb. 134-138), which corresponds to the orchestral introduction; the soloist takes up the second phrase of a2 (bb. 139-142), which corresponds to the solo exposition. The recapitulation, therefore, blends the orchestral introduction and solo exposition to produce something of interest, and to generate further contrast. The imaginative exploration of the concerto principle compensates for the lack of tonal contrast in the recapitulation.

The early piano concertos show Mozart becoming gradually aware of the importance of obtaining equilibrium between piano and orchestra commensurate with the sense of balance and proportion that is a

hallmark of the classical style. For Mozart and every other composer of concertos since, the art of the concerto and the fundamental problem of the genre has been to develop a language or meaningful framework where soloist and orchestra may freely be individual, yet complementary entities. In the piano concerto, as a result, solo and orchestra exchange ideas (frequently through an extended process of dialogue) and repeat and imitate material. Only on fairly rare occassions do equally important ideas appear simultaneously in both partners. Sometimes these devices combine at once. In the opening movement of K. 175, the orchestra anticipates the  idea in A2 (bb. 36-38). Another way of perceiving this, though, is to see the two motives that constitute A2 as being directly superimposed.

Ex. 4.2.



In general, though, it is clear that Mozart has not yet fully mastered the concerto as a form in K. 175. The orchestra only makes its full power felt in the main tuttis of the work; elsewhere it usually plays a subordinate role to the piano, providing an accompaniment characteristic of preclassical concertos. But the soloist frequently interrupts tutti passages, and even the orchestra occassionally checks the progress of the soloist. The short tuttis in the development of the opening movemement (bb. 112-142) do just that, and provide an essentially unifying element by restating, unchanged, important thematic material, in this case the principal subject. Here, the strong forward drive of the harmonic progression overwhelms the thematic and motivic process. At the beginning of the recapitulation, the soloist immediately repeats the principal subject after the orchestra (b. 146). Mozart does this frequently. He brings the two partners into a closer relationship by juxtaposing them. But, in general, when piano and orchestra do combine in this work, the balance usually tilts to the soloist whose rapid figurative passages dominate the slower rhythmic movement in the orchestra.

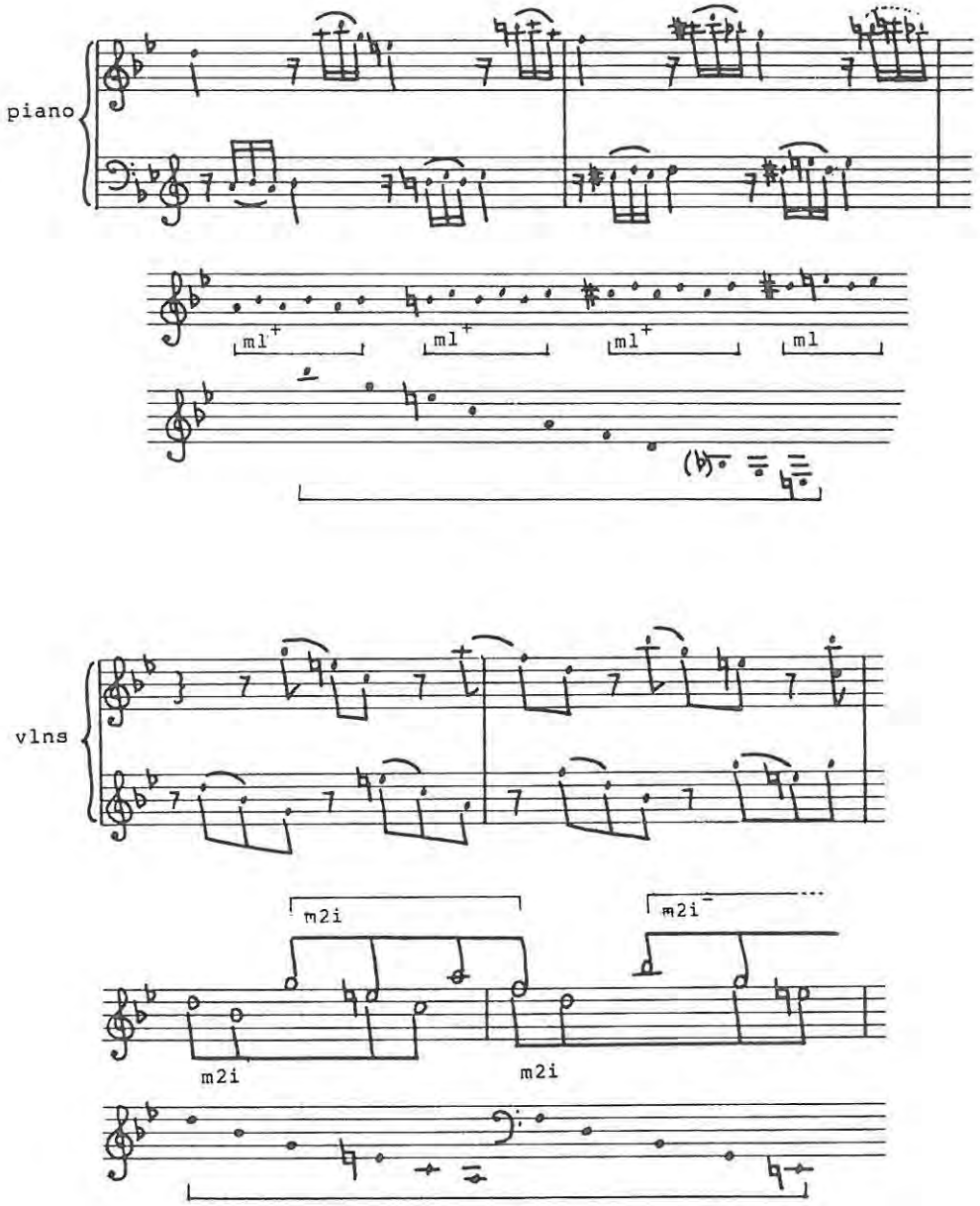
The treatment of the solo - orchestra relationship in the opening movement of K. 238 is already more flexible than that of K. 175. The orchestra does not simply restate the basic themes of the movement just

as the piano does not only introduce contrasting material. In bb. 66-69, the orchestra anticipates the second subject of the solo exposition, and, in this way, fuses the first and second thematic groups. A short prefix to b (b. 66) sustains continuity because it ensures b overlaps with B3 (bb. 55-67), the preceding idea. Before the orchestra completes b, the soloist interjects to play the whole idea. The orchestra re-enters with b2 (bb. 73-77). The counterpoint to B in the first violins (bb. 71-72) has the same rhythmic structure as b2 with the result that when b2 appears immediately after this, the effect is one of logical continuity. The distribution of thematic material between piano and orchestra emphasises the feeling of antithesis and synthesis in the language of the concerto.

In this opening movement of K. 238, the simultaneous development of the two main motivic ideas in the piano and orchestra respectively generates tension in bb. 59-60.[16]

[16]Refer to pp. 52-54.

Ex. 4.3.



Each idea develops sequentially in the piano, which continually accents the beats, while the orchestra continually displaces these off the beat, a series of constant metric and rhythmic shifts that generate tension. The chain of descending thirds, the calculated approach to developing the inherent content of ideas, and the careful handling of musical structure in general seem to point to Brahms. Except of course that here, as in

most of Mozart's works, the structure is well hidden and ideas unfold with perfect ease.

Piano and orchestra are more strongly interdependent in the opening movement of K. 271 than anywhere else in these four early piano concertos. While figurative passages appear in the piano part (bb. 75-82), the orchestra continues to develop the descending and ascending minor second idea of d3. In b. 110 the piano repeats the ascending octave scale as the orchestra repeats the descending semitone idea in the bass. This idea appears in the piano at the beginning of B3 (b. 111) with the same notes, except two octaves higher. Thus, while the soloist completes one idea, the orchestra introduces another. In bb. 182-190, d2 first appears in the orchestra, and continues in the piano accompanied by all the woodwind without the strings. The entire orchestra returns after the cadenza (b. 293), where the violins and woodwind (supported by the violins) alternate. The soloist re-enters with a trill as it did at the end of the orchestral introduction. As Mozart increasingly infuses the piano part with brilliance, he increasingly makes the orchestral part more symphonic as is evident in the triple stops in the coda, which produce a denser, more symphonic texture. Compared to the three earlier piano concertos, K. 271 not only explores contrast in tone colour more effectively, but also involves more symphonic development of thematic ideas, already present,

though to a more limited extent, in the opening movement of K. 238.

The opening movement of K. 271 includes other departures from the pattern the previous three piano concertos establish. The most obvious of these is the entry of the piano at the beginning of the movement. Although it does not actually affect the formal design of the orchestral introduction - solo exposition compound, it represents a radical departure from current practice, and Mozart was never to do it again. The juxtaposition of piano and orchestra in the opening brings the principle of dialogue and contrast into sharper focus. But it is a solution that could not really be repeated since it relies, for its effect, on the element of surprise. Mozart knew this.

Other less striking deviations from the concerto form in this movement include:

1. No large climax or strongly articulated cadence accompanies the end of the orchestral introduction; instead, tonic and dominant seventh chords alternate quietly.
2. The piano re-enters at the end of the orchestral introduction with a trill that links the orchestral introduction and solo exposition together.
3. The solo exposition begins with material not thematically related to the orchestral introduction, giving the piano part an

improvisatory character that emphasises the contrast between piano and orchestra.[17]

4. The piano plays an important part in the coda after the cadenza.

As in the earlier piano concertos, the solo exposition extends upon the thematic core of the orchestral introduction. Here, though, the approach is more systematic. The solo exposition immediately leads into an intensive development of the principal subject in the piano accompanied by oboes after its initial statement. In previous concertos, the soloist usually breaks out into figurative passages after stating the principal subject. Of greater importance than the "irregularities" is that this movement demonstrates, at an early stage, Mozart's willingness to experiment with the language of contrast and to develop the concerto into a form of a seriousness and depth comparable to that of the symphony.

The second movements, unlike the first, do not

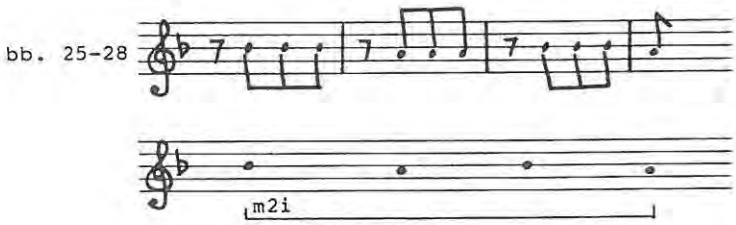
[17]Mozart takes this principle further to the point where he reserves specific material for the orchestra and soloist respectively. Although this idea is more marked in some of the later concertos (in the opening movement of the Piano Concerto in D minor K. 466, for instance), it already appears in the early works. In the second movement of K. 175, certain ideas appear only in the orchestral part (a2, c, c2, c3) while others appear only in the piano part (D, B4). Similarly, in the opening movement of K. 246, B2 appears only in the solo while c and c3 appear only in the orchestra. This device preserves the identity of each partner and delineates the contrast between piano and orchestra.

attempt to maintain a state of equilibrium between piano and orchestra. Most of the important material appears in the piano while the orchestra provides harmonic support. Tutti passages are too limited in scope to challenge the dominating position of the soloist. This is especially true of the second movement of K. 175, the first piano concerto, where the role of the orchestra is severely restricted to providing harmonic support (as in bb. 31-33), but occassionally emerges in short tuttis not more than two bars in length. Similarly, the orchestral introduction in the second movement of K. 238 is not the extended opening tutti typical of opening movements in concerto form. It simply involves a statement of the principal subject before the entry of the piano. Many of the tuttis throughout the movement are only two bars in length including d (bb. 16-17) and b2 (bb. 25-27). Combined with thin, transparent textures, this formal organisation of solo and tutti passages into small blocks underline the feeling of intimacy in the slow movements.

In the second movement of K. 246, harmonic accompaniment in the orchestra is more meaningful because it integrates more fully with the thematic and motivic process in the rest of the movement. That is, material in the orchestra may provide harmonic support, yet be strongly interrelated to

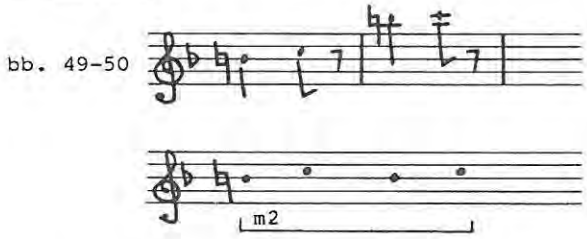
important thematic ideas.[18] This is particularly evident in bb. 25-28:

Ex. 4.4.



Similarly, the idea in the violins at the end of B2 (bb. 49-50) is related to the principal subject:

Ex. 4.5.



In bb. 54-56, the orchestra doubles the piano to show how m2 and its inversion is imbedded in pianistic figuration. The whole character of the accompaniment in the orchestra changes with the beginning of the development (bb. 66-72), but it returns to the familiar quaver movement soon after the modulation to D minor.

The second movement of K. 271 reflects a truly operatic conception of the concerto principle. The minor key, dense contrapuntal textures, metric and rhythmic shifts, recitativic elements, and the dark tone colours - many of these typical in the opera - produce a seriousness and intensity far removed from the prevalent altitude of the concerto as a form of

[18] Refer to pp. 78-81.

light entertainment.[19] At the beginning of the movement, the piano does not follow the conventional pattern of stating the principal subject and of following this with figurative passages or elaborate variation. Instead, it plays a melodic counterpoint to the principal subject in the strings. At first, the piano and orchestral parts seem quite different, as if Mozart has decided to reserve specific thematic material for each partner, but later these lines converge. The piano doubles the violins in b. 20 to complete the theme while the orchestra provides harmonic support. In contrast to the first subject, the piano states the second subject entirely alone (D2 in bb. 25-31).

The external climax of the movement occurs in the development where the piano merges with a rich orchestral texture (C2 in bb. 65-73). Here, the orchestra provides harmonic support to a virtuosic piano part. Unlike the conventional Alberti bass of the classical period whose range is restricted, the pianistic figuration in the left hand of the piano part is widely spaced, a feature typical of the romantic rather than the classical style.[20]

[19]For these reasons the second movement is as innovative - if not more so - than the opening movement of this concerto.

[20]The slow movements in particular prove Mozart did not write these concertos with the harpsichord in mind since they explore the expressive possibilities of the pianoforte. The nuances, subtle colours, and shape of melodic lines as well as the need for a damper pedal make the piano the essential instrument for these works. It is worth noting that Mozart is the first composer to write really great music specifically for the piano.

The real, inner climax of the movement, though, occurs at the beginning of the recapitulation (b. 74), where the piano, for the first and only time, plays the beginning of the principal subject entirely alone. After the full ensemble and rich orchestral textures in the development, the appearance of the piano entirely alone at this point is especially poignant. The loneliness and desolation this suggests coincides with the return to C minor, the "tragic" key. Like the opening movement, the piano returns after the cadenza, and alternates with the orchestra in the coda. It is not conveniently inserted but a vital part of the this concluding section. Mozart intensifies the feeling of loneliness and tragedy towards the end of the movement by alternating piano and orchestra. The contrast between them is particularly extreme because it accompanies a process of fragmentation and disintegration that gradually gains momentum in the movement, and culminates in the coda.[21]

In the third movement of K. 175, the only finale not in sonata-rondo form, the virtuosity of the soloist matches the dynamic power of the orchestra. Since the principal subject, in the form in which it appears in the orchestra, would be ineffective on the piano because it cannot sustain notes as the strings and woodwind can,

[21]Beethoven bases the entire second movement of his fourth piano concerto on the extreme contrast between the two forces and the sense of alienation between soloist and orchestra. Here, the individual and society narrative is more appropriate.

the soloist plays a figurative form of the theme. Arpeggiated, scalic, and trill figures embroider the basic notes of the principal subject played by the second violins and violas. The translation of the principal subject into figurative lines provides the soloist with material appropriate for and effective on the piano, placing it at an advantage over the orchestra. This piano version of the principal subject is strictly canonic for the first ten bars. Many other ideas in the movement also give the soloist the opportunity to display his virtuosity, and counterbalance the symphonic development of material in the orchestra. In $a^{1}{}_{d}A^{1}{}_{p}$ (bb. 52-64), a dialogue between the orchestra repeating the headmotive of the principal subject and the piano playing an ascending arpeggiated idea occurs. The recapitulation develops this dialogue further (bb. 174-197).

When the piano enters for the first time in this movement (b. 40), only two string parts (the second violins and the violas) accompany it. They double the solo part to some extent by restating the original version of the principal subject as it appeared at the beginning of the movement. As a result of the subdued, controlled atmosphere of this passage, the effect of the dramatic $a^{1}{}_{d}A^{1}{}_{p}$ idea in bb. 52-64 is particularly striking. Here, the loudness of the orchestra contrasts the fluency of the piano. The soloist also appears entirely alone for fairly extended passages, including bb. 111-125 of B5.

The strings play b in the solo exposition (bb. 73-81), and the piano accompanied by the woodwind follows with B3 (bb. 81-89), a variant of b. While the piano plays b2 (bb. 89-96), the violins play an extended descending scalic line in semibreves. The appearance of the piano alone with the woodwind after the full orchestra in the final part of the solo exposition (c in bb. 125-133) produces a sudden contrast in tone colour. The virtuosity of the soloist and the power of the orchestra balance one another.

The ritornello in rondo movements, like the orchestral introduction in conventional concerto form movements, introduces the most important thematic material, and establishes the orchestra as an entity equal to the piano. The episodes, especially where the piano is present throughout and the orchestra interrupts only rarely, place the soloist in a far stronger position. Little real dialogue between piano and orchestra, though, occurs in the finale of K. 238 although they do sometimes alternate as in the baroque concerto. When the piano is present, the orchestra is invariably subordinate. Sometimes it plays a simpler version of the piano part, frequently reinforcing the thematic thread within pianistic figuration. In the finale of K. 271, the first episode, like the ritornello, begins with the piano alone, and the orchestra, when it joins the soloist later, provides only a light harmonic background. The soloist appears alone for many passages throughout this movement

including the beginning of the minuet. Here, as in an aria, the soloist generally dominates while the orchestra supports and enhances. The second episode, like most development sections in concerto form movements, usually begins, as it does in this finale, with the soloist, unaccompanied by the orchestra, stating new, contrasting material. Towards the end of the minuet, the piano and orchestra merge in a constant stream of harmony.

As this finale of K. 271 continues, the stress increasingly falls on the contrast between piano and orchestra. The beginning of the movement involves extended contrasts with A - A2 - $A2^1$ - A3 and a - a4 forming two large thematic complexes in the piano and orchestra respectively. By the end of the first episode (B5b5 in bb. 145-149), piano and orchestra alternate more rapidly, a pattern that continues in the second ritornello in $a3^1A3^1$ (bb. 192-208) and in $a^1{}_dA^1{}_d$ (bb. 220-232). Harmonic shifts in $a^1{}_dA^1{}_d$ underline the contrast between piano and orchestra in $a3^1A3^1$. Within the ritornellos, the relationship between the soloist and orchestra unfolds in a systematic line of development. The distribution of thematic ideas between them in the final ritornello is: a_2 in bb. 424-432 (orchestra alone), A2 in bb. 432-440 (piano alone), $A2^1$ in bb. 440-452 (piano later joined by strings), A3 in bb. 452-458 (piano accompanied by orchestra), a^2A^2 (piano and orchestra join forces as equals).

Within this ritornello alone, a methodic movement towards equilibrium between piano and orchestra occurs.

The expansion of the orchestra in the classical period, a development that sharpened the distinction between chamber and concert music, exerted a powerful influence not only on the symphony, but also on the concerto. With the rapid advances in the building of instruments, instrumental technique, and the more sophisticated treatment of the orchestra in general, tone colour becomes of even greater importance as a source of contrast in the concerto. The woodwind especially emerge as an autonomous body within the orchestral ensemble although they are still mostly concerned with doubling the strings, playing pedal points, and filling in harmonies, in this way taking over the role of the basso continuo. The keyboard concertos of J.C. Bach make use of only strings, except for the last set Op. 13 (and even here the two oboes and two French horns are optional). Mozart's first original piano concerto (K. 175), in contrast, already employs an orchestra that includes two oboes, two horns, two clarinets, and timpani. Larger than most concertos of its time in terms of length and the orchestra it employs, this work, unlike the previous arrangements (K. 39-41), is not chamber but concert music. The woodwind group had remained outside the scope of the solo concerto for many years. What Mozart's piano concertos do, especially the later

works, is explore its full potential as a means of enhancing the qualities of antithesis and synthesis essential to the concerto and the language of contrast.

The early piano concertos, though, still show, to varying degrees, the inlfuence of J.C. bach whose contribution to the history of the concerto and, in particular, Mozart's development as a composer is difficult to overemphasise. Several movements in the early piano concertos of Mozart include fairly extended passages resembling the J.C. Bach model of piano accompanied by three part strings. Various sections in the opening movements of K. 175 and K.246 consist of two or three part strings accompanying the piano. In the second movement of K. 175, the solo exposition (bb. 23-60) begins quietly with piano and three part strings, and, like J.C. Bach's keyboard concertos, once the piano enters in this movement, it dominates. In the finale of this first concerto, three part strings accompany the piano in various passages including bb. 64-72. The occassional appearance of the full orchestra against the light, transparent background produces strong contrasts.

Advances in the handling of tone colour in Mozart's early piano concertos are especially obvious in the development sections in concerto form movements. In the opening movement of K. 175, piano and woodwind appear alone at the beginning of the development (b. 112), but this lasts for only just over a bar.

The finale of this first concerto, though, involves longer passages where piano and woodwind combine without the rest of the ensemble (bb. 81-89 and 215-223, for instance). Most of the development (bb. 134-150) excludes the strings altogether. Similarly, piano and woodwind appear alone towards the end of the development in the opening movement of K. 246 (bb. 129-131), but little of this occurs in the opening movement of K. 238.

The concerto principle does not only embrace the relationship between piano and orchestra, but also the relationship between various groupings within the orchestral ensemble, in a sense a continuation of the concerto grosso idea. These patterns of contrast are not unique to the concerto. They exist in many other genres, but they are especially pronounced within the concerto. The contrast between a denser, fuller sound and a more transparent, often trio texture is common to both the concerto grosso and the solo concerto of the classical period. In the opening movement of K. 246, bb. 1-4 involves the full orchestra; b. 5, only two violin parts. The first and second subjects in the second movement of this concerto involve contrasts in orchestral texture. The strings divide into two groups in b. 2 of the first subject (two upper and two lower voices) whereas in the second subject (b in bb. 8-20), the strings contrast the woodwind.

Already in the early piano concertos, Mozart shows

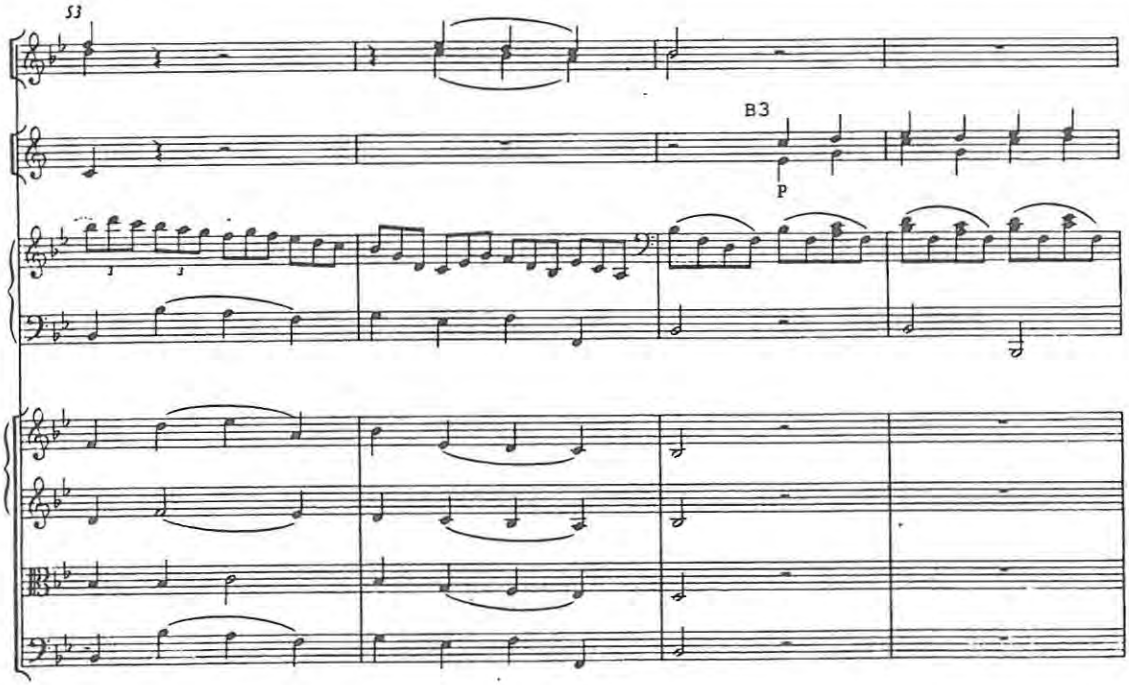
an increasing awareness of the inherent possibilities of the woodwind group not only to generate contrast, but also to oppose the string body. The piano combines with either strings or woodwind in many passages in the opening movement of K. 271. Strings and woodwind oppose one another in c4 (bb. 54-59). Even here, the strings appear throughout, but because of the register of the violins, the oboes and horns dominate. The woodwind play a far more important role in the opening movement of K. 271 than in any other movement of these early piano concertos. The piano appears alone with the oboes on a fairly extended basis (bb. 70-74, 163-174), and the statement of the second subject in the recapitulation (bb. 216-220), where piano and horn appear alone (the horn doubling the melodic line), is particularly striking. It is this kind of innovative treatment of the woodwind that leads to later, major developments, particularly in the slow movement of the Piano Concerto in E flat, K. 482 and in the finale of the Piano Concerto in C minor, K. 491.[22]

Mozart's treatment of the woodwind is as interesting

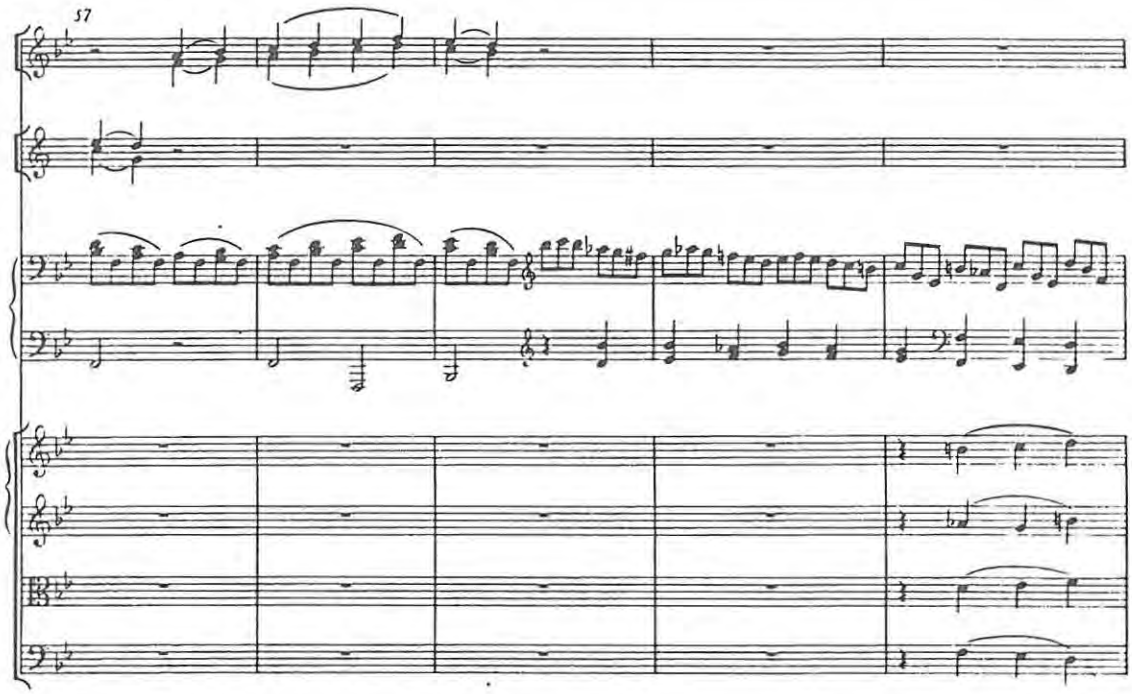
[22]Developments in the treatment of the woodwind are more important in the first movement than in the second movement of K. 271. In the latter, the woodwind mainly play pedal points (bb. 31-35, 92-100, and so on) and double melodic lines in the strings. The oboes imitate fragments of the theme in the first violins in bb. 23-24 and 82-83, but the woodwind appear alone with the piano only rarely, and then for not more than a bar at a time (b. 64). There are, in addition, many passages where the woodwind do not feature at all (bb. 39-47, 58-63, 84-92, and so forth).

in the finales as it is in the opening movements. Compared to other concertos of the mid-classical period, the woodwind play an important role in the finale of K. 238. B3 (bb. 55-63) involves a dialogue between the horns and oboes while the piano accompanies. This strongly contrasts the immediate preceding passage (B2b2 in bb. 40-55) with its rich, full orchestral texture. In B3, there is suddenly a tone of intimacy, a transparency of texture characteristic of chamber music. Furthermore, the appearance of horns and oboes in parallel harmony gives this passage, an atmosphere of pastoral innocence, a further means of diffusing the tensions of the previous movements.

Ex. 4.6.



Ex. 4.6. (cont.)



In this finale of K. 238, the woodwind also add variety to the material that reappears throughout the movement: the ritornello. The oboes imitate the violins and play parts of the rondo theme in the third statement of the ritornello (bb. 176-182). This suggests a contrapuntal texture without diminishing, in any way, the lighthearted character of the rondo theme.

Within the second episode in the finale of K. 246 (bb. 121-124), the oboes add colour and contrast by doubling the repeated statement of the thematic idea in the piano. Only oboes accompany the development of C in the piano (bb. 165-168), where they provide not only a means of harmonic support, but also introduce contrasts in tone colour. In the finale of K. 271, piano and woodwind appear alone in A3 (bb. 142-145)

and $A3^{1}$ and $A3^{2}_{d}$ (bb. 332-339). The strings alternate with the piano and oboes in $a3^{1}A3^{1}$ (bb. 192-207). The woodwind in conjunction with the strings obtain a denser symphonic texture.

The classical concerto did not evolve within a vacuum, but was strongly affected by developments in other areas. Thematic material evenly distributed between four interdependent parts in equilibrium with one another reflects the greater sensitivity of composers like Haydn and Mozart to part-writing procedures. It begins in the string quartet, but later spreads to the symphony and, to a lesser extent, the concerto. Opera too exerts a powerful influence on instrumental music in the eighteenth century. The style of the aria, the homophonic percept of a single but highly elaborate, often complex vocal line with a harmonic accompaniment in the rest of the ensemble, as composers discover, is easy to transfer to instrumental forms, especially the concerto.

The symphony also influenced and was influenced by the concerto. While the differences between the two genres are obvious, they share a common strand of development, particularly in the handling of contrasts in tone colour and texture and the expansion of the orchestra in general. The woodwind especially develop into an independent group fully capable of counterbalancing the string body. In fact, the ease with which the concerto principle could be

transferred to the symphony contributed significantly to the neglect of the concerto grosso in the late eighteenth century. The use of the concerto principle in orchestral music, though, begins in the early years of the symphony in works such as Haydn's Symphonies nos. 6, 7, and 8 titled Le Matin, Le Midi, and Le Soir. As one writer points out, the concerto principle can be "recognised in many early orchestral compositions through the appearance of individual instruments or groups serving the functions of a solo; where this solo is truly individual, in the sense that it is played by one musician, it is possible to recognise the beginnings of the solo concerto as we know it."[23] Symphony and concerto interpenetrate most clearly in a genre that grew out of the concerto grosso: the sinfonia concertante, a term which, in itself, indicates the link between these two forms.[24]

The symphony, through its contact with the classical concerto, develops its own language of contrast. The possibilities of contrasting small and large groups of instruments is increasingly explored during the nineteenth century within the expanding boundaries of the symphony. But the language of contrast in the symphony, as opposed to that of the solo concerto, tends to be neither essentially dualistic in nature nor

[23]Culshaw, p. 16.

[24]Mozart wrote a sinfonia concertante in E flat, K. 364.

fundamentally structural in purpose. Tone colour and texture in the symphony mirror the composer's more immediate conception of instrumental contrasts unlike the concerto where the organisation of these contrasts, because it is fundamental in the form, is firmly imbedded in syntax.

Those romantic composers serious about preserving the equilibrium between solo and orchestra (not Paganinni but Brahms, for instance) tended to be overly conscious of emulating the Beethovenian symphonic texture. But by making the concerto too symphonic, composers compromise its essential identity as a genre as well as the Mozartian conception of subtle contrast and hidden conflict.[25] Due to its powerful position in the musical life of the nineteenth century, the symphony engulfed other genres including the concerto. As a result, concertos of this period, if they are not simply a convenient vehicle for exhibitionist virtuosic display, are usually entirely symphonic in character, a development Beethoven is largely responsible for. His symphonic output had an immeasurable influence upon not only nineteenth century symphonies but

[25]This is not to say that Mozart's piano concertos do not involve either the principle of alternating solos and tuttis characteristic of the baroque concerto or the symphonic density characteristic of some romantic concertos. They do. But in Mozart's piano concertos these two elements, like true counterpoint, are in a state of perfect equilibrium.

also nineteenth century music in general from the concertos of Brahms through to the music dramas of Wagner. But that is something else again.

CONCLUSION

Nineteenth century views and rapid scientific and technological "progress" has had an overwhelming influence upon our perception of art. Many scholars have studied Mozart's music in search of radical departures from common eighteenth century practice, and, not finding anything too obvious but certainly hanging on desperately to what they can (like the opening of K. 271), have criticised Mozart for not being an innovator. Scholars have found figurative patterns, melodic ideas, and harmonic progressions, not in themselves unusual in any way,as well as various stylistic elements that make Mozart's instrumental works, particularly of the early period, typical. With so many distinguished writers pointing out the lack of "innovation" over a number of years, this view has understandably, though not justifiably, found wide acceptance. Such a situation might be easier to tolerate if it did not influence the attitudes of the average listener to Mozart's music. Sadly it does.

Care should be taken not to evaluate the music of Mozart by criteria valid for the nineteenth but not for the eighteenth century. As Einstein puts it:

> It was his [Mozart's] good fortune, historically as well as personally, that he was still at liberty to move within a given frame, that he employed organic forms, not arbiterarily made ones, forms that had grown naturally, not those violently called into existence. .... Why not make the most of such conditions, why tear down

> such barriers, if one can move freely within them? It is only when these given conditions are known and felt that the spirit, the 'originality' - and in this sense one may venture to speak of originality in connection with Mozart also - the personality and the daring of Mozart become manifest.[1]

The nineteenth century was the age of radical egotism, the all important individual. In the aftermath of the revolution, which led people to believe they could control their own destiny, composers began to be obsessed with being original in the hope of radically changing the course of music history and of tasting the fruits of immortality they contemplated so much about. The irony, of course, is that Mozart who did not consciously strive to be different, was and who did not give much thought to immortality,achieved what eluded most nineteenth century composers who did.

Unlike many romantics, some of them still considered to be great masters, Mozart did not feel he was a historic figure or philosophic hero changing the entire course of human events and intellectual life, but saw himself exactly for what he was: a supreme craftsman. Mozart was not concerned with abstract ideas or theoretic constructs, but only with his music, as is clearly evident in a letter where he explains his methods of composition:

> When I am, as it were, completely myself, entirely alone, and of good cheer - say, travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such

[1]Einstein, p. 151.

> occasions that my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc.
>
> All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodised and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once (gleich alles zusammen). What a delight this is I cannot tell! All this inventing, this producing, takes place in a pleasing lively dream. Still the actual hearing of the tout ensemble is afterall the best. What has been thus produced I do not easily forget, and this is perhaps the best gift I have my Divine Maker to thank for.
>
> When I proceed to write down my ideas, I take out of the bag of my memory, if I may use that phrase, what has been previously collected into it in the way I have mentioned. For this reason the committing to paper is done quickly enough, for everything is, as I said before, already finished; and it rarely differs on paper from what it was in my imagination. At this occupation I can therefore suffer myself to be disturbed; for whatever may be going on around me, I write, and even talk, but only of fowls and geese, or of Gretel or Bärbel, or some such matters. But why my productions take from my hand that particular form and style that makes them Mozartish, and different from the works of other composers, is probably owing to the same cause which renders my nose so large and so aquiline, or, in short, makes it Mozart's, and different from those of other peoples. For I really do not study or aim at any originality.[2]

It is clear from this letter as well as his music that, although Mozart lived in the age of the cliché and convention, he did not consciously strive to be

[2]Wolfgang Amadeus Mozart, Letters of Wolfgang Amadeus Mozart, Ed. Hans Mersmann. Trans. M.M. Bozman (London: Dent, 1928; New York: Dutton, 1928), pp. vii-viii.

different from his contemporaries. While the instrumental works are not too obviously different from other music of their time, as the late Beethoven string quartets certainly were in theirs, they have nothing of the commonplace or formula in them. Mozart's absolute command of the classical style made it possible for him to use the language of everyday, easily accessible and understood by everyone, to convey his profoundest thoughts and feelings. By subtly manipulating thematic and harmonic elements in order to release the dynamic force within his material, Mozart injects his argument with a coherence, meaning, and purpose not found in the works of any other composer of the classical period except Haydn. Unlike his contemporaries, variation is, in itself, not enough for Mozart; it must illuminate a new unity between familiar ideas by exposing their hidden content. Mozart's music is very different from that of other eighteenth century composers in only one obvious way: it is far superior.

Although a considerable amount has been written on Mozart's operas (mainly from a literary point of view), comparatively little has been written on his instrumental music. Both Bach's mathematic mastery over tight formal structures and procedures and Beethoven's need to scrūtinize everything he wrote and to justify his artistic approach make their music more accessible to present analytic methods. Bach and Beethoven's music yield more readily to conventional analysis because

their line of musical argument is characteristically bold and consequently easier to trace. But Mozart does not work with bold colours. His genius is most strongly evident in the infinite variety of shades and subtle contrasts in his music. The language is so difficult to analyse because it does not draw attention to itself. Mozart's music is popular and spontaneous, yet it sounds as structurally coherent as Beethoven's or Bach's. The difference is that in Mozart the logic is hidden. Structure is at the centre rather than at the surface. It is this vital quality, I suspect, that has made many critics consider Mozart's instrumental music as one area to avoid.

Of the few really great masters, Mozart relied most heavily on his musical instincts. He simply wrote what seemed right for the moment and it is here that his innate sense of aesthetic judgement, of what was right or wrong within a given context, played a vital role. He did not know, far less care, why something sounded right. It just did. Mozart's music is the artefact of instinct and we, the listeners instinctively respond, for, like Shakespeare's dramatic and poetic work, Mozart's music commands firstly our love. Respect and admiration come later.

APPENDIX

Concerto No. 1, K. 175

D Major – D Dur – Ré Majeur

I. Concerto Form

Allegro

D

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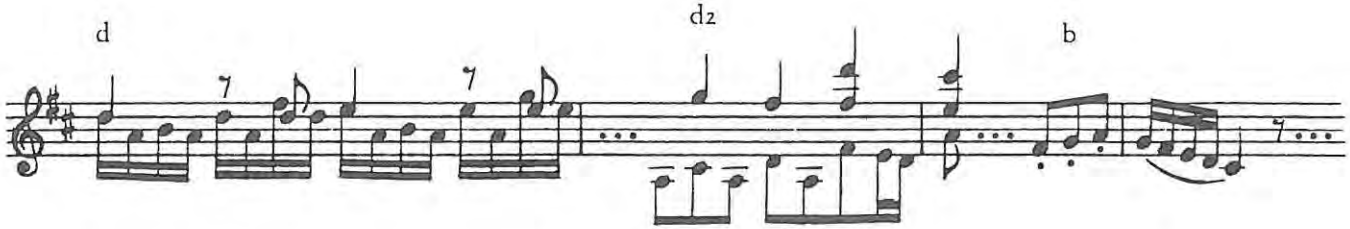

c c2 c3 //
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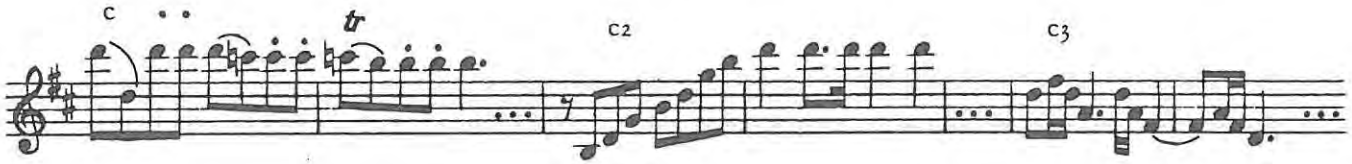
Th 3



A A2 A3 A4
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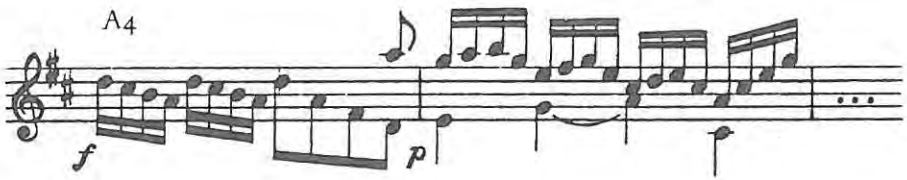
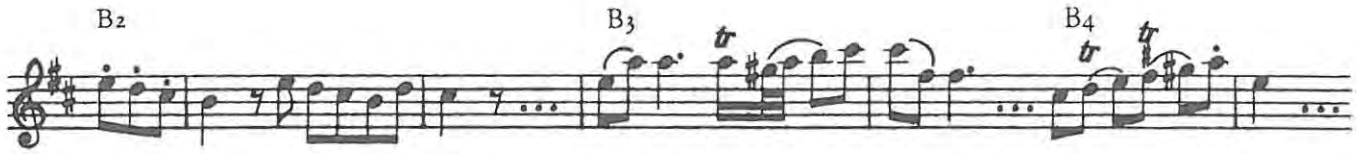
$3\frac{1}{2} + 2\frac{1}{2} + 3$ 4
Th I
Solo Exp: 79 (33-111)



a D3p D4 d2
I V
2 + $11\frac{1}{2}$ 4 + $2\frac{1}{2}$
br

B B2 B3 B3¹ d¹ D¹ B4
V
6½ + 3½ + 4 3 4½ 7½
Th 2



a2 c c2 c3 //
V
4 + 5 + 4 + 4
Th 3

Ep(D3¹) a Ep a
V I IV
6 + 2 6 + 2
Dev: 31 (112-142)

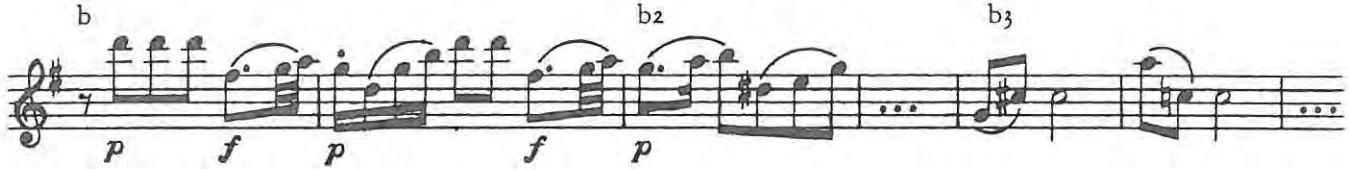
E2(D3²) B2¹ D² //
..... V
6½ + 6 + 2½

a A A2 A3 A4 a D3p D4 d2 B B3 B3¹ B2 d¹ D¹ B4¹ C2² d³ d2 cad a2 c c2 c3
I V I
3 + 3½ + 2½ + 3 4 2 + 15½ 4 + 2½ 5 + 4 3½ 3½ + 4½ 14 + 9 3½ + 2 4½ + 5 + 7 + 3
Th 1 br Th 2 cad pass Th 3
Recap: 96 (143-238) + cad.

8

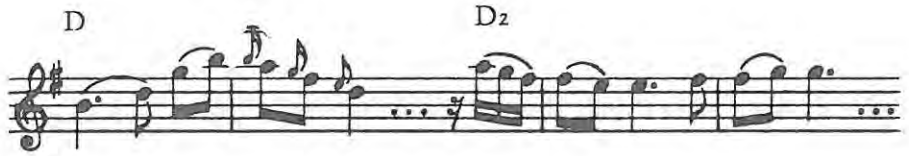
a a2
G I
3 + 4
Th 1
Tutti Exp: 22

b b2 b3
I
2 + 3 4½
Th 2



c c2 //
I
3 + 2½
Th 3

A a2A2[1] c D D2
I ...V
3 + 3½ 1½ + 4 4
Th 1 br
Solo Exp: 38 (23-60)

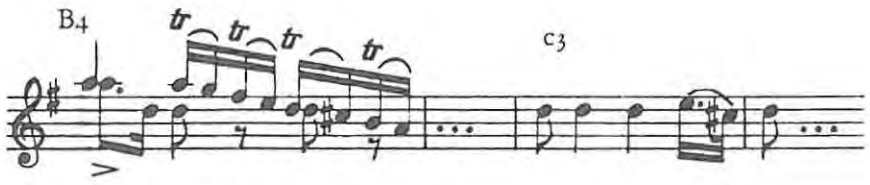


* This is one of the movements which Girdlestone specifically calls a 'three section *sonata*' (p. 44) and Hutchings a 'sonata' (p. 16).

* Dies ist einer der Sätze, die Girdlestone als dreiteilige Sonatenformen anführt (S. 44) und Hutchings als Sonatensätze (S. 16).

* Ceci est un des mouvements que Girdlestone considère comme 'sonate à trois parties' (p. 48) et Hutchings appelle sonate (p. 16).

bB b2B2¹ B3¹ B4 c3 c //
V
4 + 5 4 4 3½ 1½ +
Th 2 Th 3



D2¹ d2¹ //
V
5 5

Dev: 10 (61-70)

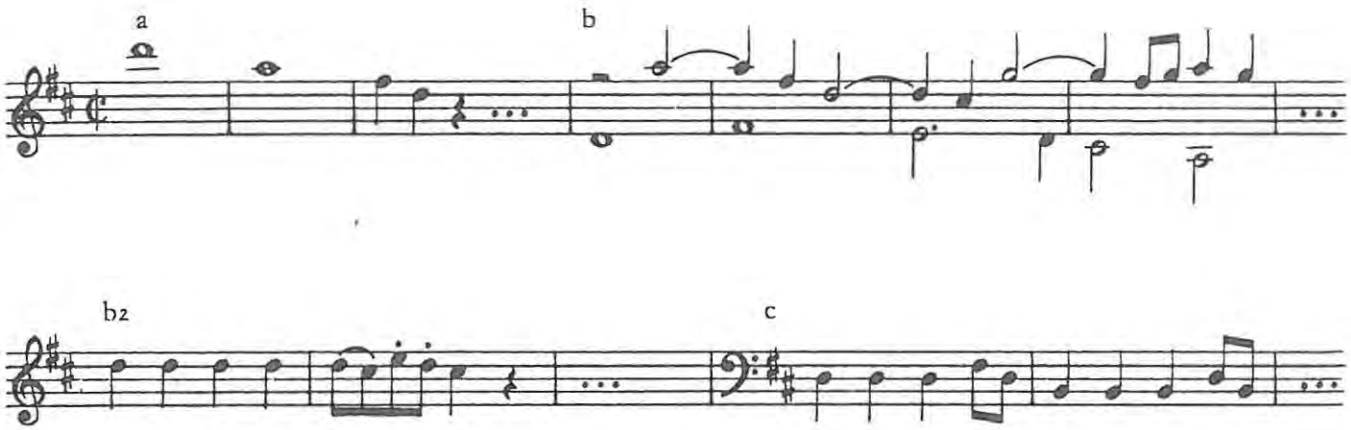
A a2A2¹ c D¹ D2² bB b2B2¹ B3¹ B4¹ c3 cad b2 c c2
I IV IV-V I I-V I
3 + 3½ 1½ + 4 6 4 + 5 4 4½ 4 4 3 + 2½
Th 1 br Th 2 Th 3 cad pass Th 3

Recap: 49 (71-119) + cad

Allegro

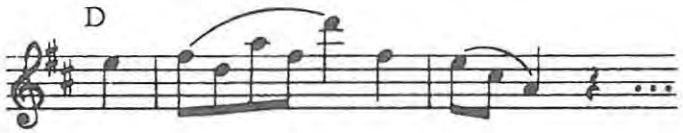
	a	b	b2	c	//
D	I				
	14	8	8 +	9	
	Th 1	Th 2		Th 3	

Tutti Exp: 39



	A_1a	$a^1{}_dA^1{}_p$	D
	I	.....	V
	12	13	8
	Th 1	br	

Solo Exp: 94 (40-133)

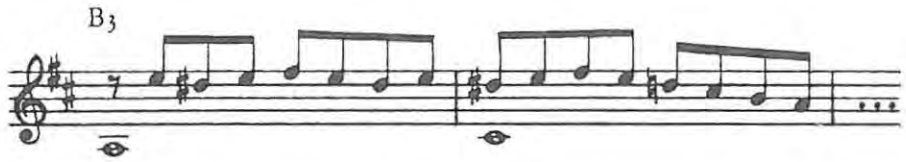


* This is one of the movements which Girdlestone specifically calls a '*sonata*' (p. 80).

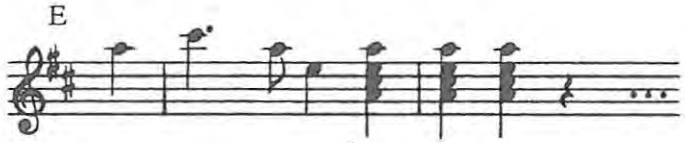
* Dies ist einer der Sätze, die Girdlestone als Sonatenformen anführt (S. 80).

* Ceci est un des mouvements que Girdlestone considère comme une sonate (p. 87).

b B3 B2 B4p B5p c //
V
8 8 8 + 14 14 9
Th 2 Th 3



E //
V
22
Dev: 22 (134-155)



a A1a a1dA1p D1 b B3 B2 B4 B5
I I
6 12 25 8 8 8 8+14 14
Th 1 br Th 2
Recap: 126 (156-281) + cad

a3 cad c .
IV-V I
13 10
cad pass Th 3

12

Concerto No. 2, K. 238

Bb Major – B Dur – Si♭ Majeur

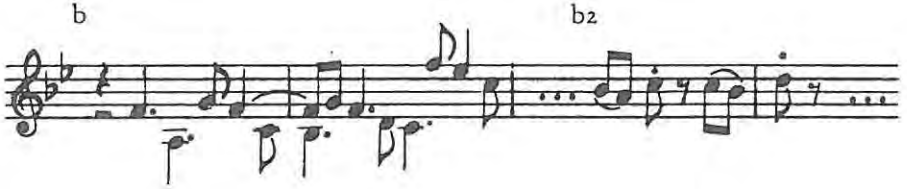
I. Concerto Form

Allegro aperto

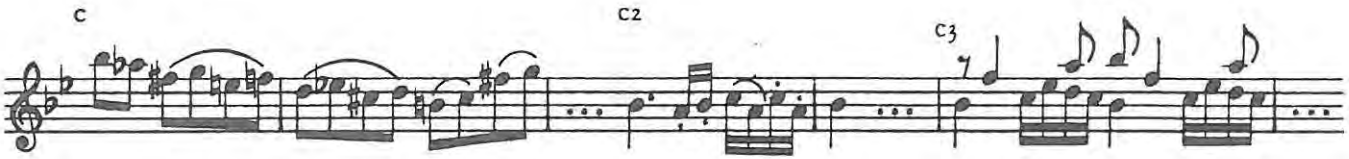
B♭

a a2 a2¹ d d2
I
4 4 3½ 3 + 2
Th 1 br 1
Tutti Exp: 33

b b2
I
4 + 4
Th 2

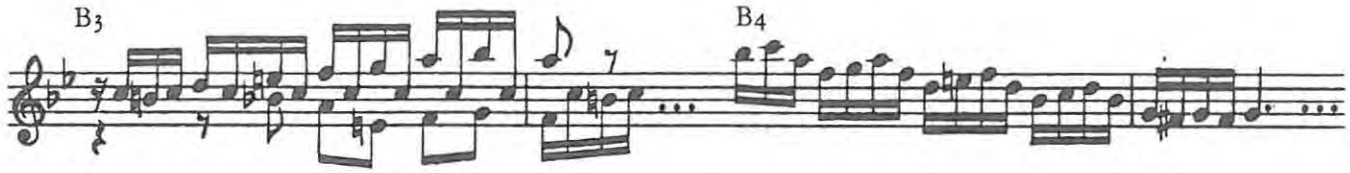


c c2 c3 //
I
4 2½ + 2
Th 3



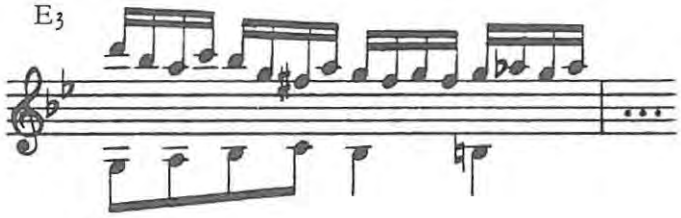
A· A2 A2¹₁ c2 D3
I
4 4 3½ 2 + 8
Th 1 br 2
Solo Exp: 65 (34-98)

B3 bB b2B2 B4
V
12 6 4 11
Th 2



d c c2 c3 //
V
2 4 2½ + 2
Th 3

E E2p E3 C3¹c3¹ B3¹ //
V vi V
7 + 8 6 5½ 5½
Dev: 32 (99-130)

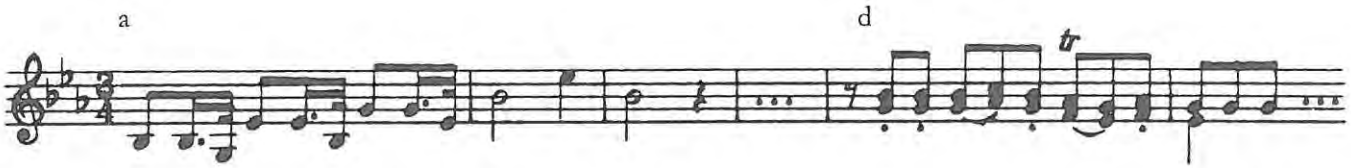


aA a2 A2¹₁ c2 D3 B3 bB b2B2 B4¹ c2¹ cad d c c2 c3
I IV I
4 4 3½ 2 + 8 12 6 4 13 4 3 4 2½ + 2
Th 1 br 2 Th 2 cad pass Th 3
Recap: 72 (131-202) + cad

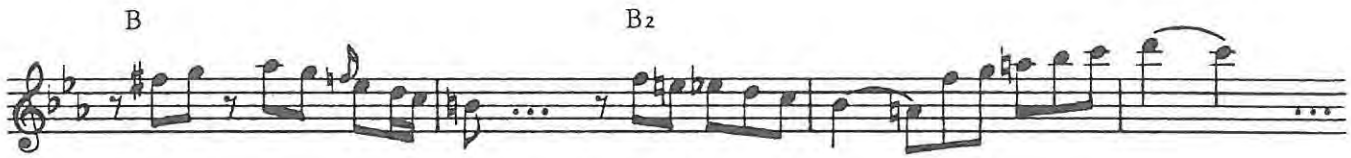
Andante un poco adagio

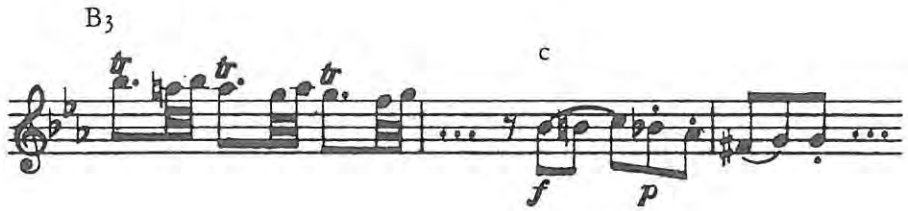
E♭

a A¹ d
I
7 8½ 2
Th 1 br
Exp: 44



B B₁ B₂ B₃ c //
vi V
3½ 3½ 8½ 7½ 3½
Th 2 Th 3





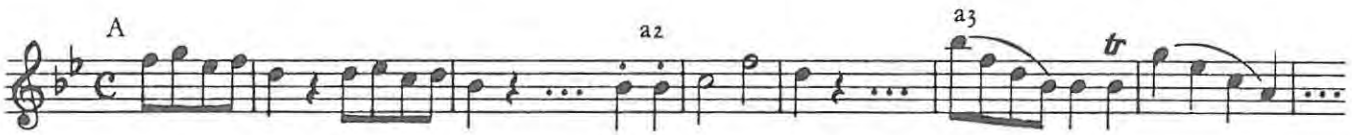
A¹₁ d¹ B B₁ B₂ B₃ c c₁ cad d²
I ii I
8½ 2 3½ 3½ 8½ 7½ 3½ + 1½ 2½
Th 1 br Th 2 Th 3 cad pass
Recap: 41 (45-85) + cad

III. Rondo: A B A C A B A *

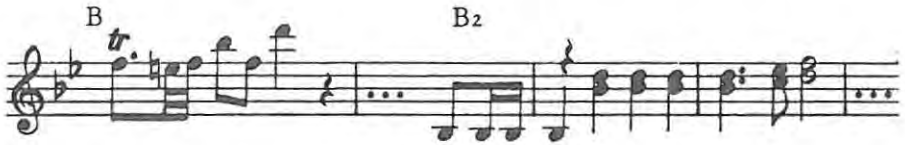
Allegro

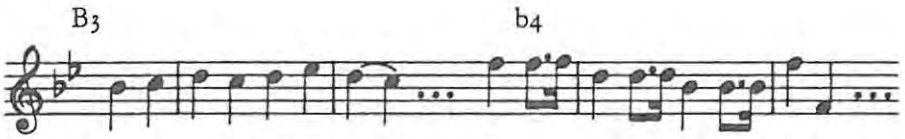
B_b

A a¹ a2 a3 //
I
8 8 7½ 8
Rit: 3 1½



B B2 b2 B3 b4
I
8 8 7½ 8 + 2
Ep 1: 67½ (32-99)





B5 B6 b6B6₁ A²(br) //
V
8 8 8 10

* This is one of the movements which Girdlestone specifically calls a 'sonata rondo' (p. 51).

* Dies ist einer der Sätze, die Girdlestone Rondos mit Durchführung nennt (S. 51).

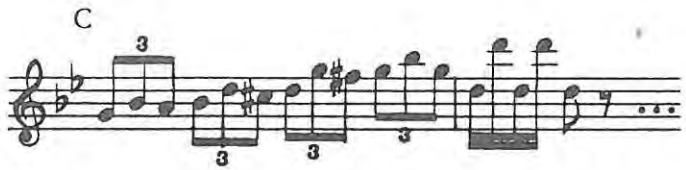
* Ceci est un des mouvements que Girdlestone considère comme une 'rondo-sonate' (p. 56).

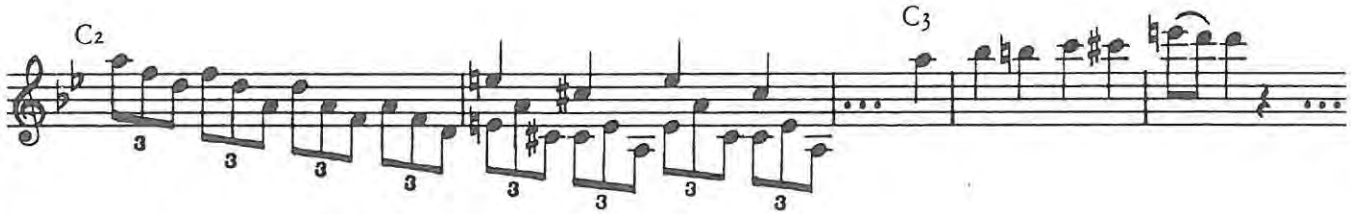
A a1 a21 //
I
8 8 9½

Rit: 25½ (99-124),

C C1 C2 C3 C31 (cad)//
vi iii
8 8 11½ 7 9

Ep 2: 43½ (125-168) (+ cad)





A a1 a2 //
I
8 8 8

Rit : 24 (168-191)

B2 b2 B3 b4 B5 B6 b6B6$_1$ A^2(br) a2^1 (cad pass) cad //
I
7½ 7½ 8 + 2 8 8 8 10 9

Ep 1: 68 (192-260) + cad

A a1 a2 a3
I
8 8 7½ 8

Rit: 31½ (260-291)

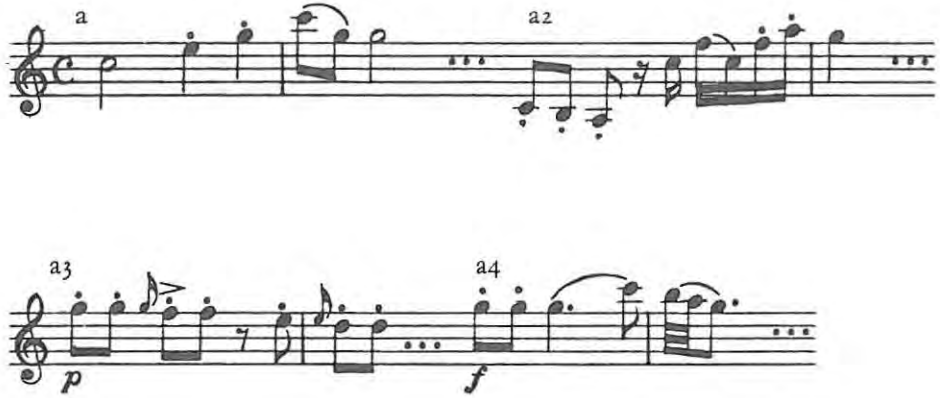
Concerto No. 4, K. 246

C Major – C Dur – Ut Majeur

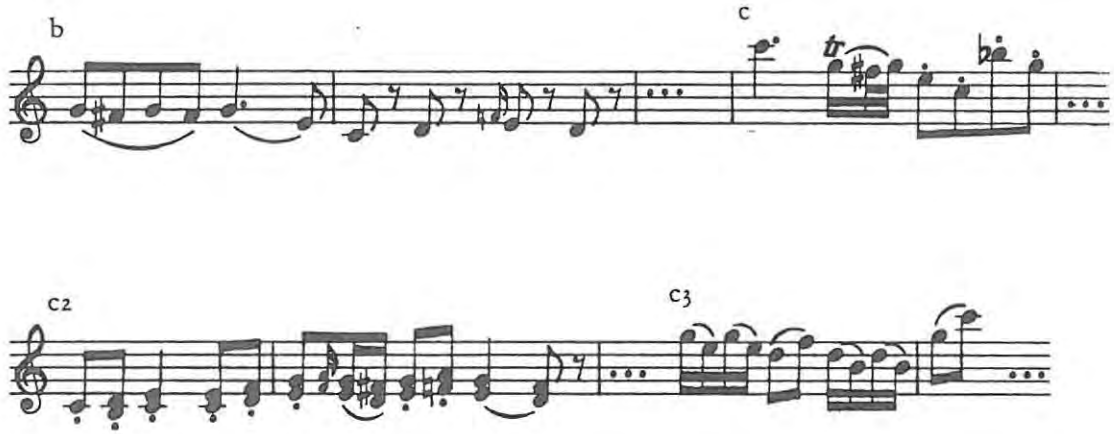
I. Concerto Form

Allegro aperto

a a2 a3 a4
C I
11½ + 2 2 + 2½
Th 1
Tutti Exp: 36

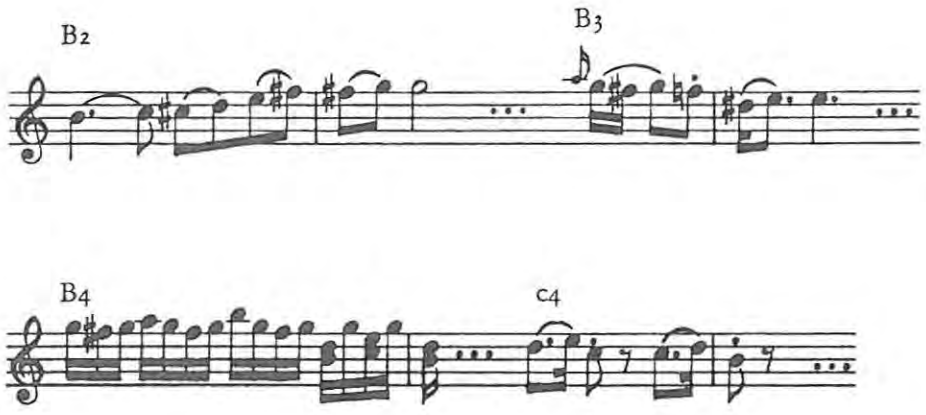


b c c2 c3 //
I
4 6½ 4 + 3½
Th 2 Th 3



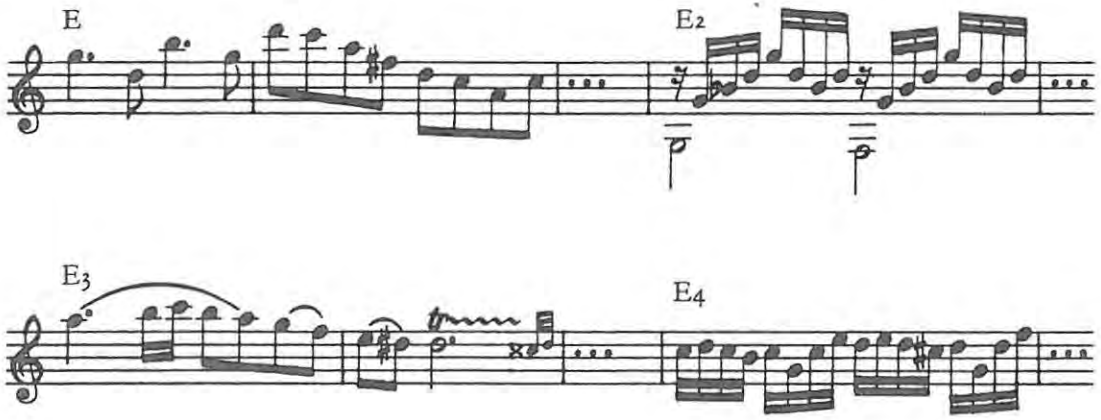
A a2 A3₁ a4
I
11½ + 2 4 + 2½
Th 1
Solo Exp: 6:1 (27-99)

B2	B3	A4	B	B4	c	c4	//
V							
7½	6 + 2½		8½	9½	6½	2	
Th 2					Th 3		



C4₁	E	E2p	c4	C4₁	E3	E4	E4¹ //
V		...	vi		...	I	V
1½	6	6½	2	1½	6 + 4½ + 5½		

Dev: 33½ (99-132)

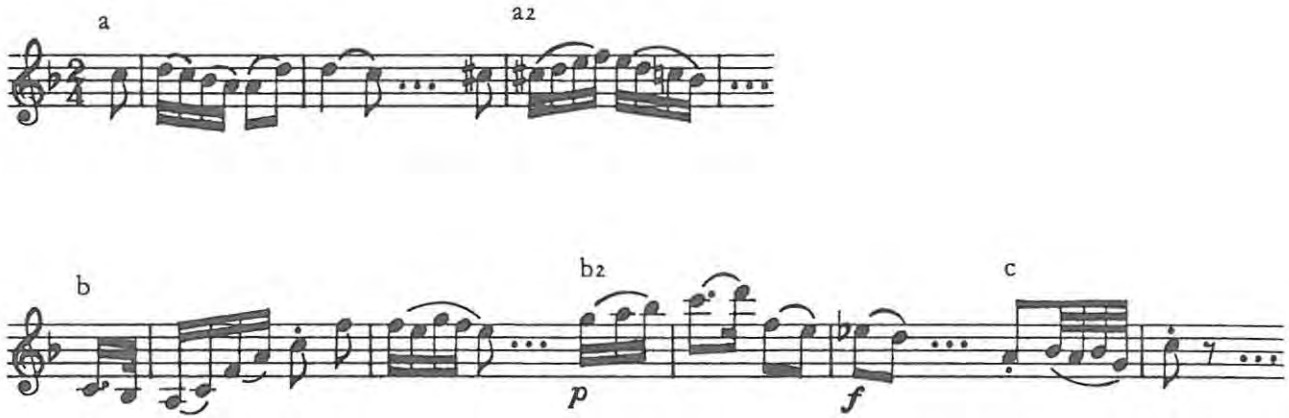


aA	a2	A3	A3₁	a4	B2	B3	A4	B	B¹	B4₁	c3	C2c2	br	cad	c	c3
I																
11½ + 2		2	2 +	2½	7½	6 +	2½	8½	7½	10	1	3½	3½		7	1½
Th 1					Th 2						Th 3		cad	pass	Th 3	

Recap: 71 (133-203) + cad

F

a a2 b b2 c //
I
4 4 8 + 3½ 2½
Th 1 Th 2 Th 3
Tutti Exp: 22



A¹ A3 b2 D bB B2 B3p c2 b2 c //
I ... V
6 + 3 + 1 10 8 + 3½ 6 2½ + 1½ 2½
Th 1 br Th 2 Th 3
Solo Exp: 44 (22-66)

* Hutchings rather vaguely calls this movement an aria which seems 'to show sonata-form' (p. 19).

* Hutchings ist unklar, wenn er diesen Satz eine Arie nennt, die Sonatenform zu zeigen scheint (S. 19).

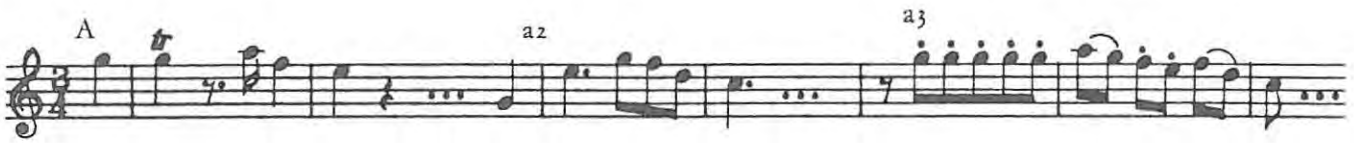
* Hutchings se montre imprécis, quand il appelle ce mouvement un air qui semble d'être en forme de sonate (p. 19).

D¹ A² B♭3¹ Br //
V-vi ...
4½ + 3 4½ + 4
Dev: 16 (67-82)

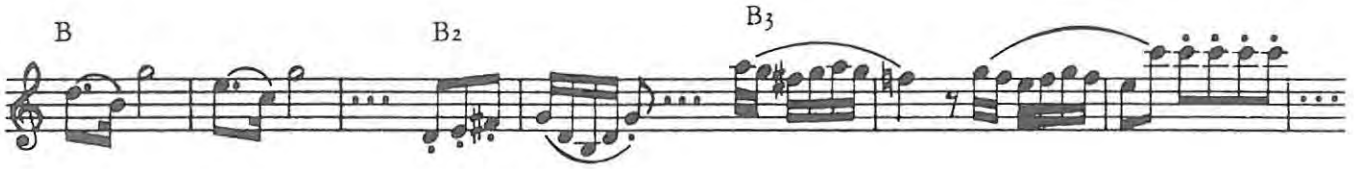
a A¹ A3 b2 D² bB B2 B♭3p a2¹ cad c2 b2 c
I
4 4 + 3 + 1 10 8 + 3½ 6½ 3½ 3½ + 1½ 2½
Th 1 br Th 2 cad pass Th 3
Recap: 51 (82-133) + cad

C

A a a2 a3 A3¹ a3² //
I ... V
8 8 7½ + 4 8 + 2½
Rit: 38

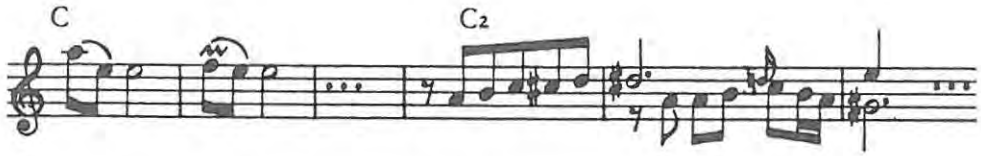


B B2b2 B2¹ B3 //
V
7½ 8 2 17½
Ep 1: 45 (39-83)



A a a2 a3 br //
I
8 8 7½ + 4 + 1½
Rit: 29 (84-112)

C C C¹ C2 a3²
vi
8 + 6 + 3½ 6 2½
Ep 2: 81 (113-193) + cad



C_3	Br	C	C_d	C^1	$A_3{}^3$	C_{4p}+ cad //
iii					...	I
$10\frac{1}{2} + 1\frac{1}{2}$		$8 + 10 + 7\frac{1}{2}$			6	$11\frac{1}{2}$

A	a	$a_3{}^4A_3{}^4$	$A^4{}_p$	a_3	$A_3{}^1$	$a_3{}^2$ //
I		IV			...	I
8	$7\frac{1}{2}$	6		$10 + 2$	$8 + 2\frac{1}{2}$	

Rit: 44 (194-237)

B	B_2b_2	B_3	$C^1{}_1$ //
I			
$7\frac{1}{2}$	8	12	$7\frac{1}{2}$

Ep 1: 35 (238-272)

A_1	a_1	$a^2{}_1$	$a_3{}_1{}^5$
I			
8	8	$7\frac{1}{2} + 7\frac{1}{2}$	

Rit: 31 (272-303)

Concerto No. 5, K. 271

Eb Major – Es Dur – Mi♭ Majeur

I. Concerto Form*

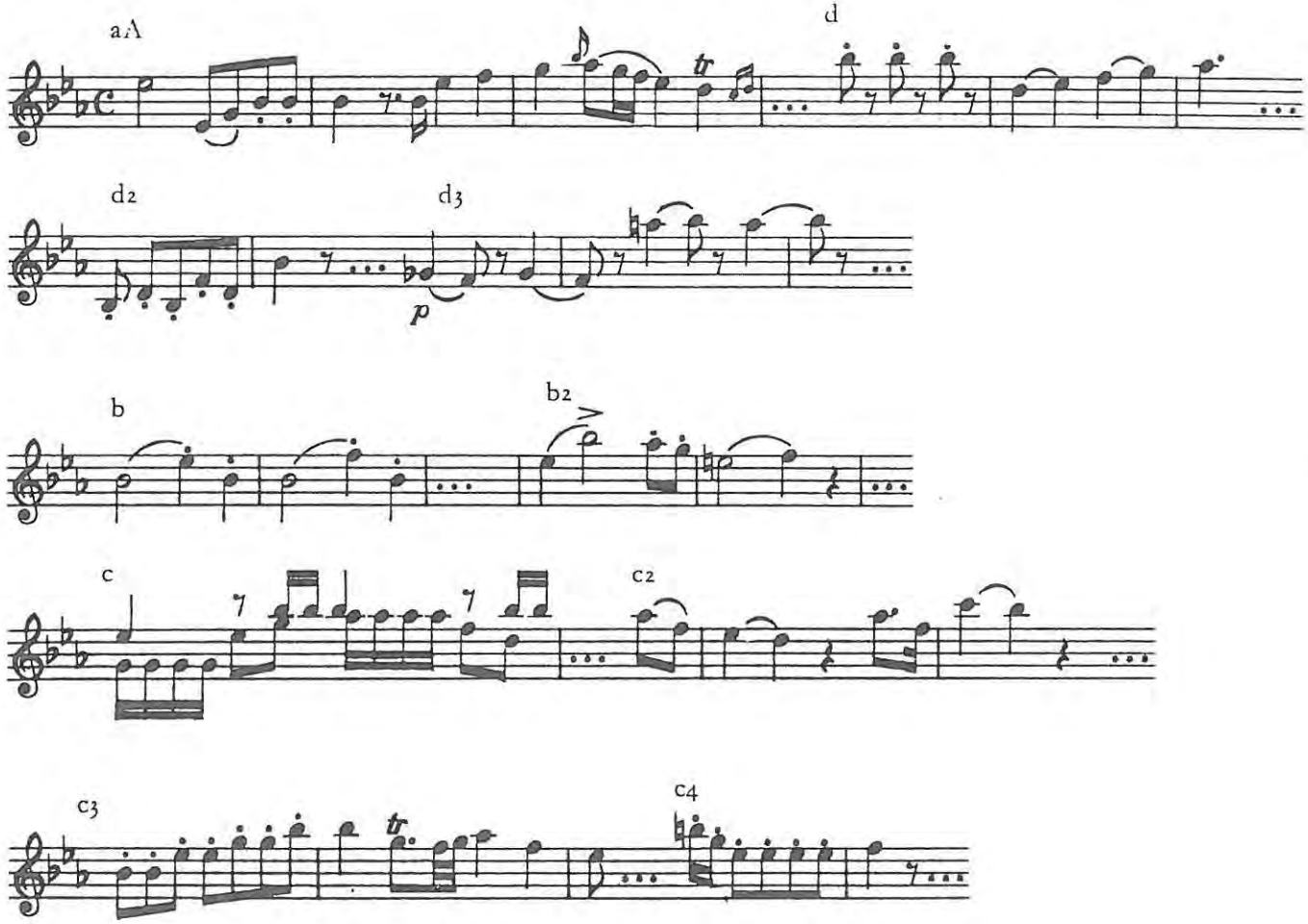
Allegro

Eb

aA d d2 d3 '
I
6½ 7 8 + 3½
Th 1 br
Tutti Exp: 58

b b2
I
8 7
Th 2

c c2 c3 c4 //
I
6 + 3½ 4 4½
Th 3



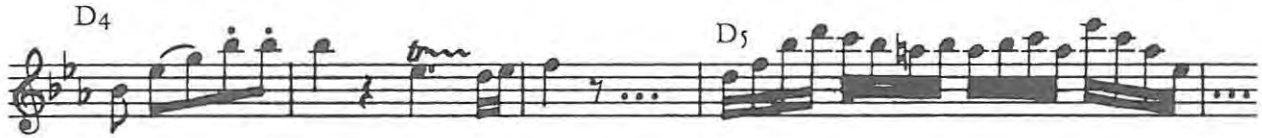
* Hutchings analyzes this movement as follows (p. 57):
A-B-C- D -E-F //
(our) d b-b2 c4
x-A-Free-D-y-Free-E // B-C //

* Hutchings analysiert diesen Satz, wie folgt (S. 57):
A-B-C- D -E-F //
(unser) d b-b2 c4
x-A-Frei-D-y-Frei-E // B-C //

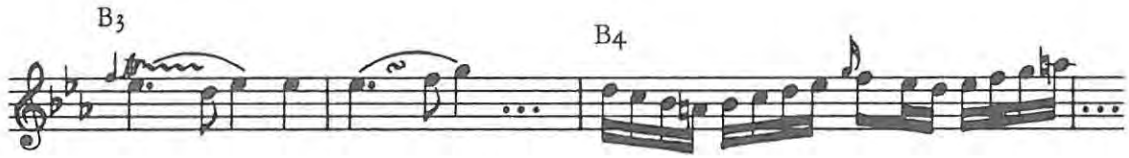
* Hutchings analyse ce mouvement, comme suit (p. 57):
A-B-C- D -E-F //
(nos) d b-b2 c4
x-A-Libre-D-y-Libre-E // B-C //

A2 aA
I
4 $6\frac{1}{2}$
Th 1
Solo Exp: $89\frac{1}{2}$ (59-148)

D4(A1) $D5_p$ $D5^1$ $D3_1d3$
..... V
$5\frac{1}{2}$ + 5 + $4\frac{1}{2}$ + $3\frac{1}{2}$
br



B B2 $b2B2_p$ B3 B4 B4 c C2 c3 //
V
8 8 7 + 11 + 6 7 6 + $3\frac{1}{2}$ 4
Th 2 Th 3

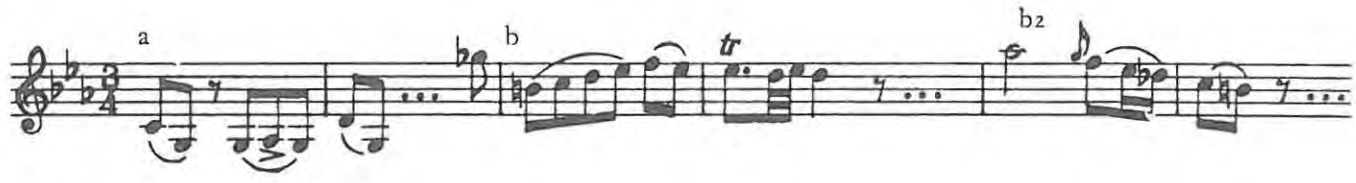


D^1 aA $D4^1d$ d2 $D2_1$ $D3^1d3^1$ //
V V
$7\frac{1}{2}$ $6\frac{1}{2}$ 20 4 4 + $5\frac{1}{2}$
Dev: $47\frac{1}{2}$ (148-195)

Aa A^1d $D5^1{}_1$ $D3^1$ B B2 $b2B2_p$ B3 dD^2 $B4^1$ $B4^1$ c C2 aA $d4^2$ cad c3 c4 coda
I ... I
6 + 7 + $4\frac{1}{2}$ + $3\frac{1}{2}$ 8 8 7 + $11\frac{1}{2}$ $7\frac{1}{2}$ + 6 + 8 6 + 3 $6\frac{1}{2}$ 4 5 $4\frac{1}{2}$ 6
Th 1 br Th 2 Th 3 cad pass Th 3
Recap: 112 (196-307) + cad

C

a b b2 //
i
7 3 + 5½
Th 1 Th 2
Tutti Exp: 15½



A1a d D2
i ... III
6½ 2 7
Th 1 br
Solo Exp : 34 (16-60)

bB B3 b2B2 c b3¹ //
III
4 12 + 5½ 4½ + 2½
Th 2 Th 3

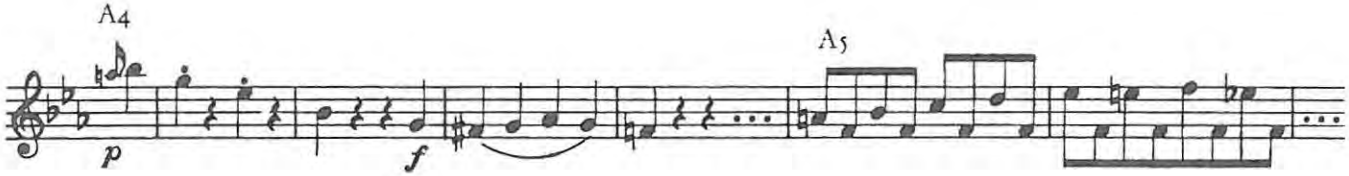
C¹ C² //
III ....
5 8½
Dev: 13½ (60-73)

Aa D D2 bB B3² b2B2 c br 1 cad br 2 b2¹B2¹
i ... III ... i
8 2 9 4 12 + 7½ 3½ 2½ 3½ 6
Th 1 br Th 2 Th 3 cad pass coda
Recap: 58 (74-131) + cad

Eb

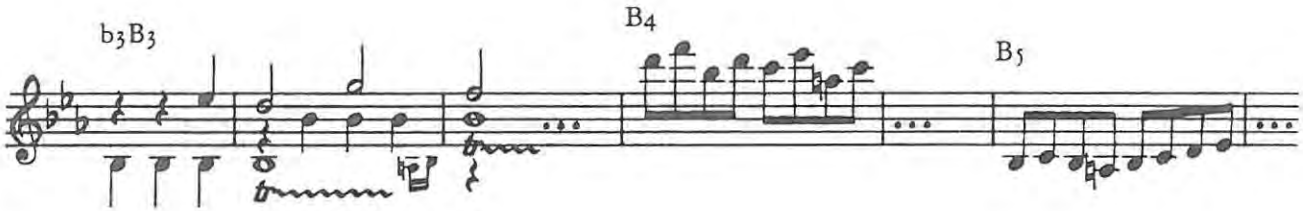
A A2 A2¹ A3 a1
I
8½ 8 11½+6 9
Rit: 82

a4 A4¹ A5a5 //
I V
12 15 + 12



B B2 B2 b3B3p b3B3p B4 B4
V
8 10 10½ 8 7½ 6 6
Ep 1: 67 (82-149) + cad

A3 B5b5 + cad //
V
6 + 5

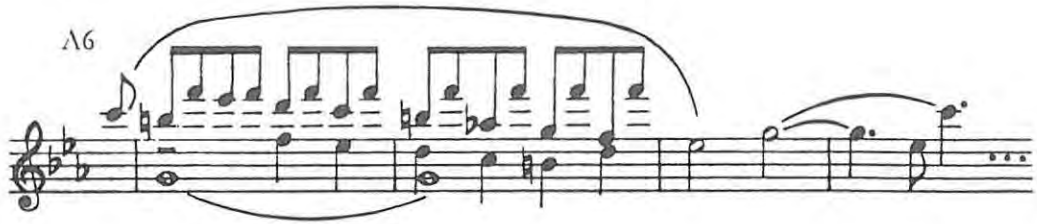


* Hutchings calls this rondo irregular because of the changes in tempo (p. 60).

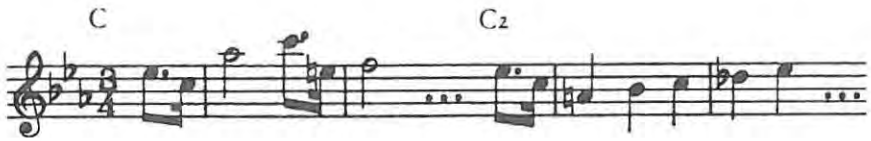
* Hutchings hält dieses Rondo für unregelmäßig wegen der verschiedenen Tempi (S. 60).

* Hutchings considère ce rondo comme irrégulier par suite des changements des tempi (p. 60).

A A2 A2 A3 a1 a3¹ A3 a3¹ A3¹ A6 a¹dA¹d+cad //
I .... vi .....
8½ 8 11½ + 6 8½ 8 7½ 12 13
Rit: 83 (150-232) + cad



C C1 C2 C¹ C2₁ C¹₁ c2¹C2¹p + cad //
IV ....
12 12 6 11 6 12½ 11½
Ep 2: Menuetto* - 71 (232-303) + cad



A a1 a3¹A3¹ a3¹A3¹ A3²d A5a5 //
I .... i I
8 8½ 8 7½ 8 + 12
Rit: 52 (304-355)

B B2 B2 b3B3p b3B3p B4 B5b5 B6 //
I
8 10 10½ 8 7½ 12 4 + 8
Ep 1: 68 (355-423)

a2 A2 A2 A3 a²A²
I
8½ 8 11½+6 10
Rit: 44 (424-467)

* Girdlestone calls this Menuetto a 'theme with four variations' (p.101).

* Girdlestone nennt dieses Menuetto ein Thema mit vier Variationen (S. 101).

* Girdlestone regarde ce menuet comme 'un thème et quatre variations' (pp. 109-110).

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