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MOZART'S PIANO CONCERTOS, K. 413, 414, 415: THEIR ROLES
IN THE COMPOSITIONAL EVOLUTION OF HIS PIANO
CONCERTOS: A LECTURE RECITAL :
TOGETHER WITH THREE
OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

Judith Gebhardt-Schoepflin, B. M., M. M.

Denton, Texas

December, 1981

JB

Gebhardt- Schoepflin, Judith A. , Mozart's Piano Concertos, K. 413, 414, 415: Their Roles in the Compositional Evolution of His Piano Concertos: A Lecture Recital; Together with Three Other Recitals, Doctor of Musical Arts (Piano Performance), December, 1981, 34 pp., 14 illustrations, 35 titles.

The lecture, given on August 3, 1981, consisted of a discussion of the circumstances surrounding the composition of K. 413, 414, and 415; of specific compositional characteristics pertaining to each; and of their relationship to Mozart's later piano concertos. Additionally, their orchestration, effect with string quartet, idiomatic piano writing, considerations for amateurs, and passages for connoisseurs were explored. The Concerto K. 413, in F Major was performed with string quartet.

In addition to the lecture recital, three other public recitals were given. They consisted of two solo recitals, and one chamber music recital.

The first recital was given on June 19, 1973, and included works for clarinet and piano by Günter Raphael, Claude Debussy, and Johann Wanhal, in addition to the Trio in A Minor, Op. 114 by Johannes Brahms. The second recital, on August 14, 1973, presented the Sonate in G Major, Op. 78 by Franz Schubert, and le Tombeau de Couperin by Maurice Ravel. The third recital, on July 8, 1980, included Rondo, K. 511 by W. A. Mozart, Nocturnes, Op. 27 and Polonaise-Fantasia, Op. 61 by Frederic Chopin, and the Eight Préludes pour le Piano by Frank Martin.

All of the recitals were recorded on magnetic tape and are filed, along with the written version of the lecture material, as part of the dissertation.

Tape recordings of all performances submitted
as dissertation requirements are on deposit in the
North Texas State University Library

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

H. James Schoepflin, clarinet

Judith A. Schoepflin, piano

in

D.M.A. RECITAL

assisted by

Jiri Bunata, cello

Tuesday, June 19, 1973

8:15 P.M.

Recital Hall

program

Sonatine fur Klarinette und Klavier,

Op. 65, No. 3 Günter Raphael

Sehr schnell

In langsamer Bewegung

Munter bewegt

Première Rhapsodie (1910) Claude Debussy

Sonata in B flat for Piano and Clarinet Johann Wanhal

Allegro Moderato

Adagio Cantabile

Rondo Allegretto

intermission

Trio in A minor, Op. 114 Johannes Brahms

Allegro

Adagio

Andantino grazioso

Allegro

*This recital is presented in partial fulfillment of requirements for the
Doctor of Musical Arts degree.*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Judith Schoepflin, Piano

in

Graduate Recital

Tuesday, August 14, 1973

8:15 P.M.

Recital Hall

PROGRAM

Sonate in G major, Op. 78 Franz Schubert
 Fantaisie
 Andante
 Menuetto
 Allegretto

INTERMISSION

le tombeau de Couperin Maurice Ravel
 Prelude
 Fugue
 Forlane
 Rigaudon
 Menuet
 Toccata

*This recital is presented in partial fulfillment of
requirements for the degree Doctor of Musical Arts.*

North Texas State University
School of Music

presents

Judith Gebhardt Schoepflin

in a

GRADUATE PIANO RECITAL

Tuesday, July 8, 1980

5:00 P.M.

Concert Hall

PROGRAM

Rondo in A Minor, K. 511 Mozart

Nocturnes, Op. 27 Chopin
No. 1 in C# Minor
No. 2 in D# Major

Polonaise-Fantasia, Op. 61 Chopin

INTERMISSION

Eight Préludes pour le piano Martin
Grave
Allegretto tranquillo
Tranquillo ma con moto
Allegro
Vivace
Andantino grazioso
Lento
Vivace

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

North Texas State University
School of Music
presents

Judith Gebhardt-Schoepflin

in a
GRADUATE LECTURE RECITAL

assisted by
Elisabeth Adkins, violin
Beth Lindsey Adkins, violin
Joni Walker, viola
Lucinda Adams, violoncello

Monday, August 3, 1981 • 6:30 P.M. • Concert Hall

MOZART'S CONCERTOS, K. 413, 414, 415:
THEIR ROLES IN THE COMPOSITIONAL
EVOLUTION OF HIS PIANO
CONCERTOS

Concerto, K. 413, F Major..... W. A. Mozart
Allegro
Larghetto
Tempo di Menuetto

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts

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Introduction

The twenty-three piano concertos of Mozart span his compositional career from his childhood to the year of his death. Although many sources exist in which these works have been examined, the focus of discussion is generally placed on the works of his maturity. These sources tend to neglect the early Viennese concertos, or to view them as mere stepping stones to the large-scale concertos. Consequently, little attention has been given to them as independent works or as works that contribute to the growth and development of Mozart's concerto form.

While most of his concertos are utilitarian works, composed for a specific purpose, these three encompass a utilitarian spectrum far beyond that of his other concertos. This fact permeates virtually every facet of their design: technically, emotionally, and instrumentally. Within this structure, however, are compositional traits that regularly exhibit themselves in the late works. Additionally, each represents a type of concerto that is found in the mature period: the Galant, the Melodic, and the Symphonic. A final factor which influences these works and distinguishes them from early concertos is the fact that they were conceived for the pianoforte, rather than the harpsichord. Consequently, K. 413, 414, and 415 warrant consideration from these vantage points, in the study of a genre that continually remained, to Mozart, highly personal and unique.

Circumstances Surrounding the Composition of

K. 413, 414, and 415

The year 1781 was one of particular significance in the life of Mozart, and the events which occurred during that time profoundly affected his life. It was in May, after considerable turmoil and general dissatisfaction, that he left the service of Archbishop Colloredo of Salzburg. Although this freed Mozart from the tyranny and servitude of the archbishop, his new-found freedom meant the securing of his own financial future. He felt confident that Vienna afforded the greatest opportunity for acquiring economic and artistic independence, consequently, he left his boyhood home to seek his fortune in the capital city.

Mozart married Constanze Weber in August of the following year. His continued residency with the Weber family had created such gossip and inuendo that he was virtually left no other choice. His marriage was one of several factors or distractions which kept his compositional output relatively low during the early part of this Viennese tenure. Financial exigency now necessitated the teaching of several pupils. He also had to establish himself as a performer, so he sought as many performing opportunities as possible. Since he was playing to a new audience, literature was primarily performed which he had previously composed, rather than writing new material for such occasions. Nevertheless, from this period came the first of the "Haydn" Quartets, the Serenades in E-flat and C minor, the "Haffner" Symphony, Die Entführung aus dem Serail, and several other works.

Without a patron, the support of the Viennese public was vital to his survival, and this public consisted of connoisseurs, amateurs, and the musically uneducated. For this reason Mozart proceeded with caution. He felt it necessary to test this new public, to tread carefully so as to avoid offending their galant sensibilities. An example of this was demonstrated in a May, 1782 performance of the Concerto, K. 175. Here he substituted the original sonata-form finale with a newly-composed Rondo, K. 382. The Rondo consists of a theme and seven variations, which by modern criteria seem rather pedestrian in comparison to the original work. As Cuthbert Girdlestone states:

The lack of personality in them should no doubt be considered as the result of the uncertainty in which Mozart stood concerning the likes and dislikes of the capital where he had just arrived and where he was anxious to carve out a place for himself. He felt it necessary at first to travel warily and not to scare his audience with too original work. Let him conquer it first and give it stronger meat later on! The important thing was to live, and to achieve recognition by the Viennese public one had to be ready to sacrifice a little boldness! ¹

It was principally for the purpose of raising money from subscription that the Concertos, K. 413, 414, and 415 were written. Along with the horn Concerto in D major, they were the first works in this form to be written in Vienna, nearly a year and a half after his arrival. They were offered in the Wiener Zeitung at a price of four ducats each. Although having completed

¹Cuthbert Girdlestone, Mozart and His Piano Concertos (New York: Dover Publications, Inc., 1964), 127.

the first concerto in December of 1782, the following February he found it necessary to ask his friend, Baroness Waldstädten for a loan. This was because so few subscriptions had been raised. Further attempting to improve his financial situation, in April, he wrote to Sieber, a Parisian publisher, offering him the concertos for thirty louis d'or. To enhance their versatility and thus make their purchase more attractive, he wrote, ". . . I have three piano concertos ready which can be performed with full orchestra, that is with oboes and horns, or merely a quattro."²

For whatever reasons, the concertos were not published until two years later, and then by Artaria, not Sieber. To augment their utilitarian appeal, Mozart placed limitations on their technical and musical content. In a letter to his father dated 1782, December 28, he said:

These concertos are a happy medium between what is too easy and too difficult. They are very brilliant, pleasing to the ear, and natural without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.³

It should not be deduced from this that Mozart felt he had artistically compromised himself or that he had created less than first-rate works. He certainly did not regard the substituted Rondo (K. 382) as inferior. Rather, he simply placed limitations in the formulation of these concertos

²Emily Anderson, The Letters of Mozart and His Family, Vol. II (2nd ed.; New York: St. Martin's Press, 1960), 846.

³Ibid., 833.

and worked within these boundaries. As Alfred Einstein says, "the composer must make things hard for himself and easy for the listener."⁴

Compositional Characteristics of

K. 413, 414, and 415

The actual compositional order of K. 413 and 414 is unclear. In all likelihood he began work on K. 413 and 414 in the fall of 1782, probably completing K. 414 first. At least this is the order in which they were first published. K. 415 was completed shortly thereafter, in the winter of 1783. Since all three were composed within the span of a few months and yet are of such diverse character, they afford a partial glimpse into Mozart's development of the piano concerto. Both the F major and the A major evidence the timidity with which Mozart faced the Viennese public. When these works are compared to the Salzburg Concerto, K. 271 written in 1777, these 1782-83 concertos initially appear to be a step backwards. The intrusion of the piano in the opening tutti of the E-flat Concerto represented a stark departure from common practice then, or in his later concertos. In light of this work, the cautious tone of K. 413 and 414 can be viewed as somewhat retrogressive. However, all three concertos contain original and sometimes novel material with their compositional progression climaxed by K. 415.

⁴Alfred Einstein, Mozart: His Character, His Work, Trans. by Mendel and Broder, (New York: Oxford University Press, 1962), 299.

Relatively few generalizations can be made either regarding these concertos or any Mozart concerto, due to the highly individual structuring which he utilizes. However, since these concertos were designed to be published, played, and accepted by the public, certain elements and musical ties are existent. First, they are all intended for the piano. Second, the technical and emotional factors are controlled. Third, cadenzas were included for all. Eight out of the nine movements have cadenzas, some have two. Aside from the diversity expected in Mozart's handling of all concerto allegros, each of these has a different character based upon style and the selection of key. One trait common to each is that all pass from the development to the recapitulation by means of a lead-in cadenza or change of tempo.⁵ Of the nine movements, the greatest similarity is found between the slow movements of K. 413 and 415, although close inspection reveals this to be primarily a stylistic relationship. All of the middle movements are in the sub-dominant, and all the finales are rondos. Each is handled in a highly divergent fashion, with those of K. 413 and 415 being most unique.

With these generalizations, the concertos will be considered in the order of their publication, rather than the Köchel listing.

Concerto in A Major, K. 414

This concerto embodies the most cautious spirit of the three. Yet, like the others, it has its own individuality, and its strongly melodic

⁵Girdlestone, op. cit., 159.

opening bears no relationship to the Allegros of either K. 413 or 415. The amiable, graceful melody is a characteristic found in other works of the same key, most notably in the Concerto, K. 488. Formally, this movement can be considered quite ordinary. One small point of interest, however, is the new, march-like theme found in the development. Perhaps to augment its utilitarian effectiveness, two cadenzas were included, although there are earlier examples of this practice. Cadenza "A" is short, technically simple, and based on two fragments. Cadenza "B" is the longest first-movement cadenza of the three concertos. It is also the most technically demanding, as well as being the most brilliant. It is entirely based on the first theme of the movement, which was a rare practice before Beethoven.⁶

While the Allegro is formally less original than its counterparts, the slow movement is the most significant. This Andante is a chorale-like setting of a melody taken from an overture of J. C. Bach. Since Bach had died earlier in 1782, this may have been written in homage to him. With its slow, sustained, chordal writing, it is obvious that it was conceived for the piano. The movement is structured in sonata-form with two cadenza versions leading to the recapitulation, and two versions at the end. While

⁶Philippe Andriot, jacket notes for Mozart, Concerto K. 414 (Angel S 36238).

the form is not particularly innovative, the expression is deeper and more personal, with a more serious tone than found in the slow movements of K. 413 or 415. This is unusual in the context of prevailing galant tastes.

After the solemnity of the Andante, anticipated relief comes in the form of a playful Allegretto. It is a rondo structure that does not compare in originality to the other finales. Its character, however, lends itself to far more interplay between piano and orchestra than is seen in the other two concertos. This adds considerable interest to a rather ordinary, but nevertheless delightful, movement. True to the established pattern of the Allegro and Andante, two cadenza versions are also included.

It should be mentioned that another rondo has been discovered which, due to its date and key, appears to have been intended for this concerto. It seems probable that it was discarded by Mozart because its character is so similar to that of the first movement.

Concerto in F Major, K. 413

Despite Mozart's cautious approach in writing these concertos, he still found opportunity to exhibit his originality. The opening Allegro of this concerto gives evidence of this, for it is set in the unusual meter of 3/4. This was the first of only three instances where he chose this meter for the first movement of a piano concerto, the other two examples being K. 449 and 491. It begins with a galant call followed by a soft answer. The most novel part of the movement is found in the entrance

of the piano. Instead of the tutti section climaxing on a strong cadence after which the piano is immediately expected to follow, the tutti cadence is extended by a contrapuntal passage in which the piano gracefully enters as the fourth voice. This format is also repeated at the beginning of the recapitulation.

Example 1. K. 413, Allegro, mm. 53-57.

The musical score for Example 1, K. 413, Allegro, mm. 53-57, is presented in five staves. The top staff is the right hand, and the bottom staff is the left hand. The middle three staves are for the piano's four voices. The music is in 2/4 time and features a contrapuntal passage where the piano enters as the fourth voice. The score includes dynamic markings such as *p* (piano) and *f* (forte).

Another point of interest is found in the similarity of material used throughout the exposition, as in the themes of the first and second key areas.

Example 2a. K. 413, Allegro, mm. 5-10.

The musical score for Example 2a, K. 413, Allegro, mm. 5-10, is presented in a single staff. The music is in 2/4 time and features a melodic line with a strong rhythmic pattern.

Example 2b. K. 413, Allegro, mm. 128-133.



This thematic similarity makes the use of new material in the development quite plausible. Finally, the cadenza begins on a long "C" pedal. Only thirty-two measures long, it serves to enhance the movement without overpowering it, and compliments a most refined Allegro.

The galant Larghetto is one of great Mozartean charm. Throughout, a gentle, elegant tone is maintained, with a continuous Alberti Bass furnishing the underlying pulse that supports a movement of simplicity and beauty. The two-part form is like a sonata without a development that concludes with a cadenza which sustains the prevailing character of the piece.

While the Larghetto may be lacking in originality, the finale certainly is not. A Tempo di Menuetto, it is a carry-over from the Baroque, where numerous examples exist in which the minuet was employed as a final movement. Mozart's use of it here was not particularly novel, for he had used it previously in the piano Concertos, K. 242 and 246, as well as in several non-piano concertos. What makes its use peculiar in this concerto, however, is that both the first and last movements are consequently in 3/4 meter. This necessitates the finale's character being totally different

from that of the Allegro. A mixture of the rondo and minuet, its form is one of Mozart's innumerable examples of a hybrid creation. The graceful Minuet theme, which uses a horn signal, is structured in such a way that throughout the movement it can be broken into segments with any portion being used in any order. Much of it is treated polyphonically. The refrain is heard twice in its entirety with alteration. One of these hearings is at the end with the piano and orchestra engaging in gentle interplay, both reconciling in a delicate conclusion.

Concerto in C Major, K. 415

After having tread cautiously in the first two concertos, Mozart became more bold in the third. The concerto's strength lies in its expanded orchestration and abundant counterpoint which requires the largest orchestration found thus far. With the possible exception of K. 271, it is also the most technically demanding of any Mozart concerto to this point. Throughout the Allegro, the contrapuntal interest is primarily relegated to the orchestra rather than the piano. Only in the development and in the cadenza does the piano have significant opportunity for contrapuntal involvement. Otherwise, the piano is involved with numerous scale and arpeggio configurations. The movement opens with a militaristic march that is complete with drum rolls, some of which the piano plays later in the movement.

Example 3. K. 415, Allegro, mm. 272, 273.



This is a foreshadowing of other C major marches from his mature works, principally the Concerto, K. 467. The cadenza, which is short like that of K. 413, opens with a two-voice canonic passage of material heard in the tutti exposition and just preceding the cadenza. The passage is not only musically brilliant, but also technically unusual for Mozart, since both hands play in full octaves. This creates a passage of considerable physical difficulty.

Example 4. K. 415, Allegro, Cadenza, mm. 1-4.

Cadanza

Nevertheless, the cadenza is another model example which concludes a rather curious movement.

The Andante is the least interesting of the three concerto's slow movements. It is an uncomplicated ABA structure which relies on the extensive repetition of its thematic material. Like its counterparts in the other concertos, it too, contains a cadenza.

While the Finale of K. 413 contains much originality, it is in the Rondo of K. 415 that Mozart becomes truly novel. It is a unique Allegro comprised of a refrain with three themes in 6/8 meter. "The game"⁷, as Girdlestone says, begins with a folk-like theme in the piano which is shortly taken up by the orchestra. This leads to a grand pause, followed by a dramatic half-cadence, which sets the stage for a piano lament that is akin to an operatic work. This is a C minor Adagio in 2/4, serving as the B section of a sonata-rondo. All other sections remain in C major.

Example 5. K. 415, Rondeau, mm. 49-51.



After the first hearing of the Adagio section, the refrain themes always recur in a different order. With its sonata-rondo structure, the C minor Adagio is obviously heard twice, followed then by various portions of the refrain. The movement concludes with a pastoral coda that gently evaporates.

Relationship of K. 413, 414, and 415

to Later Concertos

Despite the nature of these concertos, each plays, to a lesser or greater degree, a role in Mozart's development of the piano concerto.

⁷Girdlestone, op. cit., 154.

While they contain many features from his past, some of these features continue to be used in his mature concertos as well, although usually with finer craftsmanship. Throughout his life, Mozart's creative process was one of retaining, discarding, and experimenting, and not always so effortlessly as is commonly believed. In these early Viennese concertos there is yet to be seen the confident, mature composer, whose later handling of the various elements in concerto form became the epitome of the genre. Nonetheless, they offer a preview of practices found in his mature concertos. Arthur Hutchings says that they represent the final stage of Mozart's apprenticeship in the form.⁸

K. 414

All three concertos are set in a different style and key, which creates for each an individual character based on their first movements. K. 414 is a Melodic concerto, "one that begins with a tune, not a gesture."⁹ The only earlier Melodic concerto is K. 238, but at least five later ones can be placed in this category. These are, K. 450, 453, 488, 537, and 595. Of these, the link between K. 414 and 488 is the strongest, with K. 414 often being referred to as the "Little A Major". Undoubtedly their common key is responsible for much of the similarity, but their graceful melodic openings immediately suggest further relationship.

⁸Arthur Hutchings, A Companion to Mozart's Piano Concertos, 2nd Ed., (London: Oxford University Press, 1950), 69.

⁹Denis Forman, Mozart's Concerto Form, (New York: Praeger Publishers, 1971), 68.

Example 6a. K. 414, Allegro, mm. 64-67.



Example 6b. K. 488, Allegro, mm. 67-70.



A strong melodic sense is also found in other A major works from Mozart's maturity, such as in the Clarinet Quintet and the Clarinet Concerto.

Another aspect of K. 414 which is found in a later concerto is the delicate march theme of the second key area and the march in the development, which is suggestive of the type found in the opening of K. 467.

Example 7a. K. 414, Allegro (Development), mm. 52-56.



Example 7b. K. 467, [Allegro maestoso] , mm. 1-4.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Most other march themes he employs are more martial in character. Additionally the practice of reserving individual themes for piano and orchestra, as seen in the Allegro, was a relatively new procedure that later became standard in his mature works. Figurations in this concerto are similar to many found in K. 488, especially in the cadenzas. One unique pattern found in the "B" version cadenza is found later, note for note (except for the A/C transposition), at the end of K. 467's recapitulation. This figure is not found in any of his other concertos.

Example 8a. K. 414, Allegro, Cadenza "B", mm. 31-33.

Example 8b. K. 467, [Allegro maestoso] , mm. 373-375.



K. 413

This concerto's style claims the most from the past. It has been categorized by Denis Forman as an example of the Galant concerto.¹⁰ Most of the Salzburg concertos were of this type, and at least three mature-period concertos can also be so classified. These are K. 449, 456, and 482. A Galant concerto movement is characterized as one which is held together by a common thread whose "workmanship consists in the organization of a mass of small materials."¹¹ The mass is often held together rhythmically more than melodically. Most Galant concertos are in flat keys, probably to help achieve a more mellow quality, and they usually open with a forte call followed by a soft answer, as does this concerto.

¹⁰Ibid., 154.

¹¹Hutchings, op. cit., 68.

Example 9. K. 413, Allegro, mm. 1-4.

The image shows a musical score for the first four measures of Mozart's Concerto in G major, K. 413. The score is arranged for four parts: Violino I, Violino II, Viola, and Violoncello e Basso. The music is in 3/4 time and begins with a piano (p) dynamic. The first measure features a call-and-answer relationship between the strings and the woodwinds (though the woodwinds are not explicitly labeled in this snippet). The second measure continues this relationship, and the third and fourth measures show further development of the material.

In 1784, the year after these concertos were composed, Mozart wrote six piano concertos which mark the beginning of his mature concerto composition. The first of these, K. 449, is also a Galant-style work. It resembles K. 413 in the similarity of linking materials which are used throughout both Allegros, and in their common meter of 3/4. Further relationship to K. 449 is witnessed in the orchestration constructed so that it can be performed without winds as a quintet. The other Galant mature works, K. 456, and K. 482, also open with the call-answer relationship seen in K. 413. Thus, it is principally in the overall tenor of these concertos and in the procedure of linking materials which relates them to K. 413.

K. 415

Of these three concertos, it is K. 415 that most significantly marks Mozart's steps toward maturity. This is the first instance of the Symphonic type of concerto, with many examples to follow. Representative of this type are K. 451, 459, 466, 467, 491, and 503.¹² With the exception of K. 449, the

¹²Forman, *op. cit.*, 91.

concertos from K. 415 onward are scored for large orchestra. In addition to horns, bassoons, and oboes, this included flutes, sometimes clarinets, trumpets, and timpani. The piano also takes a more aggressive role. The writing in Symphonic concertos is based on short motives or themes which are repeatedly used in the fashioning of the movement and serve as an overall basis of material. In terms of actual numbers of measures or length of performance, K. 415 is not particularly longer than its contemporaries. In terms of its conception, however, it is much larger. All of its Symphonic successors are also large-scale works. Hutchings reference to Mozart's "apprenticeship"¹³ is never more apparent than here. The contrapuntal involvement which stems from the 1782-83 period is of significance in this concerto, and endless examples occur in the later works, K. 503 could be specifically cited. The key of C major has been referred to as Mozart's "heroic" key, and reflects the influence of Haydn who also employed it for works of pomp and majesty.¹⁴ Thus, this concerto serves as a prototype of all Symphonic concertos and specifically of the Symphonic concertos in C major, K. 467 and 503. In comparing K. 413 and 503, thematic relationships can be observed. For example, the first themes of the second major key area in K. 503 resemble material from the same location in K. 415.

¹³Hutchings, op. cit., 68.

¹⁴Robbins Landon, "The Concertos: Their Musical Origin and Development," The Mozart Companion, ed. Landon and Mitchell, (New York: W. W. Norton & Co., 1969), 258.

Example 10a. K. 415, Allegro, mm. 93,94.



Example 10b. K. 503, Allegro maestoso, mm. 169,170.



It will be remembered that in K. 415's Finale, two sections in C minor were interpolated into the C major movement. Similarly, the Allegro of K. 503, wavers between C major and C minor. Now it is no longer sectionalized, but moves back and forth freely. Further comparison between K. 415 and the mature works is seen in the advanced technical difficulty for the piano. It also appears that the piano is no longer to serve in a continuo role, an element that is superfluous in the late works.¹⁵ The injection of a slow movement into a finale is found in one other instance, the E-flat Concerto, K. 482 of 1785. A 6/8 rondo movement like K. 415, the orchestra and piano take an excursion into an Andantino cantabile section.

¹⁵Paul and Eva Badura-Skoda, Interpreting Mozart on the Keyboard, (New York: St. Martin's Press, 1957), 198.

"The reason why concertos were published with figured bass at the time must have been principally that concertos were not published in score—only the parts were engraved. Naturally the solo piano part would not be enough to show the players the orchestral harmonies."

Orchestration

Viewing these concertos in the order previously given, they are seen not only to become progressively more original, but also to move toward a larger orchestration. The A major, with its smallest orchestration, uses only two oboes and two horns. The F major is comprised of the same orchestration but includes two bassoon in its Larghetto movement. In the C major, he adds to this instrumentation two trumpets and two timpani. The conception of this work additionally requires a larger string section than is found in the other two concertos. In comparison with the Salzburg concertos, the scoring of K. 413 and 414 appears to be somewhat retrogressive. In one concerto or another, the Salzburg works included bassoons, flutes, trumpets, and timpani. The orchestration of a given work is usually reflective of the character and style of the piece. Since both K. 413 and 414 are concertos of a gentle and amiable tone, the inclusion of trumpets and timpani could seem incongruous. Further inspection also reveals that the actual writing for the strings is more advanced than in the Salzburg concertos. In k. 413, the writing for the viola places greater technical demands on its players than do any of the preceding works. An example of this is evident in the numerous passages requiring double stops. The viola part also shows greater independence and appears no longer to be the last written line filling in the harmony. The writing for the winds, on the other hand, exhibits none of the interplay between orchestra

and solo that becomes such a trademark in the writing of Mozart's maturity. These instruments have yet to achieve any sort of independence, and are relegated primarily to the tutti sections. Even here they are seldom exposed. This, nevertheless, does not mean that they only double the strings, for their principal function was to serve as a written-out continuo part.

Effect with String Quartet

Due to the nominal role of the winds, performance with string quartet can prove satisfactory. However, it is obvious that the overall result without winds is very different. K. 413 and 414, in essence of thought and scope, are chamber concertos, and their performance with quartet merely moves them from a large-sized chamber work to a more intimate chamber composition. On the other hand, K. 415 is not a chamber concerto, but is symphonic in scope. Consequently, performing it as a chamber work significantly alters the total effect and provides little resemblance to the full orchestra version. Other alterations result when played without the winds. A primary one is the overall change of color. Lacking the mellow horn tones or brightness of oboes and trumpets, the all-string sound provides little variety of timbre. Not only is the loss of color considerable to K. 415, but the solemn, hymn-like Andante of K. 414 lacks the richness and some of the warmth created by a combination of strings, oboes, and horns. The Finale of K. 413, whose refrain is based on a horn signal,

loses much of its vitality and brilliance without the horns. Yet, in spite of these negatives, successful performance with a quartet is still possible.

Idiomatic Characteristics of the Keyboard Writing in the
Concertos, K. 413, 414, 415.

Since these are the first concertos written specifically for the piano, elements of a technique no longer conceived for the harpsichord are included in them. These elements can be viewed in all three concertos, but are particularly evident in K. 414 and 415. In K. 413, several one-hand octave passages are found, involving rapid notes and treacherous leaps.

Example 11a. K. 413, Tempo di Menuetto, mm. 83-86.

Example 11b. K. 413, Tempo di Menuetto, mm. 41-44.

The Andante of K. 414 is scored in slow, block-chords in the right hand and octaves in the left hand. The voicing capabilities, as well as the sustained, more resonant quality of the pianoforte, with or without pedal, are needed.

Example 12. K. 414, Andante, mm. 21-24.



The cantabile melodic lines throughout this concerto and in the middle movements of K. 413 and 415 are enhanced by the more lyrical sound of the piano. K. 415 uses full-chord leaps and broken octave figurations which would sound harsh on the harpsichord.

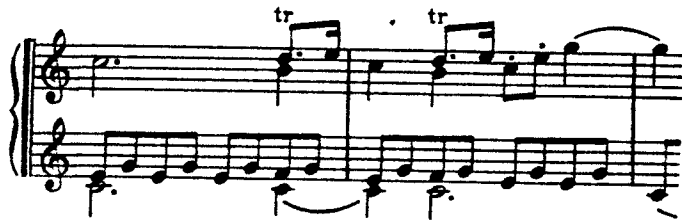
Example 13. K. 415, Allegro, mm. 78-81.

The musical notation for Example 13 shows two staves. The right hand (treble clef) plays a melodic line with slurs, featuring some chromaticism. The left hand (bass clef) plays broken octave figurations, with notes grouped by slurs. The key signature has one sharp (F#), and the time signature is 4/4.

Most left hand figurations are generally written as single notes, which can also be seen in earlier works. Now, however, patterns which involve

repeated thirds, or similar figures in fast movements, disappear. These are commonly seen in writing for the harpsichord. Newer left hand figures involve the sustaining of a lower note while playing a moving figure above. The harpsichord's short sustaining capability would prove quite unsuccessful in maintaining the held note in these places.

Example 14a. K. 415, Allegro, mm. 61, 62.



Example 14b. K. 413, Allegro, m. 80.



Example 14c. K. 413, Tempo di Menuetto, m. 117.



While the ornamentation is still related to that conceived for harpsichord, there is a gradual move from embellishments used as a means to accent or sustain a particular note. Now there is a tendency to use ornaments as an expressive feature.

The concept of pianistic writing is still in a somewhat embryonic state, but it nevertheless signifies an important step in the development of the concerto for piano.

Considerations for Amateurs

Mozart wrote that these concertos were to be "a happy medium between what is too easy and too difficult"¹⁶ or a "balance between too light and too heavy."¹⁷ He further mentioned that in certain passages designed for connoisseurs, the "less learned could not fail to be pleased, though without knowing why."¹⁸ What are some of these technical and musical considerations? From the standpoint of technical difficulty, K. 415 seems to fulfill this quotation the least. Its demands are considerable, especially in the first movement. However, viewing this aspect in the other two concertos, the writing for the left hand is kept relatively simple, with few rapid passages other than Alberti Bass figures. Overall, the right hand figurations are less intricate and more straightforward than found in later concertos. The Allegro of K. 413 relies primarily on scale passages and numerous broken thirds. This pattern is also continued in the last movement. Generally, there is less reliance on a large variety of

¹⁶Anderson, op. cit., 846.

¹⁷Max Kaindl-Hönig, jacket notes for Mozart, Concerto K. 413 (Deutsche Grammophon 139 393).

¹⁸Anderson, op. cit., 846.

figurations for either hand, with scales and arpeggios appearing largely in a direct, uncomplicated manner. Only in the cadenzas does Mozart remove the technical restraints. The practice of writing two cadenzas for each location in K. 414 exhibits his awareness of practicability. The "A" version cadenza to the Allegro offers a technical alternative for those who find the "B" version's demands beyond their capabilities.

Another consideration which has both technical and musical ramifications is found in the overall length of the various sections within movements. The distance from tutti opening to piano entrance, or piano entrance to development, and so forth, is relatively short. The entire Allegro of K. 414 is only 298 measures as compared to 431 in the Allegro of K. 503. This makes the learning of these works, both technically and musically, less formidable. Additionally their emotional scope is "natural without being vapid"¹⁹ drawing less deeply on the artistic resources of the performer. This is in no way intended to give the impression that they are concertos for an intermediate level musician. These works still place ample demands on the performer, but carefully gauge the total quantity of these demands. There are those passages which seem as though they were designed to remind the non-professional of his status, or perhaps Mozart felt compelled, in these instances, to reach beyond the technical parameters which he had established. Some examples of this were previously cited in the discussion of idiomatic piano writing (see examples 11a, 11b, and 13).

¹⁹Ibid., 846.

Passages for Connoisseurs

To which passages Mozart was making reference, in stating that some were written to satisfy the connoisseur, is a question perhaps best answered by each connoisseur, any attempt to enumerate such places offers much room for discussion. The piano entrance in K. 413 and the numerous contrapuntal passages found in all these concertos, certainly afford considerable delight. The thematic linking of materials in K. 413, the sheer elegance of K. 414's Andante, or the abrupt mode change from major to minor in the Finale of K. 415 could also qualify. There are the timely placed augmented sixth chords in the Allegro of K. 415; both cadenzas in K. 413; or the cadenza of K. 415; and the wonderful sequential passages in the Minuet of K. 413 and Allegro of K. 414. The list is as endless as it is highly subjective, and the delights he included certainly cannot fail to be discerned by the true connoisseur.

Summary

This paper has shown that Mozart's early Viennese concertos were influenced by many external factors. These factors included his move from Salzburg, his change of financial support, and his marriage. That he receive the favor of the Viennese public was of highest priority. Consequently, the impetus for composing these works was influenced by a broad utilitarian concept that affected their technical considerations, their emotional depth, their overall scope, and their options for performance. The awareness of

writing on two levels, both for amateur and connoisseur, additionally resulted in the creation of numerous passages that were infused with subtle delights in order to please a broad spectrum of listeners and players. In spite of self-imposed limitations, Mozart was able to create concertos which, in general, were more advanced than those from the Salzburg years, and give us a foretaste of what was yet to come. Some examples include: the greater contrapuntal involvement, the creation of individual and hybrid forms, movement towards greater personal expression, larger orchestration, the development of the Symphonic concerto with its more aggressive role of the piano, and the development of piano writing and technique. All of these factors occupy a significant position in Mozart's concertos from 1784 to his last one in January of 1791. Thus, the concertos of 1782-83 function not only in their own right, but also in the evolutionary framework of Mozart's concerto form.

Conclusion

When the importance of these concertos is assessed, the tendency persists to dismiss them as poor cousins to their successors. As a consequence, they receive little or no attention. However, they should be accepted in their own right, as works that come between the Salzburg and mature concertos, and as works with a far-reaching, utilitarian purpose. Mozart successfully accomplished an enormous task to please himself, the amateur, and the connoisseur, and the realization of this greatly

augments the value of these works. The question can be raised that had Mozart died after their completion, would we still be so quick to disregard them? With perhaps the exception of K. 414, they suffer neglect because of constant comparison to the later works and because listeners have a tendency to take for granted the exquisite sense of proportion, timing, and elegance that Mozart applies to these works. Although they are ordinary Mozart, Denis Forman says that what is considered ordinary, however, would be extraordinary had it come from any other composer.²⁰ Titillation by the unique or the clever should not be necessary for the listener to take notice of a composition. As works between Salzburg and maturity, recognition should be given to the devices and experiments Mozart used that later found their way into his mature concertos as a matter of standard practice. Without the "apprenticeship" of these earlier works, it is unlikely that the later concertos would evidence such craftsmanship. Although the late concertos will probably remain more prominent in the performance repertoire, the concertos of 1782 deserve to be heard. Cuthbert Girdlestone says that these concertos "reveal many exquisite features. . . that rejoice the delicate and those who do not always require their beauty to be on a large scale."²¹ These are Mozart's little gems and should be remembered as contributors to a form which he cultivated his entire life.

²⁰Forman, op. cit., 158.

²¹Girdlestone, op. cit., 129.

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