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STYLISTIC COMPARISONS AND INNOVATIONS IN  
MOZART'S E-FLAT MAJOR PIANO CONCERTOS,  
K. 271 AND K. 482

THESIS

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By

Robert L. Blocker, B.A.

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## CHAPTER I

### INTRODUCTION

Rare, indeed, are those men who wage an eternal struggle for dominance between body and soul, animal and God. Mozart's inner being shows these elements, which, in turn, reveal a part of his genius. As an artist, Mozart surpassed human qualities; as a man, he possessed many mundane characteristics. Mozart the musician, however, was far better known than Mozart the man, and even Richard Wagner, that opinionated spokesman for the Romantic Period, hailed Mozart as "music's genius of light and love."<sup>1</sup>

The universality of Mozart's art is unquestioned, for his music arrests time. Mozart once wrote to his father (7 February 1778): "As you know, I can adopt or imitate any kind and any style of composition."<sup>2</sup> Mozart was not governed by the German, French, or Italian styles, but he did influence their character. His work was Mozart, and for this reason he transcended nationalities.

#### Mozart's Debt to His Father

Mozart owed much to his father, Leopold. Shortly after his son's birth in Salzburg (27 January 1756), the father

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<sup>1</sup>Alfred Einstein, Mozart: His Character, His Work (New York, 1965), p. 3.

<sup>2</sup>Ibid., p. 103.

recognized in the infant a native talent. At age four, young Mozart received harpsichord lessons from Leopold, an excellent musician in his own right. Mozart's only education was that which Leopold gave him, and since he was born in the Galant era, his education was predominantly instrumental.<sup>3</sup> Mozart's musical mind functioned apart from the keyboard, and he assimilated from all musical influences only what was suitable to him. The influence of his father is especially evident in Mozart's earliest compositions where thorough-bass and successive treble measures are employed.<sup>4</sup>

Leopold did more than tutor his son in the fundamentals of composition and keyboard. He took his six-year old prodigy to Munich and also to Vienna, where Francis I heard him perform. Later travels met with success and further established Mozart's reputation as a keyboard virtuoso. When Leopold was unable to accompany his son to Paris, Mozart's mother made the trip with him, only to meet her death there. Their travels proved invaluable to Mozart. In Italy, he learned to combine German emotion with Italian frankness. France influenced Mozart's fusion of the comic and serious in opera, and it was in Mannheim that he first became

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<sup>3</sup>Eric Blom, Mozart (New York, 1966), pp. 21-47.

<sup>4</sup>Einstein, op. cit., pp. 105-111.

acquainted with the clarinet.<sup>5</sup> Mozart earned the admiration of innumerable people of position. He was made cavaliere (knighted) by Pope Clement XIX and presented with the coveted Bologna composition award, yet he remained indifferent to the worldly advantages his father deemed so vital.<sup>6</sup>

### Mozart and the Piano

"In Mozart all the loveliness and magic of music are comprehended."<sup>7</sup> His compositions for the piano rarely exceed the limits of the instruments as they existed in his day, a time when the harpsichord was still used for public performance.<sup>8</sup> In the eighteenth century, the piano was usually played by lady amateurs, and Mozart did much to develop this instrument by virtue of his compositions. Urtext editions show precise dynamic markings such as forte and piano. Mozart is also particular in marking legato and staccato, and his legato slur was not always intended to end a phrase.<sup>9</sup>

The Stein piano, Mozart's favorite, had an innate capacity to sing, which accounts for so many Mozartean

<sup>5</sup>Hermann Abert, W. A. Mozart, revised and enlarged edition of Otto Jahn's Mozart, 2 vols. (Leipzig, 1921), pp. 234-260.

<sup>6</sup>Blom, op. cit., pp. 48-60.

<sup>7</sup>John Learmont, National Symphony Orchestra Program Notes (December, 1956), pp. 17-20.

<sup>8</sup>Ernest Hutcheson, The Literature of the Piano, 3rd ed. rev. by Rudolph Ganz (New York, 1969), pp. 82-83.

<sup>9</sup>Ibid., p. 83.

themes requiring a "singing tone."<sup>10</sup> Also, the una corda on Mozart's piano could truly be one string!<sup>11</sup> In speaking of piano performance, Mozart stressed what his works necessitated: quiet hands and supple wrists, singing tone, accuracy rather than speed, body weight where necessary, good taste and restraint, ease of execution and freedom from affectation, strict tempo with rubato (within limits), and clarity above all.<sup>12</sup>

#### Mozart and the Piano Concerto

The piano was Mozart's choice for the synthesis of his work, the piano concerto. Mozart was the "creator of the classical concerto,"<sup>13</sup> and he did for the piano concerto what Beethoven accomplished for the symphony. His concertos are impressive in both quality and quantity, and his music covers a very wide gamut of expression.

Mozart's music matured as he aged. "His progress was not struggle, but sorrow, and perhaps it was sorrow because it was not struggle."<sup>14</sup> His contemporaries had experimented with the piano concerto, but it was Mozart who would nourish the form through infancy and youth to adulthood.

<sup>10</sup>Paul Henry Lang, editor, The Creative World of Mozart (New York, 1963), p. 85.

<sup>11</sup>Thomas Richner, Orientation for Interpreting Mozart's Piano Sonatas (New York, 1953), p. 20.

<sup>12</sup>Ibid., p. 35.      <sup>13</sup>Hutcheson, op. cit., p. 93.

<sup>14</sup>Lang, op. cit., p. 13.

### Concerto Centers and Contemporary Influences Upon Mozart

The four centers of concerto activity during Mozart's infancy were Mannheim, Vienna, Paris, and London.<sup>15</sup> Mannheim was the first place in Germany to ordain the clarinet as a permanent instrument in the orchestra. Vienna was the home of Wagenseil, a Galant concertist who numbered Haydn among his pupils. Paris was the capital for "migrant Germans," and Schobert influenced Mozart's writing in several ways. Containing six sections in the first movements, the concertos of Schobert also began and ended in the same key. From Schobert's music, Mozart became more aware of the inherent expressive qualities of the minor keys.<sup>16</sup> Johann Christian Bach was the leader of the London group, who were known for their melodic grace.<sup>17</sup> Stylistically, Mozart resembled Christian Bach, but he adhered more to his own structural principles. Composing in the Galant style in order to make the piano more useful for elaborate ornamentation was another of Bach's influences upon Mozart. The Galant style, to Mozart, was a definite style, and it became his medium because of its vast range of possible interests, particularly the interplay of strings with a florid solo part.<sup>18</sup>

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<sup>15</sup>Théodore Wyzewa and G. deSaint-Foix, Le Jeune Maître, 1773-1777, Vol. II of Wolfgang Amédée Mozart, 4 vols. (Paris, 1936), p. 84.

<sup>16</sup>Richner, op. cit., p. 8.

<sup>17</sup>Ibid., p. 12.

<sup>18</sup>Lang, op. cit., pp. 15-18.

Mozart was a diversified genius, lacking only an appreciation for the outdoors, an inherent quality of Haydn's.<sup>19</sup> Arthur Hutchings contends that next to J. C. Bach, Mozart learned most from Joseph Haydn (to whom he dedicated six string quartets). Probably the only two musicians ever befriended by Mozart were J. C. Bach and Joseph Haydn, for Mozart's understanding of music gave him a sense of superiority that compelled his inner being to despise mediocrity, a feature evident in many works of his contemporaries.<sup>20</sup>

#### Mozart's Style

Some of these influences affected Mozart's style, but he employed only the devices that would benefit his music. Mozart was a conventional composer, and he adhered to the forms already provided for him. The form was like a picture frame, and it was his duty to paint a picture whose beauty would be enhanced, not overshadowed, by the frame. Forms in which pre-Mozartean concerti were published do them no justice. Very often, few parts were available. It was Mozart and not the London group that consolidated the piano concerto into a three-movement form.<sup>21</sup>

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<sup>19</sup>Pitts Sanborn, "W. A. Mozart," The International Cyclopedia of Music and Musicians, 5th ed., edited by Nicolas Slonimsky (New York, 1946).

<sup>20</sup>Arthur Hutchings, A Companion to Mozart's Piano Concertos (New York, 1948), pp. 28-29.

<sup>21</sup>"Mozart," Baker's Biographical Dictionary of Musicians, 5th ed. rev. by Nicolas Slonimsky (New York, 1958).

While in Salzburg, Mozart realized that the piano was the logical instrument to oppose the orchestra. Prior to the Salzburg concertos, Mozart's concerto writing was limited to setting the sonatas of J. C. Bach and other contemporaries for piano and orchestra, with the orchestra using full strings, horns, and oboes. This orchestral combination could be countered with any instrument, but the first Salzburg concerto (K. 175, D-major) required the power and brilliance of the piano because Mozart included trumpets and drums in the orchestration.<sup>22</sup> Finally, he did what J. S. Bach and Handel had failed to do and achieved what C. P. E. Bach had perceived and attempted: Mozart made a clear distinction between antagonist and protagonist. He recognized the aesthetic value of such a contrast, and he distributed thematic material evenly to both elements.

Other Mozartean elements enriched the most highly organized of the purely instrumental forms. Not only did he have a keen sense for blending tonal colors, but invention, elaboration, and distribution of motives were governed by the nature of resources at his command. Mozart possessed protean characteristics: his germinal ideas had the capacity to be developed by both forces. At his most mature heights, Mozart required at least four main subjects in first movement expositions; some were heard from the soloist, while

others were played by the orchestra.<sup>23</sup> At no time did Mozart give explanation for his structural principles in composition.

Mozart established the rondo finale as traditional. The structure of movements became fixed, rather than dependent upon the whims of a composer. As opposed to the practice in the transitional period of C. P. E. Bach, the movements were no longer linked together. Mozart's concerts were free from the monotony of sonata form. His first movement form is akin to the da capo aria, and his re-expositions vary. In Mozart, the true and mock subjects link together to give the work unity.<sup>24</sup>

Mozart's rhythm is truly his own. It is so regular that irregularities are regular.<sup>25</sup> He effectively combines motion and speed. His chordal choices, however, are made as carefully as key choices, a factor that plays a major role in determining rhythmic interest.

#### Mozart's Life as Seen in the Piano Concertos

Perhaps the reason for the intimacy and quality of Mozart's piano concertos is his close personal contact with the music. Mozart himself was a well-known keyboard virtuoso

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<sup>23</sup>Louis Biancolli, editor, The Mozart Handbook (Cleveland, 1954), pp. 381-382.

<sup>24</sup>Cuthbert Girdlestone, Mozart and His Piano Concertos (New York, 1964), pp. 21-33.

<sup>25</sup>Lang, op. cit., p. 34.

of his age, and he performed most of his keyboard works. Another common characteristic of his writing is the unveiling of every solo instrument's true nature. Mozart learned the resources of instruments through personal acquaintances; Leutgeb played the horn and Stadler the clarinet, Baron Dürnitz was a bassoonist and Duc de Guines was a flautist.<sup>26</sup> Thus Mozart had the opportunity to know the instruments' capabilities firsthand.

Mozart's piano concertos reveal him at all ages from seventeen to thirty-six. His work is divided into three periods. The first is his youth, centered at Salzburg, Paris, and during his travels from 1762-1780. The second, his maturity, begins at age twenty-five with Idomeneo and finishes with the three great symphonies and last quartets. The years 1789-1790 mark a silent period in Mozart's career. The Magic Flute and the Requiem signify Mozart's realization of oncoming death. The concertos written between 1773-1780 and 1784-1786 are the most interesting. All twenty-three piano concertos, however, give the most complete portrait of Mozart, and they cover the gamut of emotions.<sup>27</sup>

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<sup>26</sup>Biancolli, op. cit., pp. 383-385.

<sup>27</sup>Girdlestone, op. cit., pp. 16-19.

## CHAPTER II

### GENERAL STRUCTURAL PRINCIPLES IN THE MOZART PIANO CONCERTOS

The structure of Mozart's concerto movements is individual, and it is important to understand the general outline of his structural principles before examining the specific details in the E-flat major concertos, K. 271 and K. 482.

"When Mozart found the right beginning, he was sure of the right continuation and of the right conclusion."<sup>1</sup> The idea of the complete work existed in his mind. Musical unity--not programmatic--was always evident. The mystery was in the unity of separate movements. Leopold called this il filo, the "thread," or the succession and connection of ideas.<sup>2</sup> It must be remembered that Mozart employed organic forms, differing only according to performing media. Idea sprang from idea, and the entire movement was written out before the subordinate parts were completed.

#### First Movements

The first movements of the concertos are sonatas, of symphonic proportions, certainly, but always sonata for

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<sup>1</sup>Einstein, op. cit., p. 140.

<sup>2</sup>Ibid., pp. 141-142.

the exercise of brilliant individual qualities.<sup>3</sup> Basing his original form on the established sonata form, Mozart's first movements contain striking characteristics. After a long tutti introduces the thematic material, the piano enters and elaborates on the themes while also announcing new auxiliary subjects. The two forces combine and alternate phrases in another long tutti that leads to the development.

The development of the first movement is in fantasia style, and thus a logical distribution of thematic material occurs. More often than not, the development becomes a transition, and the result is heightened intensity. This section is generally shorter than the development in the piano sonata or symphony. Both elements share in the recapitulation, and following a short tutti and a pause on the tonic first inversion, the soloist improvises or performs a cadenza.<sup>4</sup> A trill ends the cadenza and warns the conductor to prepare the orchestra for the coda.

Hutchings asserts that the organization of Mozart's first movements is based on the following principles: 1) the principle of ritornello, with the ritornellic materials given in the orchestral prelude, 2) the principle of jig-saw, or open-ended themes, 3) the principle of varied order when these themes are heard more than once, 4) the principle of

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<sup>3</sup>Blom, op. cit., p. 194.

<sup>4</sup>Hutcheson, op. cit., p. 93.

status equality between orchestra and soloist.<sup>5</sup> The ritornello principle confirms Hutchings' statement that each first movement contains six sections. The following illustration seeks to demonstrate this fact.<sup>6</sup>

<u>Section</u>	<u>Typical Thematic Scheme</u>					
1. Orchestral Prelude	A	B	C	D	E	
2. Solo Exposition	x	A	Bb	y	c	Bravura
3. Orchestra Alone	B	E				
4. Transition or Development	xA	xA	xa	xa	a	
5. Recapitulation	Aa	Bb	y	c		Bravura
6. Orchestra Alone	B	C	D	E		

— Principle of Ritornello  
 — Themes of Orchestral Prelude.

Fig. 1--Sections and the ritornello principle in the first movements of Mozart's piano concertos.

Figure 1 also shows the varied order of themes in a typical Mozartean first movement. It is immediately clear that in the piano concertos of Mozart both elements function as equal partners in the sharing of thematic material. Hutchings principle of "jig-saw" is vague and is, perhaps, a misrepresentation of Mozart's genius. Mozart's tunes grow into tunes. Both forces develop and expand their thematic material. Mozart does not seek open-ended themes, for this style of writing is a natural facet of his inventiveness.

Concluding that the first entry of the piano in Mozart's concertos is governed by several conditions, Hutchings lists the following laws:<sup>7</sup> 1) the piano enters alone, 2) the tune

<sup>5</sup>Hutchings, op. cit., p. 15.      <sup>6</sup>Ibid., p. 7.

<sup>7</sup>Ibid., p. 6.

is original, 3) the solo theme is important, 4) the theme is essentially for a keyboard instrument, and no instrument except the piano plays this throughout the piece. One might take issue with Mr. Hutchings' findings, for many notable exceptions provide contrary evidence.

### Second Movements

"Mozart's music was stimulated only by music itself."<sup>8</sup> This declaration is most applicable to the slow movements of the Mozart piano concertos, for their chief interest is spiritual, not structural. These movements show the hand and spirit of the master. A full range of color and expression adorns these movements. Register leaps; minor tonalities, dialogue of partners, and other compositional devices increase the drama of these movements.<sup>9</sup>

Girdlestone places Mozart's Andantes in five categories. They are 1) galant andantes, 2) "dream," 3) "meditation," 4) "singing," or 5) "tragic."<sup>10</sup> The measure of greatness in Mozartean slow movements, however, is the large variety of forms and conceptions that are at the composer's disposal. He allows form and inspiration to go hand in hand. In the slow movements are examples of strophic romanzas, binary sonata form, and extended aria form.<sup>11</sup>

<sup>8</sup>Einstein, op. cit., p. 130.

<sup>9</sup>Hutchings, op. cit., p. 6.

<sup>10</sup>Girdlestone, op. cit., pp. 36-38.    <sup>11</sup>Ibid., p. 38.

Perhaps Mozart is most tender and personal in aria form; he finds greater freedom while speaking in long periods. "These sometimes very operatic arias are transposed to an instrumental medium with an unfailing ear for the compensations required to make the metamorphosis acceptable."<sup>12</sup>

It is no secret that Mozart upholds Gluck as a polished melodist, and these Andantes exhibit Mozart's richest melodic invention. The general temper and psychological constitution of the latter 1700's caters to the production of such music.<sup>13</sup> According to John, these strains of lyric poetry are the precious legacy of that age. These simple and expressive melodies, exquisitely formed and firmly controlled, are full of inner emotion. Their arching phrases offer an insight into emotion, and emphasis is placed on shading rather than counterpoint. For the most part, harmony and rhythm are simple and restrained. These factors alone emphasize the melodic invention of the slow movements.

### Third Movements

The lightness of the third movements could possibly be attributed to the seriousness of the first two movements. Mozart's customary finale is the rondo, with the "en rondeau" dances of French operatic composers serving as the origin of

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<sup>12</sup>Blom, op. cit., p. 194.

<sup>13</sup>Eustace J. Breckspeare, Mozart (New York, 1902), p. 106.

sonata rondo form.<sup>14</sup> Mozart's rondo is a combination of this French form with a return to the first part. His refrains are not thematic fragments in the galant style, but true developments with several distinct subjects and a concluding codetta.<sup>15</sup> Sheer virtuosity is absent in the rondos, as is the case in the first movements. The surprises of the rondos are discovered primarily in the couplets, for it is here that Mozart changes meter, adjusts tempos, varies keys, and thus increases the excitement of the climax.

The piano generally begins the rondo. When the orchestra begins, it is usually a passionate exclamation. Much collaboration occurs between piano and orchestra, and devices of dialogue such as the orchestral link, echo, question and answer, alternating phrases, and imitation become more prominent in Mozart's concertos after 1780. The tutti accompaniment in the rondo owes its originality to the outline of the movement, which is responsible for a certain type of orchestration.<sup>16</sup> The orchestra supports, and it requires support. Finally, the "emancipation of orchestra" in concerto writing is accomplished by Mozart prior to the Beethoven era: Virtuosity is overshadowed by content, and drama is found in profundity rather than the battle of opposing forces.<sup>17</sup> It is never more evident than in the rondos that the orchestra finds its match in the piano.

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<sup>14</sup>Girdlestone, op. cit., p. 49.    <sup>15</sup>Ibid., p. 53.

<sup>16</sup>Ibid., pp. 61-64.    <sup>17</sup>Einstein, op. cit., p. 288.

### CHAPTER III

#### SIGNIFICANCE IN MOZARTEAN KEY SELECTIONS

Any discussion pertaining to the Mozart piano concertos would be incomplete if the significance of his key choices were not mentioned. His selection of key was relevant to the spiritual element of the work.

#### Opinions of Other Musicians

Mozart's precursors believed that equal temperament did much to abolish the character of keys. Yet Quantz stated that key, tempo, and rhythm--in that order--affected the music.<sup>1</sup> Leopold asked "how it happened that a piece which is transposed from F-major to G-major never sounds so pleasant and has quite a different effect on the emotions of the listeners."<sup>2</sup> Gustav Engel's harmonic and mathematical study of Don Giovanni concluded that Mozart began and ended on the same pitch, according to just rather than tempered tuning. Mozart's accoustical sense was perfect, but the important fact that the analysis confirmed is that "for Mozart an astonishingly narrow choice of tonalities was sufficient for an opera that explored the deepest recesses of the soul."<sup>3</sup>

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<sup>1</sup>Frederick T. Wessel, The Affektenlehre in the 18th Century (Ann Arbor, 1962), pp. 145-146.

<sup>2</sup>Ibid., pp. 145-146.      <sup>3</sup>Einstein, op. cit., p. 157.

### Restraint and Neutrality of Keys

In the piano concertos, Mozart never selects a key with more than three sharps or three flats. Naturally, his choice of key is limited by the orchestral parts, especially horns and trumpets. This, however, is further testimony to the exhibition of restraint so evident in his work.

Mozart respects inherited forms and their inner laws. This is one reason his slow movements are always in a key that is closely related to the first and last movements. As a composer, he is compelled to consider the character of the different keys. He finds that keys most neutral in character best suit him, and the occasion is rare when Mozart employs a key simply for its innate characteristics. This neutrality serves him not so much in a development section, but in the entire composition where he penetrates to the farthest regions and employs passing modulations to confirm the tonality of the original key. He strives for balance by establishing a key and later confirming it through the richness of its relations.<sup>4</sup>

The most neutral keys of Mozart are C-major, D-major, and E-flat major. Because of their many-sided qualities, these keys give the composer greater freedom. Mozart, however, treats modulatory freedom and expansion with discretion.<sup>5</sup> He is, like J. S. Bach, a revolutionary conservative--a great learner who always combines mind and soul.

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<sup>4</sup>Ibid., pp. 160-161.

<sup>5</sup>Ibid., p. 162.

### Mozart's Use of E-Flat Major

Mozart uses E-flat major very often. Over twenty works in sonata-form exist in this key, but all are not prominent enough to possess similar characteristics. The mechanical limitations of the horn compel Mozart to use E-flat major in three piano concertos, two quintets, and a wind serenade. Approximately fifteen E-flat major works are members of the spiritual family; from these can the accompanying key characteristics of the allegros and finales be discovered. (The andantes are in a separate class, and their nature depends upon their relationship to the overall work.)<sup>6</sup>

### Characteristics of E-Flat Major

Girdlestone calls E-flat major a key of grace and happiness for Mozart, as it is for the Galant period. The "heroic" element in Beethoven's Eroica and Emperor is apparent in Mozart's Sinfonia Concertante, the Act II finale of The Marriage of Figaro, and the E-flat major piano concertos, particularly K. 482. St. Foix refers to Mozart's use of E-flat major as "immediately gentle, sensuous, and energetic."<sup>7</sup>

Quantz suggests that E-flat major, A minor, C minor, and F minor express despair and madness better than other minor keys, and in Mattheson's treatise Des Neu--eröffnete Orchestre, he says of E-flat major: "it has a very pathetic appearance

<sup>6</sup>Girdlestone, op. cit., pp. 365-366.

<sup>7</sup>Ibid., p. 366.

and could not be used for earnest pieces, but for plaintive things."<sup>8</sup> Quantz and Mattheson differ in degree, not type. They both feel that C minor is the *pathetique* key.<sup>9</sup>

The closing period of Mozart's life reflects the use of E-flat major for a different sentiment. The key is refined to the point of showing a mystical, ethereal feeling. The peak of refinement is reached in the string quartet of his last year.<sup>10</sup> Containing mystical measures in E-flat major are sections in the overture and finale of The Magic Flute. Perhaps this is a subconscious premonition of impending death.

That Mozart carefully chooses his keys is a gross understatement. The neutrality of a key gives Mozart greater freedom in achieving different moods within a given movement. His extensive use of E-flat major suggests that this key is one of Mozart's favorites, for it is possibly one of the most neutral and is thereby all the more flexible and adaptable to the Mozartean style.

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<sup>8</sup>Wessel, op. cit., pp. 152-154.

<sup>9</sup>Ibid., p. 154.

<sup>10</sup>Girdlestone, op. cit., p. 366.

## CHAPTER IV

### CONCERTO FOR PIANO AND ORCHESTRA IN E-FLAT MAJOR, K. 271

Mozart seeks to win the public through boldness and originality in this concerto. Containing a "new look," the work differs from all its predecessors. It is revolutionary, and "proclaims forever that a concerto should be organically unlike the symphony or sonata."<sup>1</sup> This concerto is one of Mozart's great works, a work in which the composer is entirely himself. It is unsurpassed, and it bespeaks both youth and maturity. This is Mozart's 'Eroica.'<sup>2</sup>

This concerto embodies greater contrast and a higher unity between movements than any previous concertos of Mozart. It embraces the most intimate collaboration of soloist and orchestra that is conceivable, and the orchestra is more symphonic, displaying fine detail and vitality. This concerto makes higher technical and musical demands than its predecessors.<sup>3</sup> Energy, inspiration, freedom of form, and compact unity characterize the master's first mature work.<sup>4</sup> With K. 271, the truly original series of Mozart piano concertos begins.

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<sup>1</sup>Hutchings, op. cit., p. 2.

<sup>2</sup>Einstein, op. cit., p. 294.      <sup>3</sup>Ibid., p. 294.

<sup>4</sup>H. C. Robbins Landon and Donald Mitchell, editors, The Mozart Companion (New York, 1956), p. 249.

The commission for this work stimulates Mozart, who suddenly exhibits stylistic and emotional maturity. It is composed for Mlle. Jeunehomme, a lady virtuoso from Paris who owns a high reputation as a performer. The event marks the first time that Mozart writes a piano concerto for a performer other than himself.<sup>5</sup>

#### Orchestra and Novel Opening

The orchestra for this concerto is comprised of a full string section, two oboes, and two horns. The opening of K. 271 suggests that the piano might play with the orchestra on the forte tutti. In this capacity, the piano would function as both solo and ensemble member.<sup>6</sup> More important, though is how the piano usurps the opening ritornello. Such a novelty is a rare experiment by Mozart, who never again resorts to this device. The early entry of the piano in K. 271 is unique in all Mozart.

#### Allegro

In the first five bars of K. 271 the listener perceives an independent attitude that separates this concerto from the Galanterie. The orchestra begins with unison themes common to E-flat major, and the piano interrupts and completes the theme. Both forces repeat the material at forte, and

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<sup>5</sup>Girdlestone, op. cit., p. 94.

<sup>6</sup>Eva and Paul Badura-Skoda, Interpreting Mozart on the Keyboard, translated by Leo Black (London, 1965), p. 205.

then the orchestra's re-entry is vitalized by new material which is marked pianissimo. The soloist awaits his entry and thereby assumes his usual role. The cantabile strings speak in alternating loud and soft phrases until the second subject is introduced.<sup>7</sup> This violin theme is separated by a horn and woodwind call. Following a soft motive played by the violins, the tutti races to a halt on a full authentic cadence.

Mozart provides another surprise. Instead of having the piano play the first theme, he has the violins introduce a new theme, and it is over this that the soloist enters via a trill on the dominant. Then the piano continues with a new tune, and the soloist later joins in unison with the orchestra to repeat the opening theme.

The piano develops part of the first subject while the tutti provides a chordal accompaniment. After digressions to several keys, the tutti repeats the previous ritornello, and the piano takes up the second subject. For a few bars, the piano accompanies the strings, but the solo takes over the theme and ends with a trill and a full cadence.

The exposition is not yet completed. The piano sounds the hesitant phrase previously heard in the violin section, and the orchestra seeks to overpower it with the fanfare that announced the first regular solo entry. Now the piano replies softly with the exact theme that was used by the

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<sup>7</sup>Girdlestone, op. cit., p. 94.

orchestra earlier to silence the solo. The defeated orchestra can merely accompany the victor, but when the piano reaches the tonic, the orchestra repeats the opening subject. Not to be outdone, the piano strikes again; then the orchestra begins anew. Finally the piano sounds an octave higher and assures its victory. Thus another innovation in this Salzburg concerto is completed, an exposition more compact than any previous ones.<sup>8</sup>

A concise and thematic development ensues, a rarity in Mozart's concertos.<sup>9</sup> Because all the subjects have been introduced, the first theme comprises the majority of this section. The opposing elements complete the material, and the reprise is reached by a chromatic scale which the piano begins and the orchestra concludes.

The recapitulation also contains alterations. After the customary dialogue between orchestra and piano, a new development of the first subject occurs in the solo part. Using the exposition as a model, the remainder of the recapitulation is calm and ordinary.<sup>10</sup> The piano, however, once again asserts itself in the cadenza.

Opening with the orchestra's preceding motive, the cadenza's thematic passages employ fragments of the opening subject and of a theme that briefly appears in the development. According to Eva and Paul Badura-Skoda, Mozart generally follows a scheme when he quotes themes in cadenzas.

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<sup>8</sup>Ibid., p. 96.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

Whereas in the body of the movement (bars 225-232, Allegro), these themes are rounded off to form a self-contained whole by means of a cadence in the final bars, Mozart uses a technique in the cadenza that is best described as continuous development; before there is a cadence, some motive is treated sequentially--often in rhythmic diminution, and the motive almost always ends with a sustained note or on a chord.<sup>11</sup>

Such is the case in this concerto. This cadenza forms part of the first movement, for it simply entrusts the final development of the thematic material to the piano.<sup>12</sup>

This movement offers one more surprise: it appears that the Allegro will be repeated, for the fanfare in the opening tutti closes the cadenza, and the violins repeat the same tune that introduces the first solo entry. The piano seems to confirm any remaining suspicions of a repeat as it enters exactly like the exposition entry. Our theory proves incorrect as the orchestra suddenly disappears and the solo bursts forth with the conclusive arpeggios.<sup>13</sup>

#### Andantino

Stemming from operatic roots, the dark-hued andantino exhibits elements of Italian recitative. It is the first minor movement in a Mozart concerto, C minor being the key.<sup>14</sup> Mozart usually reserves this mode for its expressive character. Here he fuses breadth of expression and freedom of form.

<sup>11</sup>Badura-Skoda, op. cit., pp. 222-223.

<sup>12</sup>Girdlestone, op. cit., p. 97.      <sup>13</sup>Ibid.

<sup>14</sup>Einstein, op. cit., p. 294.

Girdlestone contends that this is a "tragic" andante.<sup>15</sup> Opening features of this movement are a progression from tonic to dominant and a three-note motive as shown in Fig. 2.



Fig. 2--Opening theme of Andante, K. 271

These features create the mood of a sigh or sob.<sup>16</sup>

Muted strings begin the movement, with a canon between first and second violins. The winds reinforce the strings as the phrase continues, and when the theme pauses on G in the first violins, the orchestra enters forte and in unison for a full cadence. Such practice, that of stopping phrases on the dominant and concluding them with an authentic cadence by the full orchestra, is indicative of the Opera Seria style.<sup>17</sup>

Refusing to repeat the tutti, the solo comments upon it in the manner of an aria. It later adds a counterpoint when the strings resume their parts. Suddenly the orchestra returns in E-flat major, a change typical in Mozart. Such changes are not made by Mozart for the sake of form, but for emotional significance.<sup>18</sup> The E-flat major section is a

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<sup>15</sup>Girdlestone, op. cit., p. 98.      <sup>16</sup>Ibid., p. 98.

<sup>17</sup>Ibid., pp. 98-99.      <sup>18</sup>Ibid., p. 99.

long solo in which the orchestra interjects only once with a phrase from the first recitative, also in E-flat major. Following the cadence, a short codetta completes the exposition.

### Special Compositional Devices

Included in the exposition are several compositional devices that merit special consideration. The appoggiaturas in measure thirty-four are actually accented passing tones, so the pianist must execute them on the beat. Figure 3 occurs in bar thirty-five. Here Mozart inserts an accented passing tone in front of the trill, another of this work's innovations.<sup>19</sup>

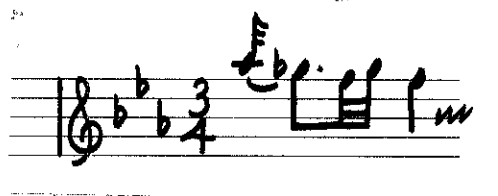


Fig. 3--Accented passing tone before trill, Andantino, K. 271, measure 35.

It is necessary to mention that the composer's preference is the unprepared trill. The prepared trill is the exception, not the rule.<sup>20</sup> The compound mordents, located in measures sixty-two through sixty-eight, deserve attention. They quickly and quietly embellish the principal note before disappearing in order to give the main note its due emphasis.

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<sup>19</sup>Badura-Skoda, op. cit., pp. 72-116.

<sup>20</sup>Ibid., p. 116.

Following the exposition, the piano decorates the codetta theme with ornaments. Both forces join in the third statement of the theme. A short, thematic development ensues, and the return to the opening theme is accomplished by a descending scale passage. A repetition of the first part is transposed to minor. The orchestra then modulates to E-flat major as it plays the first subject; the piano attempts to follow, but succumbs to the dreariness of C minor.<sup>21</sup> "The transformation that occurs in the minor-major transpositions is like seeing a loved one alive, then dead--tears of joy or sadness. Nothing is changed, yet everything seems different."<sup>22</sup>

After the dialogue between the piano and violins in measures 110-115, the codetta leads into a cadenza, which is a true development and, like the Allegro cadenza, an integral part of the movement.<sup>23</sup> The solo's descent is colored by successive entries that finally rest together on a diminished seventh chord. As a fragment of the theme emerges, it is destroyed by several accents rising to the high E-flat where the composer began. A solo trill announces the orchestral return.

The piano carries on softly and hopelessly until the full orchestra enters at the exact place where the cadenza began. The violins are no longer muted, and the orchestra's volume causes the piano to regain strength and conclude the

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<sup>21</sup>Girdlestone, op. cit., p. 100.

<sup>22</sup>Ibid.

<sup>23</sup>Ibid.

theme.<sup>24</sup> In the style of Opera Seria, the full orchestra sounds the final cadence.

### Unity in the Movement

Hutchings claims that the Andantino is not exactly in aria form or binary sonata form.<sup>25</sup> The unity of this movement cannot be assigned to any given form, for the simple thematic development best welds it together. The character of the movement necessitates a slow tempo, both factors being essential elements in the overall unity. Thus, the Andantino's unity is best reflected by its spiritual significance. French scholars might call this movement "émotion douloureuse."

### Presto-Menuetto-Presto

The finale appears to be a chain of directions: Presto, Andantino, minuetto, cantabile, adagio, and Presto.<sup>26</sup> Actually, Mozart's structural adjustments in this Rondo are purposely made, and the loose construction does not confine the Rondo to the strict principles employed in the Allegro. One structural principle, the strophic refrain, is evident in this movement.

With renewed vitality, the piano proclaims a cheerful tune based on repeated cadential chords for about forty measures before the orchestra appears. It is immediately apparent that the Rondo is more impetuous than the Allegro.

<sup>24</sup>Ibid.

<sup>25</sup>Hutchings, op. cit., p. 58.

<sup>26</sup>Ibid.

The dialogue is clearly marked, as piano and tutti humorously reply to each other. "Refrains, couplets, themes, and passages run into one another with singlemindedness, and no 'subjects' really exist."<sup>27</sup>

The form of this movement is the usual Mozartean Rondo until the return of the passage that serves as a refrain. Both forces modulate from E-flat major to F minor to G minor and end in C minor, with the premonition of a momentous change. A passage resembling the beginning of the refrain finishes the transition, and following a pause on the diminished seventh chord, the rhythm and tempo change. The piano plays, *cantabile*, the second episode, a minuet.<sup>28</sup>

Following the minuet, which serves as a theme, there are four variations. Sometimes the piano plays alone, and occasionally it is accompanied by pizzicato strings. This innovation allows the composer to cover the gamut of expressions and colors that would not be feasible in the general rondo form. Perhaps the final surprise of the concerto is the cadenza. A coda of piano arpeggios and tutti lead from the final variation to the cadenza, and after a display of brilliant virtuosity, the closing refrain is heard.

No finale surpasses this movement in freedom of form. Yet Mozart lacks the maturity in the concerto that is evidenced in the concertos of 1784-1786. It is the earliest

<sup>27</sup>Girdlestone, op. cit., p. 101.

<sup>28</sup>Ibid.

of his concertos surviving on its own merits, and it is a landmark in both concerto and Mozartean history. This work exudes originality, independence, and arrogance to public tastes. "Towards 1784, Mozart will permanently recover the audacity which Mlle. Jeunehomme's visit had allowed him to display."<sup>29</sup>

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<sup>29</sup>Ibid.

## CHAPTER V

### CONCERTO FOR PIANO AND ORCHESTRA IN E-FLAT MAJOR, K. 482

Prior to 1784, several noteworthy events transpired that were to affect Mozart's compositions. Their importance and relevance to this particular work necessitates a brief discussion before examining the concerto itself.

#### Relevant Events

Mozart's travels influence both his life and music. His visit to Paris and the death of his mother there mark the beginning of his musical maturity. After his return to Mannheim from Paris on December 3, 1778, he writes to his father concerning a newly engaged soloist at Salzburg:

Can Feiner play the cor anglais? Ah! If we only had clarinets also! You cannot imagine what a wonderful effect<sup>1</sup> a symphony with flutes, oboes, and clarinets makes.

Mozart's first acquaintance and lasting appreciation for the clarinet as an orchestral instrument can be attributed to this Mannheim visit.

Johann Sebastian Bach is the important event in Mozart's life around 1782.<sup>2</sup> Baron von Swieten's weekly musicales were

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<sup>1</sup>W. J. Turner, Mozart: the Man, His Works (New York, 1938), p. 229.

<sup>2</sup>Einstein, op. cit., p. 149.

responsible for Mozart's encounter with Bach's works, which are revolutionary and creatively stunning to him. He begins to feel a division of the Galant and Learned styles.<sup>3</sup> Unpredictable as always, Mozart prefers to treat counterpoint as a humorous exercise. He conceals his "art" so it will not appear as artificiality.<sup>4</sup> Mozart is "learned" music, pure and simple! The essence of his esthetics is "that music must not be sweet; it must be natural and thoroughly controlled with the highest possible art."<sup>5</sup>

Mozart's obedience and dependence on his father is unusual indeed. Because of such filial fidelity, Leopold's disapproval results in his son's second adult crisis, the first being his mother's death.<sup>6</sup> Mozart writes to his father in July, 1782:

I must beg of you. . . give me your consent to my marrying my dear Constanze. . . it is essential for my honor, for the honor of my dear girl; and for my health and well-being it is unavoidably essential. My heart is disquieted, my head swims--how can one work and think? . . . most people here believe we are married already. The mother is quite upset, and the poor girl and myself are tormented to death. . . .<sup>7</sup>

Mozart did marry without his father's consent, and his family life was marred by poor household management and the resulting problems. The realities of life are not evident in his

<sup>3</sup>Ibid.

<sup>4</sup>Ibid., p. 154.

<sup>5</sup>Ibid.

<sup>6</sup>Turner, op. cit., p. 318.

<sup>7</sup>Ibid.

music, for "as trouble finds him, he turns out one exquisite piece after another."<sup>8</sup>

The period of 1784-1786, however, signifies Mozart's greatest popularity in Vienna. Mozart writes for commission only, and this period's prolific output of works reflects his popularity. Wyzewa and St. Foix call it "la grande période de virtuosité."<sup>9</sup>

Mozart's music crowns the closing of the 1700's, and his concertos for piano and orchestra realize the century's ideal.<sup>10</sup> After writing the Masonic Funeral Music and the G Minor Piano Quartet, two highly personal works, at the beginning of 1785, he seeks to regain public acclaim with this sociable, audience appealing concerto.<sup>11</sup>

The first performance of this work takes place during the Lenten season of 1786, when a series of three Viennese subscription concerts render aid to widows of musicians. Mozart provides new concertos for each concert, and The Marriage of Figaro, which echoes powerfully in this work, also dates from this period.<sup>12</sup> Comprising the orchestra for this work's debut are 108 players, an interesting fact when considering the performance of any Mozart piano concerto.<sup>13</sup>

<sup>8</sup>Blom, op. cit., p. 126.

<sup>9</sup>Turner, op. cit., p. 331.

<sup>10</sup>Girdlestone, op. cit., p. 350.

<sup>11</sup>Ibid.

<sup>12</sup>Einstein, op. cit., p. 309.

<sup>13</sup>Ibid.

On display at the Royal Library in Berlin is the original autograph of the score, with December 6, 1785, as the date of completion.<sup>14</sup> A separate sheet at the close includes the parts for trumpets and drums, an addition Mozart makes in order to strengthen the tutti.<sup>15</sup>

### Allegro

The Allegro introduces the new sound of clarinets, the grandeur of trumpets and drums, great length, the absence of hurry, and a luxuriance of themes.<sup>16</sup> "Of all his concertos, this is the queenliest. Combining grace and majesty, the music unfolds like a sovereign in progress, the queen of the twenty-three."<sup>17</sup> In characteristic Gallant fashion, the first six bars employ a "vigorous and rhythmical attack and a light answer, quiet and tuneful like those in earlier E-flat major works."<sup>18</sup>

Mozart retains the long notes with their syncopated progression, and against this he sets a dance for bassoon and then for the violins. The flutes play a figure that the clarinets and bassoons repeat; this figure combines with the first subject and to this the violins add a countersubject whose origin is the subject itself. After another repetition

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<sup>14</sup>W. A. Mozart, Concerto in C-Flat Major for the Piano, edited by Haas Bischoff (New York, 1929), p. 2.

<sup>15</sup>Ibid.      <sup>16</sup>Hutchings, op. cit., p. 142.

<sup>17</sup>Girdlestone, op. cit., p. 352.      <sup>18</sup>Ibid.

and a cadence, the pedal point in the horn section, over which the woodwinds play somber chords, paves the way for a new theme.<sup>19</sup>

The new melody is reminiscent of one in the overture to The Marriage of Figaro, but it is actually the second subject, the first being reserved for the solo exposition.<sup>20</sup> An accentuated, ascending, forte bass passage, along with the last bars, forms the conclusion of the opening tutti with the theme appearing in diminution.

Containing all the main elements of the movement except the second subject, this tutti differs from those in the two previous concertos. Absent are the rhythmic phrases, and a plethora of restated subjects with minute changes replace the thematic development.<sup>21</sup> The overall unity, however, is evident despite these formal differences, for Mozart's exercise of control over his material is mature and impeccable.

The solo repeats the beginning and ending of the first subject, and between these measures the piano inserts fresh material. When the orchestra re-enters, the piano collaborates by decorating the subject. A modulation to the dominant and a two bar orchestral introduction heralds the solo subject, an outburst of massive chords over the strings in B-flat minor.<sup>22</sup> The flute and bassoon assist the piano in its transition to the major tonality as the second subject approaches.

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<sup>19</sup>Ibid., pp. 352-353.

<sup>20</sup>Ibid., p. 353.

<sup>21</sup>Ibid., p. 355.

<sup>22</sup>Ibid.

The opening tutti returns, and the exposition is linked to the development by eighteen bars in B-flat major. After a modulation to B-flat minor and a brief conversation with the orchestra, the piano embarks upon the lengthy bravura passage known as the development. Traditional fantasia developments of the previous years are like this section.<sup>23</sup> The predominating forces are the piano and minor tonalities. The brass and woodwinds form a bridge passage that returns to the reprise.<sup>24</sup>

Observations of both the orchestral and solo expositions prove that the salient feature in each section is the similarity of both the beginning and end. The recapitulation assumes the task of assembling material from the first exposition which the second omits, and then to incorporate the solo in it.<sup>25</sup> The repetition of the first tutti with important adjustments in scoring and the inclusion of the piano signals another innovation.<sup>26</sup> Also new is the recalling of the first half of the second subject and the omission of the solo subject. Finally, the B-flat minor bravura passage succumbs to new material half its length.

The piano functions as the instrument of innovation in the recapitulation. It decorates answers and steals themes from other parts. Everyone becomes involved with the devilish second subject.

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<sup>23</sup>Ibid.

<sup>24</sup>Ibid.

<sup>25</sup>Ibid., p. 356.

<sup>26</sup>Ibid.



Fig. 4--Second Allegro subject, K. 482

The piano plays first, and in the third bar the flute and clarinet enter; the violins and clarinets repeat the theme, and piano and flute unite in a rippling counterpoint which originally belonged to the clarinet and bassoon. The counterpoint becomes the main theme, and the real second subject follows after its second half is omitted. Except for four closing bars, the conclusion is unaltered.<sup>27</sup>

No coda exists in this concerto, and this suggests, a return to the style of the previous years and a difference from the two preceding concertos. Further evidences of this stylistic digression are linear writing and limited mass effects.

Scale passages are abundant, and the few sections which both hands play together are in octaves only. Once again, Mozart breaks the precedents that he so obviously sets in his D-minor (K. 466) and C-major (K. 467) concertos of the preceding year.<sup>28</sup>

#### Andante

"The slow movement, an andante in C minor, is a combination of song and variations and introduces a powerful element: expression unadorned, almost an exhibition of sadness, false consolation, despair, and consolation."<sup>29</sup> The

<sup>27</sup>Ibid., p. 357.

<sup>28</sup>Ibid.

<sup>29</sup>Einstein, op. cit., p. 309.

woodwinds, horns, and muted strings give tenderest support to the piano. This combination of rondo and variation is without parallel in Mozart, and the large role of the wind instruments is unusual.<sup>30</sup> In his slow movements, Mozart does not give his soloists one bar of virtuosity or one note of freedom that does not contribute to the general form and character, for the soloist is but one of many executants in pure Mozartean concerto music.<sup>31</sup>

The Andante is responsible for much of this concerto's popularity. Leopold writes to his daughter from Salzburg on January 13, 1786:

Meanwhile to two letters of mine I have had only one reply from your brother, dated December 28, in which he said that he gave without much preparation three subscription concerts to 120 subscribers, and that he composed for this purpose a new piano concerto in E-flat, in which (a rather unusual occurrence!) he had to repeat the Andante. . . .<sup>32</sup>

The opening theme is of the typically Mozartean type that sparks the inner being. The strings unveil this long lament in their subdued tone, and "the melody moves almost entirely within the range of an octave."<sup>33</sup> The first measure is reminiscent of the sigh or sob, containing the characteristic tonic to dominant progression, an element present in

<sup>30</sup> Alfred Frankenstein, San Francisco Symphony Program Notes (May, 1963), pp. 21-24.

<sup>31</sup> London, op. cit., p. 170.

<sup>32</sup> Emily Anderson, The Letters of Mozart and His Family, edition revised by A. Hyatt King and Monica Carolan, 2 vols. (New York, 1966), p. 895.

<sup>33</sup> Blom, op. cit., p. 236.

the Antantino of the E-flat Major Piano Concerto, K. 271. Mozart lengthens the tune's last strain by making two bars more pathetic than the rest. In the melody, "a pause on E-flat lightens the mournful impact, but it quickly turns to the minor mode, wavering between F, G, and C--finally expiring in C minor."<sup>34</sup>

In Fig. 5 the opening theme of the Jupiter Symphony functions as a harmonic element of a subsidiary theme.

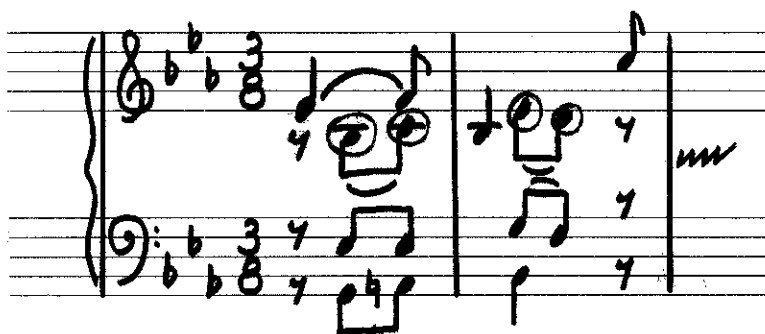


Fig. 5--Jupiter Theme, Andante, K. 482

William Klentz points out that Mozart frequently derives his creations from this famous subject, so easily recognized in the Jupiter finale and the Credo of the Missa Brevis, K. 192.<sup>35</sup> He further states that Mozart's use of the motive might well be unconscious, saying:

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<sup>34</sup>Girdlestone, op. cit., p. 357.

<sup>35</sup>William Klentz, "Per Aspera ad Astra or The Stairway to Jupiter," The Music Review, XXX (August, 1969), 169-211.

This theme is the essence of the Lydian mode, the link between modality and tonality, and can without change be assimilated to the harmonic processes and contrapuntal forms of the major scale. It can be symetrically erected on both tonic and dominant degrees, and these can be freely combined without prejudice to tonality. It's melodic vitality and homogeneity are such that it survives transposition to other scale tones and to the minor mode, as well as arrangement in retrograde motion and other manipulations, such as telescoping and extension.<sup>36</sup>

Mozart employs this only in flat keys, and it usually appears in "motto" tetrachord form of do, re, fa, mi. The motive, or theme, does serve him in over fifteen of his works.<sup>37</sup>

The orchestral introduction does not designate the form, for many possibilities exist. After its entrance, the piano settles the dispute by taking the theme and varying it.

Wyzewa and St. Foix speculate that Mozart's habit of including a slow or minor key variation was imitated from the practice of performers whom he met in Mannheim.<sup>38</sup> Following this variation, the winds enter with a new subject in E-flat major, the first episode of what is to be a type of rondo.

Mozart handles major-minor contrasts in a nineteenth century manner. This subject, however, is formally like those of the Galant period. It contains two phrases of eight and twelve measures, each followed by the same four bar phrase (codetta). In consistent fashion, the eight bars return to tonic and the twelve to dominant. This is the first of several turns this C minor movement takes to nearby flat keys.

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<sup>36</sup>Ibid., p. 170.

<sup>37</sup>Ibid., p. 188.

<sup>38</sup>Théodore Wyzewa and G. de Saint Foix, L'Epanouissement Vol. IV of Wolfgang Amédée Mozart, 4 vols. (Paris, 1939), p. 129.

Immediately returning to C minor, the piano restates the melody over an agitated bass. The strings sustain the theme while the piano performs the variation. Correct articulation of this subject comes from the orchestral indications that appear below.



Fig. 6--Correct articulation of Andante theme, K. 482

Throughout this Andante, it is imperative that the phrasing of the melodic line be consistent. Such a practice preserves the character of the movement.

In the second episode, a C major section, the flute and the first bassoon engage in their own concerto. Their shrill dialogue protrudes from the nebulous, muted strings. The frequency of their question and answer urges the consideration of a concerto within a concerto.

Employing the entire tutti along with the piano, the third variation divides the subject into short phrases where the tutti plays forte and the solo replies softly. Both strings and winds either play in unison, or one gives the subject while the other provides a countersubject. Because of the solo's embellishment of the orchestral part, the

legato sensation of preceding sections becomes an irregular hodgepodge. The development of the winds' countersubject occurs in the second half of the variation. This is controlled chaos, and somehow clarity prevails as strings, winds, and piano oppose, join, and ornament each other.<sup>39</sup> A trilling figure leads to the tonic, where the original countersubject bravely sings.

Soon to appear is one of Mozart's greatest codas. The composer centralizes all the movement's emotion in this final section. Clarinets and bassoons cry out in anguish above the pulsating strings. The inner spirit of the movement speaks directly to the listener, and at the peak of its intensified passion, the flute adds a gentleness to the rest of the instruments. The piano repeats this figure, and the theme arrives on a C major chord, which returns to the minor mode a measure later.<sup>40</sup> The closing phrase sighs in resignation; all hope in tragedy expires. Mozart, the poet of sorrow, heightens the rhythmic treatment of each variation until the entire movement, a hybrid form, collapses and dies in weary despair.<sup>41</sup>

#### Rondo

The finale in the E-Flat Major Piano Concerto, K. 271, is very much like the one in this work. Both Rondos

<sup>39</sup>Girdlestone, op. cit., p. 359.

<sup>40</sup>Ibid., p. 360.

<sup>41</sup>Ibid., p. 361.

originate from street tunes, possess solo virtuosity, and contain clever treatments of the main theme.<sup>42</sup> The tunes are spontaneous, and the refrain is dance-like.

Asserting itself at once is the piano. The tutti immediately repeats the refrain, and the legato technique of Alberti bass illustrates the early influence of Eckardt on the composer.<sup>43</sup> Playing alone in the second half is the piano, and then a long transition employing woodwind and horn calls returns to the first part, demonstrating an ABA design of rondo refrain. With a double motive between the clarinet and bassoon, a lengthy ritornello ensues. The piano's entry in the second couplet follows three bars where the strings repeat soft chords. As the piano begins, the theme is not clear, but the piano musters some boldness as it embarks upon the second subject.<sup>44</sup>

This subject's jerky rhythm enhances the six-eight time of the rondo. Following the second solo is a cadenza in

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<sup>42</sup>Hutchings, op. cit., p. 147.

<sup>43</sup>Landon, op. cit., p. 271.

<sup>44</sup>Girdlestone, op. cit., p. 363.

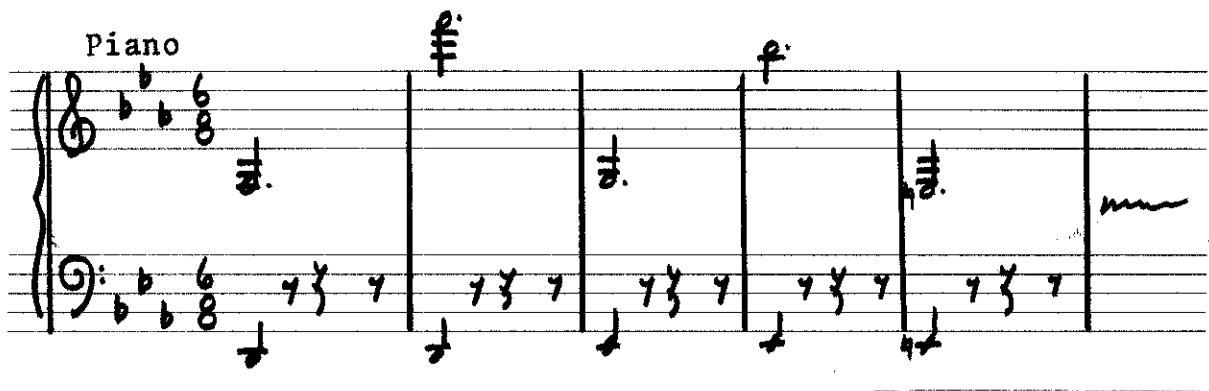


Fig. 7--Cadenza La Tempo, Rondo, K. 482

tempo. The arpeggios and scale figures are indicated in dotted half notes.<sup>45</sup> These are not one-note measures!

The piano repeats the first part of the refrain, and the orchestra modulates through several minor keys to A-flat major. Pausing on a dominant seventh chord, the suspense heightens prior to the second episode. It is here that this Rondo behaves like the Rondo of Mozart's E-flat Major Concerto, K. 271, and it is the last rondo to receive such treatment.

Replacing the development is an A-flat major minuet. Two sections comprise the minuet, in which the piano and winds join with the strings in rendering the new theme. Mozart joins the right hand of the piano with the first violins and treats the piano as an orchestral instrument, for he intends to display the linear--not mass--effect of the instrument.<sup>46</sup> Short cadenzas here and preceding the

<sup>45</sup>Ibid.

<sup>46</sup>Ibid., p. 364.

minuet help link this section to the movement. The Hummel cadenzas, which appear in most scores, are better in the Rondo than is his elongated elaboration in the Allegro.

The third couplet serves as a recapitulation. After a short solo, the second subject appears in the tonic, and then another of Hummel's long creations imposes itself upon the movement. The solo entry signals the repetition of the entire refrain. A coda employing the interplay of bassoon, clarinet, and piano precedes the apparent conclusion of the movement. Then occurs the most original and humorous compositional device in this movement.<sup>47</sup>



Fig. 8--Rondo theme used in last innovation of K. 482.

As the music softens for three measures, the piano surprisingly recalls the tune in Fig. 8. The phrase unveils in three segments, with the trumpets and horns playing the final cadences and making the tally-ho noises reminiscent of "Song for All Husbands" in The Marriage of Figaro.

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<sup>47</sup>Ibid.

## CHAPTER VI

### CONCLUSION

It is obvious that the Mozart E<sup>b</sup> Major Concertos for Piano, K. 271 and K. 482, bear certain resemblances to each other. The primary conclusion of this study is that Mozart consciously looks to K. 271 as a guide for his later composition. Consider the fact that the "Jeunehomme" concerto establishes Mozart as a mature musician and wins him public acclaim. He seeks to regain public favor with the later work.

Table I illustrates the formal similarities in the two concertos. It is no accident, and definitely not adherence to structural principles, that so many similarities exist. Admittedly, the earlier concerto is more compact, but the mature Mozart expands and controls his music with greater ease. Even the key schemes are akin, and the slow rondo sections are related in style, meter, and key.

Hans Tischler classifies both first movements and third movements as formally alike, calling the Allegros concerto form and outlining the Rondos as A B A C A B A.<sup>1</sup> Actually, the slow movements possess a greater spiritual kinship

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<sup>1</sup>Hans Tischler, A Structural Analysis of Mozart's Piano Concertos (Brooklyn, 1966), p. 2.

TABLE I  
FORMAL SIMILARITIES IN MOZART'S E-FLAT MAJOR CONCERTOS FOR  
PIANO AND ORCHESTRA, K. 271 AND K. 482

Concerto	K. 271--January, 1777			K. 482--December 16, 1785		
Source of Inspiration	Mlle. Jeunhomme and Public Favor			Sought to Regain Public Acclaim		
Movements	Allegro	Andantino	Presto-Minuet-Presto	Allegro	Andante	Allegro with Andante
Form	First Movement Concerto	Aria	Rondo with Theme and Variations	First Movement Concerto	Rondo Variation	Rondo With Minuet
Length	307 Measures	131 Measures	235 Measures	381 Measures	213 Measures	435 Measures
Meter	4 4	3 4	2 3 2 2 4 2	4 4	3 8	6 3 6 8 4 8
Key Relationship of Slow Movements to Concerto	Submediant			Submediant		
Orchestral Scoring	Strings, two horns, two oboes			Strings, two horns, two bassoons, two clarinets, one flute, two trumpets, two drums		
Movements Including Innovations	All			All		

rather than a formal relationship. The time signatures of all movements in both concertos correspond. The expanded orchestration in the later work occurs because of new orchestral resources.

"It is in the concertos that the Olympian and tragic strains in Mozart's inspiration are manifested with the greatest power and depth."<sup>2</sup> The innovations of the later work actually find their source in the "Jeunehomme" concerto, for if Mozart likes the form, it serves him as it is; if the form is unsatisfactory to meet his needs, he changes it. Mozart experiments most in the rondo finales.

Creative invention, and not a large variety of forms, gives these Mozart concertos their popular attraction. The master uses the same material in different contexts, and there is a constant balance of melodic, harmonic, and rhythmic elements.<sup>3</sup>

Mozart died an untimely death on December 5, 1791, and, at the suggestion of Baron von Swieter, was buried in an unmarked grave. His estate was very meager, but "his own manuscripts remained as a pledge of his immortality."<sup>4</sup>

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<sup>2</sup>Girdlestone, op. cit., p. 498.

<sup>3</sup>Tischler, op. cit., pp. 135-139.

<sup>4</sup>Einstein, op. cit., p. 60.

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