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"Wolfgang Amadeus Mozart's Piano Concertos in the Context of Genre Development"

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Abstract: Aim of study is to consider Wolfgang Amadeus Mozart's piano concertos in the context of genre development. To achieve this aim, the following objectives defined: 1) to trace concerto origins; 2) to identify solo concerto origins; 3) to reveal the peculiarities of the musical language of Mozart piano concertos. The thesis concept contains a comprehensive interdisciplinary approach that contributes to the multidimensional disclosure of the phenomenon of classical concert. Due to the need to determine the individual stylistic amplitude of Mozart's piano concertos, the analytical (structural-compositional, intonation) perspective of the study is updated. The problems of identifying the features of manifestations, ways and directions of development of the classical concert in Mozart's work were used by a comparative method to compare the piano concerto of composers of Mozart's predecessors and contemporaries.

Keywords: Wolfgang Amadeus Mozart; Genre Development; Musical Language; Piano Concerto; Solo Concerto.

1. Introduction

The species of music called concerto has a long and richly varied history. Compositions bearing the name, or some recognizable derivative of it, are met with occasionally in the sixteenth century, and abundantly all through the seventeenth. Perhaps nothing is so startling as the wide variety of musical forms-string quartets, ballets, motets, madrigals, masses, and cantatas-which, at one time or another, have been titled concertos. It is more than a linguistic curiosity that a Beethoven violin concerto, a Handel concerto grosso, a Viadana motet, a Monteverdi madrigal, and a Bach cantata, should all have been described by their composers as concertos. The word has manifestly changed in its meaning from one century to another; yet in its most generalized and literal connotation-two or more instruments or voices performing together, i.e. in concert with each other – it has remained unaltered, and in this broad sense has served as a proper description of each of the above-mentioned compositions. By way of illustration, a mid-sixteenth-century fantasia for two lutes by Francesco da Milano refers to the second lute as the concerted or concerto lute (liuto in concerto). In its most elementary sense, concerto simply means to play in concert.

For hundreds of years the instrumental concerto has been one of the most popular symphonic genres among composers and public. Having arisen in the seventeenth century, the concerto by the beginning of the twentieth century remains in high demand by composers and listeners, despite extremely dissimilar soloists and orchestras, different types of relationships between soloist and orchestra, 'pure' or 'synthesized' forms of the concertos (concerto-symphony, concerto-suite, concerto-rhapsody), as well as one or multimovement structures used for concertos [36, p. 277].

The piano concerto is rightfully considered to be one of the most significant and popular artistic achievements in the musical universe. The structural features of the concerto, associated with the manifestation of personal qualities, advanced performing logic, and the ability to convey profound conflicts of life, attracted many composers of various temporal and national traditions.

The instrumental concerto genre was extremely popular in the culture of the 18th century. The public of that time appreciated everything theatrical, spectacular, catchy, brilliant, and these qualities are inherent in the very nature of the concerto genre.

The concerto always attracted the attention of Mozart, who was very active as an artist. This is a huge and extremely interesting area of his work. It reached a particular flourishing during the "Viennese period", in the first half of the 1780s, when the composer often performed in secular salons and at the imperial court, and regularly organized a kind of subscription concertos in "academies". Being the author of many instrumental concertos (27 for piano, 5 for violin, 4 for horn, 2 for flute, as well as concertos for oboe, clarinet, bassoon, etc.), it was Mozart who gave the concerto genre classical features.

Mozart's clavier music reflects the features of a new performing style associated with the transition from the harpsichord to the piano. Works for clavier, mainly concertos for piano and orchestra, give an idea of the performing art of Mozart himself with his inherent brilliant virtuosity and at the same time spirituality, poetry, insight, and grace. Mozart was called the first virtuoso of his time. It must be considered that Mozart was dealing with a still relatively imperfect instrument, which had not yet completely gained the upper hand in competition with the old harpsichord and clavichord, which were distinguished by their abrupt and weak sound. Within the capabilities of this instrument, Mozart strove for maximum melodiousness as a performer and as a composer.

The urgency of the research is the enduring value of Mozart's piano concertos.

2. Chapter 1 SOLO Concerto: Methodological and Historical Aspects of Study

2.1. Analytical Review of the Literature

No musical genre has had a more chequered critical history than the concerto but simultaneously retained as consistently prominent a place in the affections of the concert-going public.

Recently Mozart's music has been revived and performed

with increasing frequency, especially around the bicentennial celebration of Mozart's death in 1991. In addition, a strong movement toward authentic performance using period instruments arose, and vital new sources of information have been revealed. Problems surrounding authenticity and chronology of many of Mozart's works still exist, and at present some works are still dated uncertainly. During the past several decades, however, substantial scholarly investigation and research developed more complete, accurate, and up-to-date information about Mozart's compositions.

Many works were revised chronologically and re-evaluated in the historical context. Two primary breakthroughs have occurred because of the handwnting analysis by Wolfgang Plath and the paper type study by Alan Tyson [52]. For many years, K. 107 was dated as 1765; subsequently, through handwritten analysis, the date of composition was revised to approximately the end of 1770 to 1772 [34]. Another reason scholars have disregarded the three concertos of K. 107, is that they were believed to have been composed when Mozart was nine years old. It has become apparent that Mozart composed these works later, between the ages of fourteen to sixteen. As a result of this new information, it is important to re-examine the three concertos of K. 107 from a more appropriate perspective.

A significant symposium, the Michigan Mozart Fest of 1989, was devoted exclusively to Mozart's piano concertos. The festival included concerto performances on the piano and a conference of musicologists, theorists, and critics. The leading Mozart scholar, Neal Zaslaw, compiled the essays from this conference as a book *Mozart's Piano Concertos: Text, Context, Interpretation?* [56]. In one of the introductory essays, Zaslaw addresses the need for re-evaluation of the early seven arrangement concertos.

A substantial number of books discuss Mozart's music from a myriad number of viewpoints. One of the primary traditional sources is Alfred Einstein's *Mozart, His Character, His Work* [12], which expresses Einstein's broad knowledge in an overview of Mozart'smusic. Also, *The Letters of Mozart and His Famil* [4; 5; 6], edited by Emily Anderson, provides significant historical clues and important insights. A recent Mozart biography, *Mozart: A Life* [41] by Maynard Solomon, is a wonderful source of more accurate information. Solomon mentions that the K. 107 concertos seem to be the only keyboard compositions written during Mozart's Italian journeys. In addition, Cliff Eisen's article *Concerto* and Stanley Sadie and Eisen's article *Wolfgang Mozart* in the second edition of *The New Grove Dictionary of Music and Musicians* [49] present substantial information, critical views, detailed lists of Mozart's work, and bibliographies.

In Alan Tyson's *Mozart: Studies of the Autograph Score* [52] presents his paper type studies with representative examples of Mozart's works. The paper types are identified by the watermarks of two molds to reconstruct the complete sheet (not the single leaf). In this process, one must differentiate identical watermarks. Further consideration relates to the staff-ruling on the paper which was different in different cities. Tyson informs the reader that Mozart usually used 10-staff papers in Salzburg and 12-staff papers in Vienna, according to what Mozart could buy in those locations. In Vienna, 16-staff papers were also available, though 12-staff paper was his favorite.

The Mozart Compendium: A Guide to Mozart's Life and Music [47], edited by H. C. Robbins Landon, encompasses the whole range of Mozart studies: historical and musical background, Mozart's opinions, sources for Mozart's life and works, Mozart's works by genre, style and performance practice, related events, and Mozart literature and editions. This book includes controversial opinions and presents recently discovered sources.

Cliff Eisen also edited two volumes of Mozart Studies [31; 32]. He describes the active scholarly investigations and efforts for the source studies and points out the problems surrounding authenticity and chronology. In addition, he introduces new trends of Mozart studies in conjunction with several new ideas and methodologies. Two essays by Eisen were quite appealing to the writer. The essay *The Mozarts' Salzburg Copyists,* from the first volume, leads to deeper understanding about the historical background.

Another of Eisen's essays from the second book, *The Mozarts' Salzburg Music Library*, offers valuable information regarding other composers' concertos that Mozart played. Mozart's family possessed scores to keyboard concertos by Lucchesi, Vandall, and J. C. Bach, as well as over 20 concertos by Wagenseil. Mozart also performed concertos by Beecke and Schroter, and he wrote some o f the cadenzas for *those* concertos.

Two books *The Compleat Mozart: A Guide to the Musical Works o f Wolfgang Amadeus Mozart* [46] and *The Mozart Repertory: A Guidefor Musicians, Programmers, and Researchers* [48], are derived from *Mozart Bicentennial at Lincoln Center for the Performing Arts: Repertoire Database*. Zaslaw is the chief editor, and the two books supply additional complete and accurate information. They also encompass incomplete works and fragmentary works, as well as Mozart's second and third versions of some of his compositions; as a result, in these references, Mozart is credited with a lifetime output of approximately 800 works.

Many dissertations related to Mozart's piano concertos exist. Some of them deal with performance practice and interpretation; for example, topics include basso continuo playing, articulation, incomplete notation, improvisatory aspects, and cadenzas.

This volume *The Cambridge Companion to the Concerto* [43], one of very few to deal with the genre in its entirety, assumes a broad remit, setting the concerto in its musical and non-musical contexts, examining the concertos that have made important contributions to musical culture, and looking at performance-related topics.

The Concerto: From Its Origins to the Modern Era [53] by Abraham Veinus is an authoritative survey constitutes the first thorough English-language exploration of the concerto as a musical form. The musical form's long and colorful history is explored in critical terms accessible to lay readers as well as specialists, forming a listener's guide, an important musicological study, and a fascinating reading experience.

Examining the social, economic, and personal factors that influenced the concerto's growth, author Abraham Veinus also summarizes the contributions of theorists, composers, and musicians and defines the genre's terms and the changing nature. He traces the early development of the concerto as well as that of the concerto grosso, the early solo concerto, classic forms, Beethoven's characteristic use of the form, the Romantic concerto, and the modern concerto.

Michael Roeder's *A History of the Concerto* [37] traces the concerto from its origins in the sixteenth and seventeenth centuries to its incarnation in the present. Basic to the concerto idea is the division of the performance group into two parts – one solo and the other orchestral – but the

relationships between these two have undergone fundamental changes over the centuries. In many of the more familiar works from the nineteenth century, the composer frequently juxtaposes a dazzling soloist against a more conservative orchestral voice, but this has not always been the case. The developing concerto form, while always maintaining the dramatic opposition of solo and orchestral forces, evolved many rich variations specific to time, place, and composer. Whether in Vivaldi's *The Four Seasons*, Beethoven's '*Emperor*', or Calandrelli's *Concerto for Jazz Clarinet*, the dual elements of cooperation and contention come into play. The changing role of the soloist; the development of instruments; the evolution of music's function in society; the influence of local, regional, and international culture; and the composer's individual story are all part of Roeder's documentation of concerto history. The book is divided into four sections corresponding to the major historical-stylistic periods of Western music and of concerto development – Baroque, Classical, Romantic, and Twentieth Century. Within these sections, attention is given to geographical regions where strikingly different approaches to concerto style are found. Roeder explores major works as well as the pieces of lesser-known composers whose contributions were important to the changing character of the concerto.

In *The Concerto: A* Listener's *Guide* [42] Michael Steinberg discusses over 120 works, ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory, among them Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvořák, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Béla Bartók, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship deeply felt love of music, and entertaining whimsy.

An analytical review of the literature shows a sufficiently high level of elaboration of various aspects of the study of Mozart's piano concertos. At the same time, obviously, there is no special scientific study that would show the development of Mozart's piano concertos in the context of the development of the instrumental concerto genre.

2.2. Concerto Origins

The instrumental concerto genre occupies a special place in the work of Western European composers and is the basis of the concert repertoire of professional groups and performers.

The most important characteristic for concerto is the comtrast of sound achieved by dividing the performance group into two parts, normally the orchestra and soloist or group of soloists [32, p. 13]. This contraast typically involves a different in the size of the two group, and sometimes a differenc in the type of sound or tone color, as in the case of a solo piano versus an orchestra. The typically more conservative orchestral writing often enhances the contrast.

The relationship between the two groups is variable and has undergone fundamental changes thoughout the history of the foem. From its very origins in the 16th and 17th centuries, the concerto idea depended upon a split personality, for it conveyed at once the different meanings of contention and cooperation, both of which are found in the dualistic etymological roots of the word concerto. The Italian *concertare* means *to join together* or *to agree*, while the related Latin *concertare* means to fight or contend [37, p. 13]. This duality of cooperation and contention lies at the heart of the concerto or contend. The great challenge faced by concerto composers through the centuries has been directly related to this dual nature, and the history of the concerto is very much the story, not only of the tension between contention and cooperation, but also of their changing relationship.

An integral property of a recital is 'concerto'. It was inseparable from the individual artistic element and is associated with the concept of 'virtuosity'. He expressed his virtuosity that his essence was his pathos, fiery rhetoric, his romantic romanticism.

Show performer virtuosity, perfect mastery of the light. In the context of an instrumental ensemble, in which there are collaborative playing musicians, there are certain relations between the soloists and other participants in the concerto in the form of concerto support.

The characteristic principles of the relationship between solo and orchestra, two types of works can be distinguished: a concerto with full dominance, a concerto with equal parts of a soloist and an orchestra.

The evolution of the concerto genre is associated with transformations of the formed concerto principles, techniques and means, the implementation of compositional types of the genre and concerto style because of the introduction and assimilation on the national basis of other European countries.

Only in a most general sense can the concerto music, so called, of the 16th and 17th centuries be reckoned the forerunner or even ancestor of the modern instrumental concerto [53, p. 1]. There is no logically rigid sequence of cause and effect, no inexorable evolution of nerve system and bone structure bridging the three and a half centuries of concerto music from Gabrieli and Viadana to Stravinsky and Schönberg. Chronology and causality are necessarily secondary considera-tions, for while a family tree can in a general way be established, the line of descent from Viadana to Schönberg unfortunately unfolds itself as the furthest distance and most devious direction between two points.

It is more to the point to examine the concerted (concerto) music of the earlier centuries with a view toward isolating certain specific principles and practices, examining the forms in which they flourished, and tracing their maturation to the point where they were able to sustain the ample proportions and the numerous complexities of the modern instrumental concerto. Thus, as a musical form, the madrigal does not lead to the violin concerto; but the principle of composition embodied by Monteverdi in those of his madrigals which he titled concertos does reach fulfilment, after proper elaboration and transplantation, in the solo instrumental concerto.

While the word "concerto" means simply to play in concert, in actual musical practice it soon developed the more specific connotation of music designed for concerted performance by contrasted or dissimilar bodies of tone [2, p. 3]. Thus, a collection of motets and madrigals by the Venetian masters Andrea and Giovanni Gabrieli, published in 1587 under the

title of *Concerti... per voci e stromenti...* [27, p. 2], comprised compositions for double chorus and instrumental accompaniment; and in 1595 a similar volume of eight-part motets for double chorus with instrumental accompaniment by Adriano Banchieri was published, entitled *Ecclesiastical Concertos* (Concerti ecclesiastici). With Gabrieli the notion of contrast, of dissimilar tonal bodies pitted against each other, was established as the essence of a concerto relationship. Not only the polarity of voice and instrument-sufficient in itself to establish a concerto relationship-but the possibilities of two sharply differentiated choral bodies were also investigated. In the Gabrieli Concerti of 1587 there is, for example, a twelve-part motet, Angelus ad Pastores, in which a six-part chorus of low voices alternates with, and sings in concert against, a six-part chorus of high voices [36, p. 18]. This differentiation in registers and the massing of a powerful body of sound in each proved a fruitful tech-nique. Earlier than the Gabrieli Concerti there is an eight-part *Te Deum Laudamus* (I571) by Leonhart Schroeter similarly divided between a high and a low chorus of four voices each, and in the *Cantiones Sacrae Octo Vocum* (Sacred Songs for Eight Voices) by Samuel Scheidt (1620) there are several examples of the same procedure.

The differentiation of tonal bodies or tone colour was basically sufficient to define a concerto relationship for the seventeenth century. Thus, in a motet or a mass the simple addition of one or more instruments to the vocal forces was reason enough for the appearance of such terms as concerto, concertare, concertato in the title of a composition [53, p. 3]. The mingling of voice and instrument was by no means a seventeenth-century discovery. It was practised as far back as the Greeks, flourished among the troubadours, and was well entrenched in sixteenth- and seventeenth-century practice outside the narrow confines of compositions specifically called concertos. Simple contrast of tone colour, as a definition of a musical form, is too generalized to have much meaning.

However, as a basic musical procedure it provided a mine from which enterprising composers could extract the manifold possibilities of concerted music, a rich natural resource which sustained a century of music makers. The acceptance of this principle of contrast, rivalry, opposition, was like the acceptance of a ground theme upon which composers for a centurv built ever more specific and carefull defined variations.

One of the first important steps toward enriching the meaning of contrast or rivalry between tonal bodies appears in the *Ecclesiastical Concertos* (Concerti ecclesiastici) of Ludovico Viadana, the first volume of which was published in 1602 [3, p. 533].

The concerto genre was formed within the Venetian choral polyphonic school of the 16th–17th centuries, the founders of which are Adrian Willart, Giovanni Gabrieli, and Andrea Gabrieli. In the last quarter of the 17th century. In the musical culture of Italy, the genre of instrumental concerto is being formed concerto grosso. The Italian instrumental concerto, as a large musical form consisting of several parts, determined the further development of the instrumental concert genre, and this is its historical significance. An instrumental concerto, unlike a symphony, which represents the global problems of the universe, is a kind of "dialogue-struggle" between the soloist and the orchestra, reflecting the dialectic between the world and the individual, society, and the individual.

The concerto, as a musical genre in the modern sense is a one-part or multi-parts musical work for one or several solo instruments and an orchestra, did not appear immediately. The formation of this genre, associated with historical musical and stylistic stages, took place gradually. The first musical mention of the word "concert" (concerto) was in the Renaissance, and it dates to 1519 [50, p. 626]. In the 16th century concertos were choral spiritual compositions with instrumental accompaniment or vocal, instrumental, or mixed ensembles in which the instruments were not divided into groups, but duplicated parts of the voices. Also, together with concerto, such works were called 'sinfonia' (Latin symphonia, Greek consonance, harmonious sound, harmony). At the end of the 16th century. a tendency to separate the functions of instruments in works began to appear.

At the end of the 16th – beginning of the 17th century the concertato genre emerged, in which groups of instruments or voices performed melody and basso continuo [18, p. 196]. Basso continuo (Italian: continuous bass) is a bass voice with numbers indicating harmonies in the upper voices. The basso continuo part was often performed by the harpsichord, who acted as the leader of the ensemble and conductor. Such composers of the late Renaissance as Giovanni Gabrieli (1554–1612), Lodovico Viadana (1560–1627), Heinrich Schütz (1585–1672) and others wrote music in the concertato genre.

The madrigal genre with basso continuo became one of the manifestations of concertos of that time. It was the most common concerto form in secular music from the 1610s to the 1650s. Madrigal (Latin mater is mother) is a song in the native language [22, p. 191], a secular musical and poetic genre of the Renaissance. One of the main features of Renaissance concerts was the free interpretation of the performing composition. Such freedom was expressed in the fact that parts of instruments could not be written out; their participation was indicated by a note in the title or on the pages of the work. Also, parts of instruments could be written out, but they were performed at will.

The transformation of the practice of concertizing into a concerto style occurred when instrumental parts became an obligatory element of the composition [49]. The first stage in the evolution of concert composition is associated with the fixation of the basso continuo part in the notes, approximately from 1602; at the second stage, parts of melodic instruments began to be printed (around 1608). Thus, the instrumentation of the concerto, which until now was the domain of the bandmaster or the director of ensembles (maestro dei concerti), passed into the department of the composer [13, p. 123]. This concert style was manifested in the works of Claudio Monteverdi (1567–1643), Stefano Bernardi (1577–1647) and other composers.

In concerto style works, parts of musical instruments and voices were written one after another. Such instruments did not sound simultaneously with the voices, but alternately, performing individual completed sections, designated as ritornello, symphony (Sinfonia) or sonata. The instrumental sinfonia sections served as a link between the vocal numbers [8, p. 692]. In the ritornello sections there were designations of ancient dances: chime, galliard, chaconne, which at that time were components of a dance suite.

In other cases, in concerto works, the vocal and instrumental parts were placed on the left and right spreads of the sheet. The arrangement of instrumental parts in the work was explained by their functionality. If the instrumental part was written out on a separate sheet, the instruments are endowed with independent musical material and perform

together with the voices throughout the composition. If an instrument participates ad libitum, then often it does not have its own independent written part and duplicates the vocal one. This means that the role of instruments in such madrigals is coloristic (duplicating voices with instruments creates a special, mixed timbre), but not formative. If the participation of instruments is limited to ritornellos, they, as a rule, are not thematically connected with the vocal sections, and the composition develops as a simple alternation of vocal couplets and instrumental ritornellos. Instruments set off the voices and serve as a timbre update. Pure vocal and instrumental colors do not mix, but are compared, and this is the fundamental difference between this type and the concert with "ripieni". Riturnelli are usually recorded separately, before or after the vocal part. Inside the composition, the composer marks the introduction of the instruments with the remark 'Ritornello' [30, p. 112].

The difference of tonal bodies or tone colour was basically sufficient to define a concerto relationship for the seventeenth century. Thus, in a motet or a mass the simple addition of one or more instruments to the vocal forces was reason enough for the appearance of such terms as concerto, concertato in the title of a composition. The mingling of voice and instrument was by no means a seventeenth-century discovery. It was practised as far back as the Greek, flourished among the troubadours, and was well entrenched in sixteenth- and seventeeth-century practice outside the narrow confines of compositions specifically called concertos. Simple contrasts of tone colour, as a definition of a musical form, is too generalized to have much meaning. However, as a basic musical procedure it provided a mune from which enterprising composers could extract the manifold possibilities of concerted music, a rich natural resource which sustained a century of music makers. The acceptance of this principle of contrasts, rivalry, oppositions, was like the acceptance of a gound theme upon which composers for a century built ever more specific and carefully defined variations.

One of the first important steps toward enriching the meaning of contrast or rivalry between tonal bodies appears in the *Ecclesiastical concertos* (Concerti ecclesiastici) of Ludovico Viadana, the first volume of which was published in 1602. In contrast to the earlier concertos of Gabrieli and Banchieri (works for massive double chorus with instrumental accompaniment), Viadana pared the concerto principle down to one, two, three, four voices singing to an instrument (the organ) [29, p. 4]; and in so doing cleared the field for the melodic, rather than the polyphonic style, introducing the possibilities of pitiing a solo voices (rather the a massed chorus) against an instrumental tutti. However, if Viadana opened a new avenue for concerted music, he was loath to exploit its advantages. The handling of the solo voice is technically timid. Running scale passages, demanding a modicum of virtuoso ability, are all biult completely absent. As befits an ecclesiastical motet, voice and organ move in beautiful and dignified concert with, rather than against, each other.

This effort not ot aggravate the differences between the concerted forces has been the hallmark of many a composer contributing a new direction to the evolution of the concerto. Later in the century Corelli's prodigious accomplishment in establishing the concerto grosso as a vital instrumental concept also took shape as an effort to equate the solo vital instrumental concepts also took shape as an effort to equate and undifferentiated participation in the development od the same musical material [53, p. 4]. A like timidity is manifest in the introduction of the concerto principle into the madrigal and the mass. The first thought in both cases was to instruct that instruments could replace some of the vocal parts as the discretion, or in accordance with the desires, of the performers. No especial account was taken of the specific technical endowments of the instruments, which simply substituted for, or re-enforced, the voice parts verbatim.

In the case of the mass this seems to have been, at the outset at least, more a matter of practical necessity than of deliberate cjoice. It has been conjectured that in some vocal choirs, where unfortunately one of the voice parts was either wholly missing or only weakly represented, replacement or re-enforcement by instruments was a simple expedient for securing the proper number and stremght of voice parts called for by the composer. The use of instruments to support the voices was therefore a matter of choice. Thus, in a group of masses for eight voices published in 1596, the composer, Ippolito Baccusi, instructed that instruments might be so joined to the voices; and several decades later (1631) Merula likewise gave performers the option of rendering his two- to twelve-part masses and psalms with ot without instruments (con istromenti e senza se piace). In the mass, as in other vocal forms, the union of voices and instruments was uffficient reason for such a phrase as Messa concertati which appears throughout the seventeenth century in the titles of mass by Branchieri, Grandi, Rovetta and others [53, p. 4].

The focusing of attention on the solol voice suppoted by an instrument and the transition from a polyphonic to a monodic style soon made their way into the august domain of the poly-voiced, unaccompanied mass. Here too, Viadana helped prepare the groundwork with his *Missa Dominicalis* for solo voice (soprano or tenor) and organ, published in the second volume (1607) of his *Eccelesiastical Concertos* [53, p. 5]. As in the motet concertos in this compilation, the solo only by virtue of the fact that it stands alone, not by any assumption of the virtuoso embellishments which adorn of disfigure the solo concerto of a latter century. A bolder awareness of the potentialities of a solo voice even within a form so dignified as a mass is evident in a Kyrie (1597) of Giovanni Gabrieli, in which the upper voice is drawn sharply away from the remaining body and permitted to indulge in extensive and eminently unecclesiastical coloratura.

The development of the solo part in a virtuoso fashion is obviously, from the viewpoint of the instrumental concerto, a matter of some importance [36, p. 227]. The secular madrigal will serve as a more pointed illustration than music for the church, for once the liberation of the solo voices was accomplished via the introduction of imstruments into the unaccompanied, poly-voiced madrigal, and the consequent establishment of a concerto relationship between two contrasted bodies. When Monteverdi published the lament in his Sixth Book of madrigals (1614) made the necessary distinction between the traditional five-voice arrangement (perhaps made in 1610), whuch suited the purpose of the bookbut not so much the dramatic stylre of music [44, p. 52]. The latter he specifically marked to be sugn in concert to a clavicembalo (concertato nel clavicembalo), and carefully differentiated in style from the unaccompanied compositions. The concerted madrigals contain extensive passages for solo voice with instrumental accompaniment. The element of contrast is no longer, as with Viadana, a matter of the simple polarity of voice and instrument. The solo voice is well

supplied with rapid scale runs and figurations, and otherwise enabled to acquit itself in a thoroughly soloists and virtuoso fashion [53, p. 5]. In addition, these extensive virtuoso solo passages alternate with relatively more staid sections for full vocal choir, in a matter quite analogous in principle to the later instrumental concerto with its alternation between restless solo figurations and a restful, sonorous orchestral tutti. The procedure is carried still further in the seventh book of madrigals (1619) which Monteverdi frankly titles 'Concerto'. The coloratura for the solo voice is even more elaborate and its set against a greatly enriched instrumental tutti (as many as nine instruments). The generalized definition of a concerto as a contrast between dissimilar elements here approaches (as nearly as possible within the confines of music still basically vocal) a specifically modern meaning. The seventh madrigal book casts a spotlight upon the rivalry between a virtuoso solo (voice) and a relatively full-scored orchestral tutti. It is this comparatively modern practice which Monteverdi designates, in the title of his work, as a Concerto [53, p. 6].

There is little point, so far as history of the instrumental concerto is concerned, in pursuing in further detail the ramifications of the seventeenth-century vocal concerto. It is difficult evolved from a mere playing together (Francesco da Milano) to a motet for double chorus with instrumental accompaniment (Gabriele, Banchieri) embodying the essential element of contrast bodies of tone. Viadana pared this down to a solo voice with instrument, and Monteverdi brought the meaning of the word still closer to later instrumental practice by liberation the solo voice as a virtuoso part alternating with a relatively full orchestra tutti [44, p. 91]. The remaining vocal concertos of the seventeenth century are variations on this line of development. It remains simply to remark that among the Heintich Schutz *'Kleine geistliche Konzerte'* (1636) and the Johann Hermann Schein '*Opella nova, geistliche Konzerte'* (1618, 1627) there are already tokens of the range and subtlety of expression which the most elementary applications of a concerto idea can yiekd in the work of men of evident genius. In the little Schutz concertos (solo songs and vocal ensembles with organ) the solo voice hardly achives virtuoso status, while the organ is treated only accasionally to a solo interlude (symphonia). Yet this limitation suggests nothing of the sheer drama which Schut realizes through such a brief burst of massive organ sound as, for example, in his settin of the Psalm *Eile mich Gott zu erretten*. The extent to which concerto principles provedid the groundwork for church composition in more massive forms is evident in Schutz's oratotio *Historia der Geburt' Jesu Christi, his Psalm XXIV*, his *Magnificat*, and such sacred pieces as the *Gesang der drei Manner in feurigen Ofen*, and *Es erhub sich Streit in Himmel:* magnificient tapestries of tone, sonorously coloured by wind and string choirs, richly woven with solo voices and massed choruses, all alternating with, or thrust head on against, each other.

Yet if the principle of concerto music – contrasted tonal bodies, solo-tutti.

The earliest published work with the title concerto is Andrea and Giovanni Gabrieli's *Concerti ... continenti musica fi chiesa madrigali, & altro, per voci, & per stromenti musicali* (Venice, 1587) [27, p. 2]. Here, 'concerti' seems to be a blanket term for a collection of sacred and secular vocal music, though the title (and the perface) implies performance with instruments as well (compare the English 'consort'). The Gabrieli publication was followed shortly afterwards by '*Intermedii e concerti per la rappresentazione in Firenze'* (Venice, 1591), madrigals and the like for stage plays by the Florantine composer Chistofano Malvezzi (1547–1599). No doubt in the same tradition, Monteverdi gave the titke 'Concerto' to his Seventh Book of *'Madrigali, con altri generi de canti'* (Venice, 1619), for six voices and continuo. Around 1600 several sets of *Concerti ecclesiastici* by Banchieri and Viadana, for up to eight voices with continuo, were published in Venice; the idea was taken up in Germany, first by Schein whose opella nova Geistlicher Concerten (Leipzig, 1618) was explicitly *'Auff Italinische Invention'*, and later by Giovanni Gabieli's pupil Schutz, whose two sets of *Kleine geistliche Konzerte* were published in Leipzig 'Concerto' or 'Concert' as the normal term for a sacred piece for voices and acoompanying instruments. In Italy itself, secular vocal 'concerti' continued to appear occasionally, for example Biago Marini's '*Concerto terzo delle musiche da camera'*, op. 16 (Milan, 1649) [7, p. 61]. But we look in vain at this time for a purely instrumental work called 'concerto'. On the face of its Guilio Radino's posthumously published *'Concerti per sonare et cantare'* (Venice, 1607) seems to contradict this statement because it contains three instrumental pieces besides the thirteen sacred vocal works, but two of them are entitled 'canzona' and the third 'ricarcare'.

In the last third of the seventeenth ceintury, however, some instrumental pieces began to appear in print under the title 'concerto'. Apparently the first such publication is a collection of twenty short pieces for two violins and continuo called '*Concerti armonicic di correre, e balletti a tre'*, op. 1 (1666), by Francesco Prattichista of Bologna. Concertos for the same combination of instruments were published by Giovanni Bononcini (op. 2, Bologna, 1685), Giuseppe Torelli (op. 2, Bologna, 1686) and others, even into the early years of the nezt century: for example, Giorgio Gentili's op. 2 (Amsterdam, c. 1719) [27, p. 3]. Some concertos, like the duets for violin and continuo in Giuseppe Aldrovandini's op. 4 (Bologna, 1703), require even smaller forces. The only instrumental concerto published before 1690 not in trio-sonata format (apart from Torelli's op. 4 duets) is the rather enigmatic Concerto di trombe by Nicola Matteis (London, 1687), variously described as *'a Concert of three Trumpetts wch may be play'd with Viol or Flute'* and *'Arie, e passagi per tre Trombette'*.

In 1692 Torelli published his '*Sinfonie a tre e concerti a quattro'*, op. 5, which are a real landmark in that the six four-part concertos are the earlier printed instrumental pieces that call explicity for more than one player to a part. It comes as something of a surprise, however, to find that they contain no solo passages at all. Cleaarly Torelli did not then regard the participation of a soloist as a defining characteristic of a concerto [27, p. 3]. Even in his *'Concerti musicali a quattro'*, op. 6 (Amsterdam and Augsburg, 1698), only two of the twelve concertos have episodes for a solo violin; the others are in the same four-part 'string-orchestra' format as op. 5, apart from a few bars for violin duet in No. 10. It was the fact that doubling instruments or 'ripienists' were added some or all of the time that Torelli would probably have considered the essential feature ot this type of concerto, rather that the occasional passages for one or more solo instruments that occured when the ripienists dropped out. This view persisted well into the eighteenth century: it characterizes the concertos of Corelli and of his successors in England, and it was a major influence on the early development of the symphony.

In the Baroque era, a new genre of concerto appeared: concerto grosso (Italian big concerto). In concerto grosso, a

small group of solo instruments, concertino (two violins and a cello), was contrasted with an ensemble ripieno (first and second violins, violas, basses) [29, p. 56]. This contrasting juxtaposition of instruments demonstrated the idea of space and time in the Baroque era. Thematic and timbre individualization and differentiation of voices, the independent part of each performer in the concertino group, and unison combinations in the parts of ripieno groups came to the fore in the new genre. An important principle of the new genre was contrast: dynamic, timbre, register, tempo. The first Concerto Grosso were written for string and bow ensemble. During the evolution of the genre, wind instruments such as flute, oboe, trumpet, horn were introduced into the instrumental composition. This expanded composition became the forerunner of the classical symphony orchestra.

Great composers of the Baroque era played a major role in the development of the concerto genre: Arcangelo Corelli, Antonio Vivaldi, Johann Sebastian Bach, and George Frideric Handel.

Arcangelo Corelli (1653–1713) is an Italian composer and violinist. He wrote 12 Concerto Grosso. Concerto Grosso were written for orchestral strings. Corelli's concertos consisted of 4–7 movements [37, p. 30]. Between the movements of the concerto there were Adagio sections, which served as a link between the fast parts. The tonality was the same for all movement s of the concerto.

In the concertos of Arcangelo Corelli and his imitators the virtuoso element was to some extent constrained by the texture of the music, an expansion of the contrapuntal trio sonata. This was perfectly in to be rendered old-fashioned (though not completely outmoded) by the newer type of solo concerto, in the formation of which Corelli's contemporary Giuseppe Torelli (1658–1709) played an important part [9, p. 1]. Like Corelli, Torelli had been trained in Bologna and, taking his cue from the brilliant sonatas for trumpet that he and others wrote for performance in the basilica of San Petronio, he began to cultivate there a newer type of concerto that placed a single soloist (usually a violinist) in the limelight). Torelli spent about two years (1697–1699) in Ansbach as maestro di concerto to Margrave Georg Friedrich of Brandenburg-Ansbach, a distant cousin of the margrave to whom Bach later dedicated his concertos. Relations between Ansbach and the Berlin court were close, and in 1697 the Electress Sophie Charlotte 'borrowed' bith Torelli and the margrave's Kappelmeister, F. A. M. Pistocchi (1659–1726), for her own music-making in berlin. The following year Torelli dedicated his twelve Concerti musicali op. 6 (1698) to the electress, and the Berlin court's particular association with the concerto might well date from this time.

2.3. Solo Concerto Origins

The solo concerto is based upon one of the most ancient, fundamental, and ever-recurring principles of artistic creation. It has been compared in principle to a Greek tragedy in which the drama of an individual's fate achieves meaningful context against a backdrop of solemn commentary by the chorus; to which one might add a further comparison with the soliloquies of the Shakespearean drama in which the soloist, so to speak, meditates upon the social complex from which he has momentarily detached himself. In the solo concerto musical interest is aroused and sustained based on an opposition between one instrument and many. In this sense it has been described as a musical reflection of the everyday and ever-engrossing human drama of the. individual lost in, emerging from, and pitted against the multitude.

Translated into musical terms, the crux of the composer's problem in a solo concerto is simply this [53, p. 34]. One single element, a solo instrument drawn out of the orchestral complex, becomes the object of sustained and concentrated attention. Initially there is a sharp dislocation in tonal balance, in relative mobility, between solo and orchestra. The essential drama of the solo concerto is posited upon this dislocation, while the essential artistry of the composer consists in absorbing it into a well-rounded and strongly-unified musical organism with no sacrifice of inner drama for the sake of outer form. Every concerto composer is a Tintoretto at heart bent upon the coherent projection of an off-balance design. The problems implied in this technique are the common concern of the several arts. One thinks almost instantly, for example, of the spotlight technique of Caravaggio, early Rembrandt, and the minor Dutch painters, where the disproportionate concentration of light upon one figure is intended to dramatize, yet not destroy the compositional unity of the painting.

While the existence of the solo concerto as an independent instrumental form dates back only some two and a half centuries, its ultimate ancestry lies in the ground source of music itself. The innocent virtuosity of folk music, the polarity of leader and chorus in communal folk singing is its long-forgotten foundation. The principle survived in medieval church music and was comfortably ensconced with appropriate modifications in the sacred and secular vocal music of the sixteenth and seventeenth centuries [53, p. 35].

The solo concerto involves a fairly complex strategy of musical composition, and its immediate derivation lies not so much in a direct and simple evolution from some prior instrumental form as in the more general process of absorbing and redirecting those relevant currents of musical thought which flowed toward it from many different directions [24, p. 11]. It took its materials where it could find them and from the blueprints of rival musical forms fashioned a structure distinctively its own.

Two of the most obvious (and opposite) sources for the solo concerto were the opera and the concerto grosso.

The solo concerto turns on the fundamental fact that, in its fullest extension, it is incompatible with a close polyphonic technique [53, p. 35]. While one instrument reigns supreme, the remainder must relax for the while into a background accompaniment, thus destroying the essential equality of all participants postulated in the working out of a fugue. This correlation between the ascendancy of the virtuoso and the elaboration of a monodic style had long been established in the opera house.

Approximately a century before the appearance of the solo instrumental concerto the Florentine camerata had founded their opera upon a conscious negation of counterpoint. With the growth of the opera, the accent on the prima donna, on a monodic style, and on a solo-tutti rivalry expressed in the orchestral ritornels which punctuated the operatic aria, had become the accepted fundamentals of operatic style.

They were publicly known and widely applauded, for the opera, earlier than other musical forms, had transferred its base of operations from the limited confines of the aristocratic court to the public opera house. Thus, the opera offered pertinent models from which the solo concerto could benefit. It is interesting that Albinoni and Vivaldi, two of the most significant figures in the development of the solo concerto, should have been so strongly interested in operatic creation;

while the character of many Tartini adagios caused Burney to remark that they “want nothing but words to be excellent pathetic opera songs.” [10, p. 31] In a later day, Spohr's Gesangsszene concerto was openly patterned after an Italian opera scene, while the slow movement of the Mozart piano concerto in E-flat (K. 271) provides a deeply moving example of how well the operatic aria and recitative can be absorbed into a concerto movement. The trumpet symphonies of the late seventeenth-century Venetian opera have already been cited as evidence of the instrumental virtuoso's presence in the opera orchestra. The violin virtuoso was likewise a powerful drawing card. In the London opera Veracini entertained between the acts with demonstrations of violin virtuosity; while the level of instrumental technique demanded of the solo violinist in the ritornels in some Scarlatti operas was on a par with the standards of a violin concerto.

The concerto grosso served as a testing ground for the solo concerto. The line of development from one concerto form to another may be traced in the disintegration of the concertino unit (rare in Corelli, usual in Vivaldi) and the emergence of each instrument as an individual solo.

In those compositions where each concertino instrument takes a solo in turn, or where the first violin dominates to the extent that the remaining concertino instruments simply form a light background accompaniment, it is a moot point whether we have a concerto grosso or a solo concerto [53, p. 36]. The solo concerto was encouraged by, but was by no means entirely a product of, this process of concertino disintegration.

Although the solo concerto appeared later than the concerto grosso, it did not wait until after the concerto grosso was dead [37, p. 55]. The two concerto forms existed side by side, and the process of breaking up the concertino unit into its constituent solos was perhaps as much a result of the presence of the solo concerto as it was a cause for the further encouragement of the solo concerto. Music history rarely follows a line of simple evolution. Cause and effect have been known to exchange places freely with each other. Both concerto forms were in large measure created by composer-performers like Torelli, Vivaldi, and Locatelli.

As violin virtuosi they manifested a natural interest in their instrument in concerto grosso and solo concerto alike; and as intelligent composers they did not fail to put their experience in one concerto form to use in another.

The first significant impetus toward the creation of the modern solo concerto came from Italy. In its most rudimentary form, as exemplified by Tomasso Albinoni (1674–1745), episodes for the solo violin were simply momentary interruptions of the dominant orchestral texture, a brief variation in tone colour and tone mass. Since Albinoni has been so thoroughly overshadowed by his contemporaries, it is worth recalling that J. S. Bach found several of his themes worthy of fugal treatment [53, p. 37]. Albinoni's main interest, however, was the opera (he has some fifty to his credit) rather than the solo concerto. The violin concertos of Torelli (the last six in his Op. 8, published in 1709) are a more vital starting point, for solo and orchestra confront each other here for the first time on an equal footing [27, p. 49]. The incidental character of the solo interlude no longer obtains, yet the mutual suspicion with which solo and orchestra regard each other still points to an early and experimental effort. Starting from scratch, Torell's first concern was to make clear the distinction between solo and orchestra, and since the weak and strong points of the two equal contenders had not been probed with respect to each other, Torelli took the elementary precaution of protecting them from, rather than combining them with, one another. The orchestral portions and the solo episodes tend to be closed off from each other. The solo does not intrude while the orchestra is on stage, while the orchestra in turn respects the soloist's right to undistracted and unabbreviated utterance. Thus, for the most part the solo violin is accompanied only by the cembalo. Solo and orchestra do not usually share the same melodic material and have, to all intents and purposes, very little to do with each other. From the viewpoint of later practice where the drama of the concerto conflict lies in the willingness of solo and orchestra to tangle with each other, this standoffish sparring, this timid avoidance of jurisdictional dispute, appears unenterprising and structurally immature. Torelli, however, did clarify the boundary line between solo and orchestra, and for the edification of future concerto composers he did establish, for better or for worse, the precedent of entrusting the leading musical ideas to the orchestra while the solo entertained with virtuoso display.

Like many a composer of the period, Torelli was a church musician [53, p. 38]. He performed on the violin or viola in the orchestra at S. Petronio in Bologna where the earliest solo literature for the violoncello also developed. Domenico Gabrielli and Giuseppe Jacchini were both' cellists at S. Petronio. Gabrielli's ricercari are among the first contributions to the solo 'cellist's repertoire, while Jacchini's Concerti per camera (Chamber Concertos), Op. 4, 170I, are accounted the earliest efforts in the field of the 'cello concerto. Jacchini's stipulations for chamber rather than church performance is also one of the first of its kind, and points once again to the probable church setting for many of the solo concertos of the period. It is significant that the first three generations of violin concerto composition in Italy were dominated by churchmen or church musicians. Torelli and Tartini were church musicians, while Vivaldi, who stands between them, was a priest. The Bach clavier concerto transcriptions are a momentous landmark in this respect, for, as we shall see, they bear the imprint of a church musician composing directly for an early equivalent of our modern concert hall.

The favourable conditions under which Vivaldi pursued his interest in the concerto have already been outlined. As in the concerto grosso, so in the solo concerto Vivaldi's music is characterized by an inexhaustible variety, a constant experimentation, a sure sense of construction, and a gift for warm, vibrant melody. Vivaldi's virtues are worth celebrating. His slow movements are often romantic though never sentimental; his finales frequently gay and athletic, yet never slick and self-consciously muscle-bound; his opening allegro movements passionate and noble, yet devoid of the mock heroics which have clogged so much of the music of the last hundred years. His programmatic bent is evident in those of his solo concertos which bear such titles as *The Tempest*, *Night, The Goldfinch*, *Pleasure*, *Inquietude*, *Repose*; and his gift for instrumental variety in the number of solo instruments (violin, viola d'amore, violoncello, flute, oboe, bassoon) for which he composed a veritable host of concertos. He used the scordatura, or deliberate mistuning of the violin, which had been known in Italy as early as 1629 in a violin sonata, Op. 7, No. 2, by Biagio Marini, and had subsequently become a favourite device with such German virtuosi as Biber and Strungk [52, p. 38]. He was, with A. F. Bonporti (d. c. 1740), among the first to write a variation movement in a solo

concerto (e.g. the second movement of his flute concerto, Op. 10, No. 6) an example which few among his contemporaries and immediate successors followed. Bon-porti, incidentally, is worth mention, for his concertos (Op. 11, 12) show a mature use of a recitative style in pure instrumental music.

Bach, in his D major toccata, his chromatic fantasy and fugue, and in his third organ concerto, had a worthy predecessor in Bonporti.

Vivaldi's solo concertos enjoyed the highest respect throughout Europe; they were applauded in Paris and widely studied and imitated in Germany [1, p. 12]. Just as Muffat had earlier paid tribute to Corelli's models, so now Quantz spoke in praise of Vivaldi; and just as Bach had found fruitful study in Vivaldi's concerti grossi, so likewise did he put the Vivaldi solo concertos to use in transcription.

While Vivaldi's interest ranged far beyond the violin concerto, the violin, above all other instruments, most consistently engaged his attention. It is probable, judging from the varying degrees of technical difficulty exhibited by the violin concertos, that many of them were used by Vivaldi for teaching purposes. Indeed, it has been suggested that, if properly classified, they might constitute a useful instruction book for the violin. The students at the Pietà were singularly fortunate in having such a violin method available, and one thinks with regret of the unstimulating mediocrity of the school concertos through which the modern intermediate student must for years labour in an effort to achieve mastery of his instrument.

The violin concerto was created by professional violinists and intended mainly for their own use and for performance by other virtuosi. The element of personal display was bound to loom large, controlled, to be sure, in the body of the concerto by that inevitable sense of artistry which characterizes the entire music of the period.

Almost with the birth of the form the cadenza appended to the end of a movement emerged as the principal vehicle for uninhibited show-manship. The cadenza found a modest haven with Torelli, and more ample room for display in some which Vivaldi wrote for several of his violin concertos. However, it was Pietro Locatelli, reputed to have had “more hand, caprice, and fancy, than any violinist of his time” (Burney), who in his *L'Arte del Violino*, Op. 3 (1733), accorded the cadenza its most consistent and elaborate expression in violin literature prior to the demon virtuoso productions of the nineteenth century. Each of the twelve concertos in this collection comes equipped with two caprices appended to slow and fast movements alike. The caprices distinguish themselves from other such cadenza interpolations in the concertos of the period by the exorbitant demands they made upon the performer and by the fact that, contrary to the usual practice of indicating where the performer might improvise, they were explicitly written out by the composer. The concertos themselves are not, as one might expect, mere vehicles for virtuosity. The violin writing is relatively modest, reflecting Locatelli's penchant for expressive, cantabile melody. In the caprices, however, the virtuoso reigns supreme.

It is hardly necessary to show that the practice of improvising, or even writing out, cadenzas can be noted in instrumental music immediately prior to the appearance of the solo concerto. The habit of expanding a cadence into a brief coloratura cadenza can be traced back to folk sources (e.g. the cadence of the well-known English folk song Westron Wynde); while improvisation, which is the heart of the cadenza, is a medium natural not only to folk expression, but a creative technique practised more or less widely in every age from the Greeks to modern times [53, p. 40]. The stock melodies of the Greeks (nomoi) were most likely formulas guiding improvisation. Certain portions of the liturgical plain chant (e.g. the alleluia) expanded as early as the eighth or ninth century into elaborate coloraturas; while the writings of medieval English theorists indicate that English discant was in origin a method of improvisation applicable to any cantus firmus. The figured bass technique which dominated the seventeenth and eighteenth centuries was in essence an improvisation upon a given bass with notation for proper harmonic sequence as a guide. Realizing a figured bass at sight was part of the equipment of any performer who hoped to earn a living from his profession. Textbooks in the art of extempore variation, such as Christopher Simpson's *The Division Violist* (1659), were available to musicians; while eighteenth-century audiences were regaled with the fabulous improvisations of a Handel or a Mozart. With such composer-performers as Mozart and Beethoven, the cadenza reached its height as a medium for spontaneous improvisation.

The fame of their extempore renditions has come down to us from more than one wonder-struck observer, and one needs only to remember the profound sincerity of their music to conjecture with reasonable certainty that their cadenza improvisations were aflame with creative fire and controlled by a stupendous knowledge of the craft of composition. Few of their cadenzas have come down to us in written form, and while these few are vastly superior to the stereotyped and tasteless showpieces appended by later virtuosi, as cadenzas written down coldly after the fact one can hardly suppose that they reflect completely the living excitement of the extempore creation. Furthermore, the cadenzas which Mozart did write out were intended less for himself than for friends and pupils. There are no written cadenzas for the majority of his maturest piano concertos; a clear indication that for his own performance Mozart confidently relied upon his ever-present ability to make worth-while music [54, p. 2].

With the cleavage between composer and performer and the increasing emphasis on specialization of function (of which more will be said in another chapter) the cadenza became what it is today – a showpiece pure and simple with little pretence to artistic value. It is now a composed piece, a solo étude comprising a number of routine difficulties, the successful rendition of which is taken by less critical members of the audience as proof that the performer is worth the price of admission. The composition of cadenzas for Mozart and Beethoven concertos has been entrusted, in consequence, to virtuosi or distinguished pedagogues who understand how to write brilliantly for their special instrument, but who do not necessarily understand, as the composer did, how to write music. According to modern concert-hall practice, the cadenza may now be defined as that part of the concerto where the orchestra stops playing and the listener, to all intents and purposes, stops listening, so that all and sundry may concentrate upon the bag of tricks which the performer as wizard-virtuoso (not as a maker of music) is to trot out for inspection [53, p. 41]. The cadenza usually bears only a fragmentary relation to the remainder of the movement. It is the display counter of the concerto, wherein the soloist exhibits not the profundity of his musicianship but the agility of his fingers. It is worth noting that a few composers since Beethoven have attempted to absorb the cadenza into the body of the concerto and to give it musical meaning, c.g.

Schumann in his piano concerto, Mendelssohn in his violin concerto, and Rachmaninoff in his first and third piano concertos.

The solution, it would seem, is either for the composer to write the cadenza himself (which most composers do today) so that at least a certain amount of stylistic unity will obtain, or else to dispense with it entirely (which many composers have done). It is perhaps too much to expect that our modern performers will bother to learn enough music to master the art and science of effective improvisation. It is a lost and wholly unlamented art so far as the respectable musical world is concerned. Jazz musicians are alone in their understanding of the more creative aspects of virtuosity, and to their jam sessions we are indebted for the preservation of the exciting art of extempore creation.

It is not feasible to render here a detailed account of the early violin concerto, for practitioners of the art were numerous and their work neither entirely available nor entirely interesting. Musicians in those days were more thoroughly trained than they are now in music as an art, rather than solely in the violin as a profession. Narrow specialization had not yet been forced upon the performer either by economic pressure or by social dogma, so that any virtuoso worth his salt would as soon compose a concerto for his own use as adopt the work of another. Thus, violin concertos by Alberti, Tessarini, Somis, Veracini, etc., many of them well thought of in their day, are of secondary interest historically and intrinsically when measured against the accomplishments of a Vivaldi, Tartini, or Bach; yet the standards of the period with respect to craftsmanship were sufficiently high to ensure that their music will always stimulate our natural enjoyment in a commodity soundly made and flawlessly polished.

The dominating position which the Vivaldi concertos enjoyed for several decades were in time successfully challenged by Giuseppe Tartini, a younger contemporary and one of the most arresting personalities of the period. Celebrated as the “Master of Nations,” Tartini drew around him in Padua an international circle of admiring students who garnished the impassioned appeal of his music with a liberal dose of strange anecdote [17, p. 10]. With the passing of the centuries the romantic personality of the master merged imperceptibly into a background of attractive fable, so that at this late date fact is distinguished from fiction only with difficulty. We know little of his early life except that he was a student in theology and law at the University of Padua (1709), and that his chief interest even then was fencing and violin playing. The revelation of his secret marriage to a protégée of Cardinal Cornaro provoked extreme parental displeasure [53, p. 43], for the marriage put an end to their plans for the priesthood as his profession. He was cut off financially and forced to flee the city by a charge of abduction which the Cardinal levied against him. The record of the vital formative years between his flight from Padua and his reappearance there in 1721 is confused. It is variously reported that he fled into the provinces, earning his livelihood as an itinerant musician and that he took refuge in the Franciscan monastery at Assisi. Fragmentary records show him in Ancona as a member of an opera orchestra, and later in Assisi, his last stopping-place before Padua. It is impossible to know with certainty who his teachers were (if indeed he had any) and to what musical and ideological influences he was subjected during this formative period.

It has been conjectured that he studied with an organist, Padre Boemo (Bohuslav Czernohorsky), although other names, equally obscure, have been offered. The tradition has come down to us that at some point in his wanderings Tartini heard the violin-playing of Veracini and was sufficiently impressed with his own comparative lack of technique to return to Ancona for a period of concentrated study. During his early exile Tartini is credited with having discovered the acoustical phenomena of the “third tone” (called also the “resultant” or “differential” or “Tartini” tone) produced when two sustained sounds are vibrated simultaneously [53, p. 43]. Tartini was hardly equipped to explain scientifically the generation of this differential tone (so called because the number of its vibrations is equal to the difference between the vibrations of the two generating tones); but it did serve him as an excellent guide to correct intonation in double-stopping and was later incorporated into his poorly-received theoretical work, *Trattato di Musica*.

Concerning Tartini's return to Padua, the story goes that he was recognized in Assisi when the curtain behind which he was playing was accidentally pushed aside. A reconciliation with the Cardinal having been effected, Tartini returned safely to Padua. In any case his appointment in 1721 as solo violinist at Sant' Antonio in Padua had all the earmarks of a triumphant recall. As a mark of singular favour, the customary audition for the post was dispensed with and other inducements, such as the right to perform also in the theatre, added to his contract; all of which would indicate that at the age of twenty-nine he had already won for himself the reputation of an outstanding virtuoso. He travelled outside of Italy for a while and ultimately returned to Padua, where he founded his famous “School of Nations.”

Tartini has been described as a child of his age; a rather pat evaluation which will serve for any composer since no man lives wholly apart from his period. Tartini's violin concertos fall between 1720 and 1770, a strategic half-century encompassing the last thirty years of Bach's creative life and the first twenty years of Haydn's [17, p. 12]. While chronologically he serves as a comfortable bridge between Bach and Haydn, his artistic personality stands fundamentally apart from either. The naive sophistication, the unassuming elegance of early Haydn, as well as the characteristic intellectual rigour with which Bach controlled his most impassioned personal devotions, are secondary characteristics of Tartini's art. He is more limited than either, not only because his effort was concentrated largely in the violin, but because of the narrow and intense subjectivism which prevails in his music.

Tartini was one of the most troubled and contradictory spirits of his age, a brilliant secular virtuoso who willingly embraced the dogmas of a church musician. Religious-secular raiment was accepted wearing apparel for an early eighteenth-century composer. A churchman like Vivaldi wrote and published secular programme music and, for the purpose, turned to secular poetry with no sense of strain [53, p. 44]; but Vivaldi was perhaps the last of the great Italian virtuosi to wear this coat of many colours with conspicuous ease. Tartini's sober religious nature, touched by an obscure and deeply embedded mysticism, sought uneasy delight in secular romantic poetry. The literary fragments which he identified with his music he inscribed in a long indecipherable code over the movements of his concertos. They were mnemonic devices intended for his own edification (and possibly to ward off the censure of the Church); scraps of verse sufficient for him to recall the entire poem, culled largely, not from Petrarch as has been stated so often, but from minor lyric poets. Some

are banal love lyrics, others sober moral precepts pointed directly at himself. In the latter case a concerto movement became for him a kind of inner ethical meditation.

Unlike Bach's musical sermons, delivered to the crowds at large gathered for a Sunday or holiday service, the intent of Tartini's sermonizing was coded carefully for private use.

Whatever sentiment Tartini may have concealed in his ciphers lies openly revealed in his music, for Tartini was a complete romantic long before romanticism had become the mainstream of musical expression.

Even his story of how his famous sonata *The Devil's Trill* came to him in a dream reads like Coleridge's later account of the inspiration for Kubla Khan. It is odd that a man who in his music lived so completely on a level of subjective emotion, who spoke the language of passion with such directness and authority, should have longed so earnestly and with such bitter disappointment to be acclaimed a theoretician, a man of reason, a leading intellect pre-eminent in the cold science as well as in the living art of music. Janus-faced, his temperament pointed in one direction, his ambition in another; and yet temperament ruled even in his struggle to have his treatise published and recognized. With typical conviction of the worth of what he had to say, he humbly renounced all right to his theoretical discoveries, declaring it the work of God alone and fanatically castigating himself as an ass and a sinner. The obstacles which this "man of reason" found in his path to publication he denounced categorically as the work of the devil, crying out that "the Lord would walk among the infirm of the earth and choose among them one to confound the mighty." [quot. in 53, p. 45] The music left by his engrossing personality includes a large number of violin sonatas, some, like *The Devil's Trill*, still justly celebrated, as well as a minimum of one hundred and twenty-five authenticated violin concertos, a few of which fortunately still occupy a place of distinction in the modern concert repertoire. The significance of his contribution to violin technique can hardly be overestimated. Quantz, a German contemporary and a composer and theoretician of note, reported on the excellence of Tartini's double-stopping, his ability to execute trills and double trills equally well with all fingers (a notable addition to left-hand technique), the ease of his playing in the highest positions, and his rare gift for tossing off the greatest difficulties without apparent effort. He brought the violin bow closer to modern specifications and wrote a short treatise on the art of bowing which even to-day violinists may read with profit. The technical difficulties of one century are frequently child's play for the virtuosi of the next, yet the fingering and bowing technique requisite for a clean performance of Tartini's *The Devil's Trill* still imposes hours of careful practice upon our most skilful violinists [17, p. 42]. Above all, Tartini's contribution to violin playing lay in his use of the instrument as a vehicle for an intensely emotional lyricism.

The early violin concerto reached its peak in Italy with Tartini, in France with Leclair, and in Germany with J. S. Bach. The development of the violin concerto in France was retarded by a variety of national peculiarities.

The early French concerto is a dance suite scored principally for a trio of instruments, with the word "concerto" used chiefly in its rudimentary sense to indicate a concerted manner of performance. For example, an early trio (1697) by Montéclair is frankly titled *Serenade or Concerto... suitable for dancing (propre à danser)*. The so-called concertos of Couperin, Rameau and Aubert may likewise be described essentially as suites rather than as concertos. The early sense of the word "concerto" survives in French music as late as 1741 in a Rameau trio titled *Pieces for Clavecin* in concert with a Violin or a Flute, and a Viola or a Second Violin [53, p. 48].

While the French preoccupation with the suite retarded the development of the solo concerto, the French opera offered its instrumentalists no practical encouragement in that direction.

In Germany the progress of the solo concerto was relatively smooth [2, p. 16], for the reception accorded foreign models was generous to the point of simple imitation, and both Italian and French practice were woven into the fabric of German art. The habit of learning from Italy was ingrained in German music, for all through the seventeenth century Germany had sent her finest musicians across the Alps to study the latest developments of a continually progressing art at its source. The line of German concerto composers is long. We note here only Johann Georg Pisendel (1687–1755) the doyen of German violinists; Georg Philipp Telemann (1681–1767), one of the most gifted and prolific composers of the period; and Johann Sebastian Bach (1685–1750) toward whom all streams of musical thought flowed as so many rivers Toward a mighty sea.

Pisendel studied with the best masters Italy had to offer, Torelli and Vivaldi, and brought back with him to Dresden, where he served as leader of the Electoral orchestra, an excellent violin technique and a sound knowledge of the Italian craft of concerto composition. His violin concertos belong to the earliest German efforts in the form and show, at best, a definable individuality of style, a respectable gift for melody, and an occasional moment of inspiration. His compositions are few, for he was something of a perfectionist, given to recasting and repolishing the same work several times over. In his lifetime his reputation was principally that of a virtuoso, and the regard in which he was held is indicated by a violin concerto which Vivaldi composed for his use.

Georg Philipp Telemann was Bach's senior by four years. Musical opinion in eighteenth-century Germany rated him above Bach, and while history has justly revised this verdict, it serves nevertheless to indicate Telemann's formidable qualities as a composer. Upon two occasions Telemann was given preference over Bach in the consideration for a vacant post. At Weimar, Bach served only as court organist and chamber musician to Duke Wilhelm Ernst, for the more desirable position of Kapellmeister was already occupied. Upon the death of the incumbent (a musician named Drese) Bach, who was in line for the post, was passed over entirely and the first offer went to Telemann.

Telemann declined, for he was then engaged in Frankfort, and the vacancy was filled by Drese's son [53, p. 50]. Again in 1722, when the important post of cantor at St. Thomas's church in Leipzig was made vacant by Kuhnau's death, Telemann was the first to be approached. This offer Telemann also rejected, for he had only recently accepted a position in Hamburg as director of the town music. Only when negotiations with Telemann, and with the second candidate, Graupner (the author, incidentally, of several beautiful concerti grossi, had fallen through was the post offered to Bach.

Despite an unavoidable rivalry for available positions, the relationship between Telemann and Bach seems to have been absolutely cordial.

Telemann respected his rival, and Bach, with his unfailing appreciation for another man's merit, copied out whole cantatas by Telemann for study and use [57, p. 21]. Telemann

was indeed an amazingly gifted composer.

His facility as contrapuntalist, in an era of the greatest masters of polyphony the world has known, drew praise from Handel, who, it is said, declared that Telemann could write an eight-part motet as easily as anyone else could write a letter. Telemann's facility is perhaps the secret of the tremendous popularity he enjoyed with his contemporaries. His music is immaculately made and as delightful to listen to as anything one would hope to find even among the greatest masters. He lacks (as who does not) the immensities of musical intellect and human emotion which the friendship of time has revealed in the Bach scores; immensities which the limitation of a single performance could scarcely have revealed to Bach's contemporaries.

Telemann's fertility in all musical forms is breath-taking. His concerto production alone totals over a hundred and seventy compositions and is too varied in form and function to be characterized in a single sentence. It will suffice here to deal with one of the most interesting aspects of his secular concertos: his interest in the suite, which points to the influence of French music. Telemann himself, in an autobiographical notice published by Mattheson in his Ehrenpforte, tells us of the origin of this national-stylistic orientation [57, p. 23]. In 1704 he was appointed Kapellmeister to Count Erdmann von Promnitz at Soreau. There he was stimulated to compose suites in the manner of the French overture, for, as he tells us, the Count “was newly returned from France and liked these forms. I secured the works of Lulli, Campra, and other good masters, and set myself to work in the same style, to such good purpose that in two years the overtures numbered two hundred.” [quot. In 53, p.51]

The suite was an older musical form than the concerto, and one dearly beloved by the amateur musician. For a while, it made itself felt in the concerto and in turn sought to take over from the newer form some of its most characteristic elements. This interpenetration of influences produced a short-lived mutation, a concerto-suite of which Telemann left many, and Bach a few, examples. Many of the Telemann suites are scored for string orchestra plus a solo instrument.

The Telemann suite in A minor, for example, is scored for solo flute and strings, and is, in effect, a real virtuoso flute concerto in suite form.

The second Bach suite in B minor is similarly an authentic flute concerto composed in a series of short dance movements, rather than in the traditional three-movement concerto form. The influence of the virtuoso concerto upon the suite is apparent in these compositions. The reverse relationship-the influence of the suite upon the concerto-has an older history and goes back to the early distinction between the church and the chamber concerto. The early chamber concerto, it will be remembered, was chiefly distinguished from its sacred counterpart by its use of short dance movements taken over from the suite [53, p. 51]. With the disappearance of this dual concerto style, the three-movement form (as in the Bach Brandenburg concertos) emerged as the permanent type of characteristic even of the present-day concerto. In the first Brandenburg concerto, Bach succumbed momentarily to the old influence of the suite, appending, as an afterthought to a complete three-movement concerto, a group of short dances. The solo concerto, apart from exceptional instances, remained free of the influence of the suite. One of the exceptional cases occurs, as we may expect, in Telemann. His violin concerto in D major contains such suite movements as a corsicana, a polacca, and a menuetto. It is, in essence, a three-movement violin concerto with the menuetto functioning (as it does occasionally in Mozart, for example) as the final movement. Between the first and second movements a corsicana is interpolated, and between the second and third a polacca, making five movements in all.

In German clavier music a similar attempt was made to combine the suite and the concerto. The clavier suite had become the special province of the amateur performer, and the concertos designed for his use made the necessary concession to amateur taste. In his clavier concertos Bach remained aloof from this confusion of styles. However, his minor contemporaries (Kunzen, Petzold, Leffloth, Tischer) obliged with an assortment of gavottes, minuets, sarabands, bourrées, and rondos. This crossbreeding failed to produce a hardy offspring. The solo concerto was primarily a virtuoso piece, and both the amateur and the composer who sought to humour him were soon compelled to recognize the fact. The only surviving element of the suite is the rondo, which retained its hold on the last movement of the concerto. (In many of his concertos Mozart writes the word “rondeau,” emphasizing his derivation from the French suite.) [53, p. 52]

Only three of the Bach violin concertos have come down to us in a form which we may hold to be authentic. Two are solo concertos (A minor and E major); the other is the famous concerto for two violins in D minor. All three also appear as clavier concertos, and it has been supposed that several other violin concertos now lost survive in transcriptions for the clavier. There is nothing “historical” or dated about the three concertos. They live completely in a timeless world of their own. The slow movement of the E major concerto, for example, stands quite apart from anything that has gone before in the form. There are many slow movements in concerto literature reflecting the profounder levels of human emotion, but it is only in the andante of the fourth Beethoven piano concerto, and in an occasional slow movement in a Mozart piano concerto, that we are given concerto music so thoroughly drained of every vestige of virtuosity, music which penetrates so completely through the intense heart of sound into the very sounding centre of human experience. The slow movement of the E major concerto is outwardly a free chaconne [53, p. 52]. The basic subject of the movement is, except for a brief intermission, continually present, usually in the bass, outlining as it were the ultimate bedrock of human emotion upon which the solo instrument offers its simple and affecting com-mentary. Like Beethoven in the andante of his fourth piano concerto, Bach understood how simple is the anatomy of a great emotion. If Bach's slow movements lie beyond the emotional horizon of previous concerto comnosers they live likewise in remote seclusion from the atmospheric tone poems which are found in abundance in the slow movements of the romantic concerto. The adagio of the E major concerto – and this may be said of the slow movements of the two other violin concertos-because of its directness of expression, and because of the simple polyphonic rigour with which this expression is controlled, is not music which we can forcibly lay hands on, from which we can compel service to our own particular personalities, adding to it the coloration of our momentary moods. We can make no private bargains with Bach, for, with the selflessness of the truly great, he has endowed this movement with an existence of its own. We are frankly compelled out of ourselves and, with great emotion, become aware of every cunce of our apperceptive power ironbound to the inexorable movement of

the music.

The concertos of Johann Sebastian Bach for solo clavier and orchestra are noteworthy apart from the intrinsic merit of the music. For one thing, they are among the first specimens of their kind. For another, stimulated by Bach's needs during the period of his conductorship of Telemann's musical society, the seven concertos for solo clavier and orchestra bear witness to a vital musical revolution in Germany, the pivotal point of which was the slow decline of the church as the centre of musical life and the emergence of the independent public concerto hall in its stead. Telemann's society, founded in 1704 and directed by Bach from 1729–1736 [37, p. 96], was one of the earliest and most influential of the eighteenth-century societies of musicians who assembled weekly for the practice and extension or their art. At a carter period these collegia Musica, as they were called, were confined exclusively to the participating musicians themselves. In time the concerts were broadened out to include listeners as well, and by 1741 an attempt was made by Zehmisch in Leipzig to involve the general citizenry in a plan for the formation of a new society for giving concerts [53, p. 53]. The gradual displacement of the church by the concert hall raised a number of important problems for secular instrumental music, not the least of which was the development of the keyboard concerto in German music.

During the period that Bach directed the Telemann Musical Society the weekly programmes were composed mainly of his own music and that of his most talented pupils. Prodigious demands were made upon him for the creation of requisite music; and while these concerts have been recognized as the motivation for his seven clavier concertos, the specific way they determined the structure, style, and content of these concertos has been a matter for considerable disagreement.

The varying interpretations are all founded on the fact that these clavier concertos are not original creations, but arrangements or transcriptions of other works, principally of violin concertos. The simplest explanation, and one frequently offered, is that Bach lacked sufficient time to write new music and so hurriedly converted what he already had on hand. The following from Schweitzer is typical of this opinion: “Bach needed clavier concertos, when he directed the Telemann society. The arrangements are often made with quite incredible haste and carelessness; either time was pressing, or he felt no interest in what he was doing.” [quot. in 53, p. 54]

There are, of course, other and more searching explanations based upon a closer analysis of the problems Bach most probably was confronted with in the writing of a clavier concerto. It is worth recalling that the instrumental concerto was, as we have seen, the product of a great succession of Italian composer-violinists (Corelli, Torelli, Vivaldi, etc.). Bach's youth and his early development as a composer coincide with the early expansion of the instrumental concerto via a heavy emphasis on the violin. The clavier concerto had yet to be created. The clavier, up to this point, had been used as a solo instrument only in sonatas, suites, and smaller forms. As a member of the orchestra its role was subsidiary, serving to accompany the solo episodes for the violin or to outline and strengthen the massed harmony of the orchestra.

The fifth Brandenburg concerto of Bach is quite exceptional in this respect [53, p. 54], for the cembalo is admitted into the solo concertino unit and provided with an extended solo cadenza. The clavier lacked an amplified concerto technique of its own, for there had been no general widespread attempt to requisition the resources of the instrument for the virtuoso work which a concerto demanded. It has, therefore, been suggested (Schering) that Bach turned logically to violin concertos already composed, and brought the clavier concerto into being by the simple process of altering the violin solos in a manner more or less appropriate to the clavier. This explanation assumes the priority of a violin style even in the clavier transcriptions, and much has been written to show that in the process of translation from one instrument to another Bach did not wholly eliminate the essentially violinistic figurations of the original. Quite another explanation argues, on the contrary, that clavier style was, at all times, uppermost in Bach's mind.

Spitta, for example, finds that in the violin sonatas and suites which were subsequently arranged either wholly or in part for clavier, or organ, as well as in the violin concertos transcribed for the clavier, a comparison of the arrangement with the original shows the root to have been clavier rather than violin style. The germ of the idea of making the clavier predominant Spitta finds in the concertos even in their original stage as violin works. He argues that Bach no doubt “felt that the style of his violin concertos was so much moulded by his clavier style that their true nature could only be fully brought out in the shape of clavier concertos.” [40, p. 49] The difference in viewpoint is not easily resolved, for stylistic analysis is still as much a matter of opinion as it is a matter of fact, learned critical dogma notwithstanding. On historical grounds-and on such a basis only-it is necessarily more logical for Bach to have turned to violin music as a source for his clavier concerto style, rather than vice versa. However, regardless of the merits of either argument, it is reasonably certain that considerations more vital for music history than an accidental lack of time or (for Bach) a mysterious lack of interest motivated the creation of these clavier concertos out of previously existing compositions.

The seven concertos for solo clavier and orchestra represent only part of the general problem of Bach's activities as a transcriber of his own and other composers' music. To the romantic and modern mind this is one of the most singular aspects of Bach's all-encompassing genius, for composers since Beethoven have been nourished upon a consistent diet of “self-expression,” upon the consolations of an “it may be a poor thing but it's my own” philosophy, which looks with deep suspicion upon one composer openly imitating, or appropriating for his own use, the work of another. The typical romantic mind is reflected, for example, in the over-eager denial of a Dvorák or a Sibelius that any actual folk tune had ever been quoted in their music [53, p. 55]. After Beethoven it is rare to hear of a calm acknowledgment of indebtedness such as Brahms expressed when the similarity between the last movement of his first symphony and the last movement of Beethoven's ninth was pointed out. The habit of borrowing freely has been revived since the turn of our century, particularly in the work of some poets who have ransacked the whole of the world's literature for an apt image or an acute analogy. However, since he lived in no waste land, Bach found healthy sustenance in the music of his immediate contemporaries, recasting for his own purposes the scores of such a variety of composers as Vivaldi, Legrenzi, Albinoni, Marcello, Telemann, and Prince Ernst of Weimar.

Before we turn to the possible reasons for this phase of Bach's activity, a review of how it affected his work in the concerto is in order. The definitive word has not yet been said concerning the origins of each of the clavier concertos, for the

originals from which some are conjectured to have been transcribed are still not discovered. Of the seven solo clavier concertos, the third in D major and the seventh in G minor are transcriptions, one whole tone lower, of the violin concertos in E major and A minor respectively. The sixth clavier concerto in F major is likewise a transcription, one whole tone lower, of the fourth Brandenburg concerto [53, p. 56]. In the original the concertino unit is composed of a violin and two flutes. In the transcription the flutes remain, but the violin is replaced by the clavier. Since the clavier has a wider keyboard range, it absorbs both the solo violin part from the concertino and the bass continuo from the ripieno. Even in transcription the work retains something of the character of a concerto grosso.

The second concerto in E major is the last of the seven with established sources. It has its counterpart in movements from three Bach cantatas, *Gott soll allein mein Herze haben*, *Ich geh und suche mit Verlangen*, and *Stirb in mir, Welt*. However, it is not certain that the cantatas were the direct sources from which Bach worked, and a clavier work has been conjectured to be the immediate model for the transcription. The sources of the remaining concertos, Nos. I, 4, and s in D minor, A major, and F minor respectively, are in doubt. Internal evidence is the basis for the belief that the fourth concerto in A major is probably founded upon a clavier or organ original, although a violin model has not been entirely discounted, and even an oboe d'amore has been suggested. It has also been supposed that the original was a work by Bach. It has long been the consensus of opinion that the first concerto in D minor is a reworking of a lost violin concerto.

However, based on double-stopping and general technique, a case has been made for a seven-stringed viola d'amore as the original instrument. It has also been argued, on stylistic grounds, that Bach's original model was not a work of his own, but possibly a concerto by Vivaldi. This aspect of the question is complicated by an obvious resemblance the concerto bears to two of the Bach cantatas, *Ich habe meine Zuversicht and Wir müssen durch viel Trübsal*. [53, p. 56] In the latter cantata, the opening movement, scored for organ and orchestra, is a direct analogue of the opening movement of the concerto. Organists who know this work are aware that they possess in its tremendous opening movement an organ concerto superior to any since conceived for the instrument. The second movement of the concerto and the first constitute perhaps the most subtle and profoundly sensitive example in Bach of the relationship between cantata writing and concerto writing.

It has been suggested that the original for the fifth concerto in F minor was also an unknown violin concerto, although once again it has been conjectured (largely on the basis of the fragmentary pizzicati accompaniment in the slow movement) that the model was not Bach's own, but possibly a work by Vivaldi.

The concerto for four claviers and orchestra is clearly a transcription of Vivaldi's concerto for four violins, Op. 3, No. 10. Of the three concertos for two claviers and orchestra, the third in C minor is an arrangement of Bach's famous concerto for two violins and orchestra in D minor. The first, also in C minor, had been assumed to be a transcription of an unknown violin work but has been reconstructed as a double concerto for violin and oboe [53, p. 57]. The second concerto in C major is an original work. Similarly, the two concertos for three claviers and orchestra are generally regarded as original works rather than as transcriptions.

The four organ concertos (all without orchestra) are transcriptions. The first and the fourth are based upon violin concertos by Prince Johann Ernst of Weimar, Bach's patron and pupil, who possessed a fair talent heavily influenced by the Italians. In some measure the Bach concertos reflect the worth of the originals upon which he worked.

These two are noticeably the weakest of Bach's entire concerto production. The Prince died at the age of nineteen, and a number of his violin concertos were subsequently edited by Telemann. The two remaining organ concertos, Nos. 2 and 3, are modelled after works by Vivaldi. The second, based upon Vivaldi's concerto grosso for two violins and orchestra, Op. 3, No. 8, is the finest of the group and stays, interestingly enough, remarkably close to Vivaldi's original. The third is notable chiefly for an arresting recitative slow movement.

To return to the clavier ' concertos of Bach, there is a caution to be observed in the relation between the solo instrument and the orchestra.

Unlike the later piano concertos of Mozart and Beethoven, the balance of forces in the Bach clavier concertos is not an outgrowth of a head-on clash and rivalry between the two. In the piano concertos from Mozart onward, the dominance of the solo instrument is a direct consequence of its frank opposition to the orchestra. Two evenly matched forces are contrasted to, and thrust against, each other. No matter how finely balanced the two may be, the contrast which derives from this duality has become the basic musical fact toward which the composer's and the listener's attention is directed. In his clavier concertos the premise upon which Bach proceeds stands so thoroughly apart from the premises of a Mozart or Beethoven piano concerto that a marked difference must be observed in one's orientation toward these works [53, p. 60].

In Bach's time the clavier, as the instrument to which the figured bass was entrusted, formed an essential part of every concerto. It served to support the solo instrument and operated as a unifying force in the orchestral tuttis. Even in the clavier concertos of Bach an accompanying clavier was employed. Since besides the solo clavier, another clavier figured as part of the orchestral ensemble, and since the tutti passages were as a rule rather thinly orchestrated, it followed that there would be a reduction in the marked opposition between solo and orchestra and in the element of contrast derived from this opposition. Further-more, the solo instrument is kept at work all through the orchestral tuttis, so that Bach's main point, which was to achieve an overall predominance of clavier tone, was certainly carried. The clavier is not so much the solo instrument as it is the predominant instrument. The clavier concertos are thus aptly described by Philipp Spitta as “clavier compositions cast in concerto forms, which have gained, through the co-operation of the stringed instruments, in tone, parts, and colour.” [40, p. 40] The case is even more pronounced in the concertos for two, three, and four solo claviers. Here again it is the dominant mass of clavier tone, rather than an opposition of equal forces, which is the key to the concerto.

The ultimate expression of this approach is a concerto for solo clavier without orchestra. Bach's Italian concerto is not a solitary example, for similar works were composed by his contemporaries; nor is it a reductio ad absurdum as one might at first suspect, for the clavicembalo (or harpsichord) with two manual keyboards, for which the Italian concerto was composed, is a polyphonic instrument capable of carrying many voices at once and of contrasting them dynamically, forte and piano, by means of a proper juxtaposition of the two

keyboards. In the Italian concerto, the concerto contrast is carried dynamically by the forte-piano indications which Bach wrote into the score, while in place of tone-colour rivalry a single clavier tone reigns unchallenged. Bach's designation of the work as *a Concerto in the Italian taste* (*einem Concerto nach Italienischem Gusto*) refers chiefly to the singing, cantabile style of the Italian violin concertos [53, p. 61]. This is most evident in the slow movement where the flowing right-hand melody soars over a discreet left-hand accompaniment with a grace of line and a profundity of feeling model-led after, yet unmatched by, any of his Italian contemporaries.

In a measure, Bach's evasion of the crucial concerto problem, which is to draw the solo instrument away from the mass and to treat it in a virtuoso fashion, is a reflection of his conservative allegiance to the old polyphonic church forms. The basis of his entire art is polyphony, the careful juxtaposition of voices or instruments so that all contribute equally in the development of a single subject. Each voice in a fugue carries on with no subservience to, or domination over, the remaining voices. Indeed, the organic cohesiveness, the sense of oneness instantly evident in Bach's polyphony, depends upon the clearest projection of each of the simultaneously sounded and apparently self-contained lines of musical thought. The unity of a polyphonic work rests upon a contradiction, i.e. the ability of several equal parts to fuse together into a single impression despite emphasis on their equality and on the lack of subservience of one part to another. The solo concerto, in its fullest extension, is antithetical to a rigorous polyphonic design, for if one instrument is regarded as a virtuoso solo, the other instruments cannot at the same moment be on a par with it. The solo concerto is more at home in the opera house than in the church, yet in Leipzig where Bach worked it was the church that was being slowly replaced by the concert hall, and it was from the church and from a long preoccupation with polyphonic forms that Bach stepped into his new surroundings. A carryover from church to concert hall is not surprising, especially since in his clavier concertos Bach could resolve the contradiction by dealing with an instrument which he could treat soloistically and polyphonically at the same time. Furthermore, the presence of another clavier in the orchestra dulled the contrast in tone colour between solo and tutti which might have disturbed the evenness of his contrapuntal texture.

Thus, Bach's clavier concertos are not solo concertos in the modern sense of the word. They are defined by the precise historical moment of their evolution. They were created by a church musician adapting himself to the conditions of the new concert hall, and they retain, in consequence, much of the conservative polyphony of the church with comparativelv few concessions to straight homophonic writing and to the soloistic display so pronounced in the later piano concerto.

This survey of the carly solo concerto can hardly conclude without mention of the Handel organ concertos, among the first important efforts in this rarely practised form. The four Bach concertos for solo organ are the least vital part of his contribution to the concerto, and for once Handel surpasses Bach in a form in which both worked. For Bach the organ was principally a liturgical instrument tied body and soul to the church service, while for Handel it was a vehicle for dramatic extemporization in the concert hall. The largest portion of Bach's organ music is bound up closely with the chorale, in the treatment of which Bach acknowledged no master. Only a smaller portion is dedicated to the virtuoso capacities of the instrument. Bach and Handel were, if contemporary accounts be trusted, probably the two greatest organists the world has known, and the virtuosity of both performers carried over, with a different emphasis in each case, to the music they composed for their favourite instrument [53, p. 62]. The great virtuoso organ music of Bach, the toccatas and fugues, lies outside the province of the concerto, Handel's virtuoso music within it.

The entire orientation of Handel's art was in the direction of the concert hall, in keeping with a tradition which, for reasons of political and social history, was more firmly established in England than on the continent. The Handel oratorio, for example, is in essence a dramatic, non-liturgical choral piece heard more appropriately in the concert hall, where Handel originally presented it, than in the church. Handel presided over the concert performances of his choral music from his place at the organ, extemporizing at intervals upon the instrument, and introducing the organ concertos as part of the evening's entertainment [53, p. 63].

The advertisement of a dramatic piece by Handel sometimes lured the prospective customer with the offer of an additional organ concerto. For example, the advertisement of a Handel opera issued in late April 1739 read: “At the King's theatre in the Haymarket, Tuesday, May Ist, will be represented a dramatic composition called Jupiter in Arcos; intermixed with choruses, and two concertos on the organ.” [quot. in 53, p. 63] In November 1739 the performance of Handel's setting of Dryden's Alexander's Feast and of another ode by Dryden was accompanied, so Burney tells us, by two concertos for several instruments, and a concerto on the organ.

There are four volumes of organ concertos by Handel, two issued during his lifetime, and two after his death. The first set of six was published in 1738, the second in 1740. Both sets were published with the specification “for the Harpsichord or Organ.” The two posthumous publications appeared in 1760 and 1797. It is frequently the case in these organ concertos that Handel adapted sometimes freely, sometimes literally, movements from earlier compositions originally scored for different combinations of instruments. The F major con-certo, known as The Cuckoo and the Nightingale because of a bit of imitative naturalism in the second movement, is an example of such a transcription. Every movement is derived from music already composed in another form. The first movement is adapted from the first movement of the trio-sonata, Op. s, No. 6, for two violins, or two flutes and bass. The second and third movements are based upon the second and third movements of the F major concerto grosso, Op. 6, No. 9. The final movement is derived from the second allegro from the Op. s, No. 6, trio-sonata.

Thus, in the Baroque era, appeared concerto grosso; the main features of the concerto genre have developed: 1) a three-movement structure, 2) the principle of dialogue and competition, contrast, and virtuoso games, 3) alternating tutti and solo [37, p. 31].

In the second half of the 18th century, during the era of classicism, the sonata-symphonic cycle of the instrumental concert was established: sonata allegro, slow movement, fast finale. The first part of the classical concert contained two expositions: an exposition of the main thematic material in the part of the orchestra, which entered before the soloist, and an exposition that sounded in the part of the solo instrument. Concertos of this musical style were imbued with symphonic development, which manifested itself in the development sections of the sonata. forms where various methods of

thematic development were used – changes in tonality, harmonization, rhythm, and melody elements. The principle of motive isolation was actively used. The development of the concerto genre was also influenced by the formation of the classical pair composition of the symphony orchestra. The leading role in the orchestra was played by string instruments (first violins), which represented the main musical and thematic material. The cellos and double basses performed the same part, only the double basses performed one octave lower. The woodwind group (2 flutes, 2 oboes) could perform the main thematic material or harmonic filling, emphasizing the rhythm of the orchestral texture. A brass-wind group (2 horns, 1–2 trumpets) was used to emphasize harmony and rhythm or at climactic moments when sounding tutti [42, p. 128]. Classical composers stopped using the basso continuo part in instrumental genres, because of which keyboard instruments left the main composition of the orchestra. The solo instrument has become an equal participant in the concert genre. The soloist and the orchestra became closer in their performing techniques, creating conditions for closer interaction.

Also new in the concert genre was the attitude towards cadence. In the era of classicism, they began to be written down in notes. Virtuoso and spectacular cadenzas were common in the piano concerto of the classical era. The rules from '*The Piano School*' by Daniel Gottlieb Turk state that "The cadenza should not only maintain the impression made by the piece of music, but, as far as possible, enhance it. The surest way to achieve this is to present the most important main thoughts in an extremely concise manner in a cadence or to remind them with the help of turns. Therefore, the cadence should be closely connected with the piece being performed and, moreover, it should mainly draw its material from it. A cadence, like any free ornamentation, should not consist of deliberately introduced difficulties, but rather of such thoughts as correspond to the main character of the piece. Virtuosity, as one of the main features of the concert, in the era of classicism was subordinated to the figurative content of the work.

2.4. Conclusion to Chapter 1

Each instrumental concerto is an independent work with a complete idea, original musical material, and a unique form of embodiment. The concerto for violin and orchestra went its own evolutionary path, changing in time and space. Regardless of the artistic and individual style, several constants are inherent in this genre, which allow combining externally dissimilar compositions. This is the parity solo of all participants, the richness, dramatic activity of the dialogues of orchestral groups with a certain distribution of roles between them. Their role is most often played by different tools or groups that interact all the time, lead a kind of dialogue game. In the orchestra concerto, there are virtuoso solos of individual instruments and their rivalry within the boundaries of the same group, an appeal to "pure" timbres and their mixing. The second significant feature of the concerto is the exceptional concerto dominance of the figurative and thematic contrast over the "symphonic" conflict. The richness and variety of musical material, which is represented within the boundaries of one piece, the rapid change of one theme to another or their constant "coloring", at times can cause a feeling of kaleidoscopy, lack of dramatic alignment of the work. However, this is a multi-level game of the composer with the listener, which is one of the characteristic features of the genre.

3. Chapter 2 Mozart's Piano Concertos in the Context of the Development of the Classical Concerto

3.1. The Early Period, 1767–1779

By the time Mozart had composed the first of his original keyboard concertos in December 1773, he had many aesthetic and stylistic sources on which to draw. His natural gift for character portrayal had deepened because of his considerable experience as an opera and aria composer. He now proceeded to carry this ability over to the concerto genre: indeed, each of Mozart's concertos possesses a distinct persona. In his concertante vocal and instrumental works Mozart successfully reconciled virtuosity with the needs of dramatic expression, deploying a fluid rhythmic language and an increasingly voluptuous orchestral fabric.

The influence of Mozart's vocal music on his instrumental concertos is apparent in many rhetorical details imported from the former sphere to the latter – for example, the recitative-like passages in the slow movements of many piano concertos (K.451, 466, 467, 537, 595) [11, p. 320]. The variety of accompaniment patterns in the orchestra–as many as three within a single phrase – and the vivacity with which the ensemble responds to and provokes the soloist parallel the practice cultivated in arias and accompanied recitatives, in which the orchestra effectively functions as alter ego of the soloist.

Many of these devices owe much to the *galant* style of Johan Christian Bach. Bach's keyboard writing epitomizes an Italianate elegance of phrasing and an equally Italian natural, *cantabile* idiom that likewise informs Mozart's concerto rhetoric. Mozart's harmonic language effects a telling synthesis of Italian ebullience, the richer German vocabulary, and an interest in sophisticated compositional procedures that reflects the influence of Joseph and Michael Haydn. If the structure of Mozart's concertos owes much to its forerunners (J. C. Bach in particular), it is nevertheless altogether his own. Mozart was to make few changes in his concerto archetype: from his first surviving original concerto through his last, he retained the formal structure he had borrowed from his arias. This structure is not only common to all of Mozart's concertos, but it also distinguishes them from those of all other composers. Even Beethoven, who in many ways sought to emulate Mozart, did not chose to duplicate his concerto prototype-perhaps because of its great thematic complexity. As is generally acknowledged, Beethoven's motivic construction and usage reflects Haydn's practice; to Beethoven Mozart's plethora of melodic ideas may well have seemed profligate.

Arthur Hutchings has described the thematic richness of Mozart's concertos by likening it to pieces in a jigsaw puzzle, although such an analysis denies the specific purposes for which the various themes were designed. Whereas some have similar functions, a flourish, for instance, is not interchangeable with a main theme. Mozart's ordering of material reflects specific structural concerns. Consider the ritornellos of the first movement of the B-flat-major concerto K.456. Reflecting Mozart's habit, the middle tutti (mm. 173ff.) and the one to the cadenza (mm. 337ff.) begin with the first energetic motive from the opening ritornello (mm. 18ff.); similarly, the tutti after the cadenza begins with the first energetic closing idea (mm. 51ff.) from the opening ritornello.

Thus, the eight different thematic ideas in the movement (seven in the opening ritornello plus an additional theme for the soloist at m. 102ff.) are not ordered randomly.

The hierarchical organization of Mozart's concertos enabled him to construct movements of elaborate and varied content without sacrificing cogency. He thereby avoided two common pitfalls: mechanical formalism and lack of structural tautness. Many concertos by his contemporaries offer chains of musical ideas of similar character in loose, episodic discourse [11, p. 321]. Evidently, not even the finest concerto composers of the time – Viotti and Haydn – were able to achieve Mozart's symbiosis of rhetoric and form. Within the exposition or recapitulation of a Mozart concerto no two adjacent sections have the same structural or expressive function, but a work such as Haydn's 'Cello Concerto in D (Hob. VIIb:2) (1783) contains several such repeated presentations of material (mm. 41ff., 65ff.), during which the discourse loses focus. Unlike the consistent dimensions and proportions of Mozart's concerto form, the individual concertos of Haydn and Viotti vary considerably in length, content, and proportion.

Concerto Transcriptions

When one considers that Mozart began to perform in public at the age of six, then it seems singular that his earliest surviving original key-board concerto – the Concerto in D major K.175 – dates from December 1773, when he was almost eighteen.[6] The absence of original concertos from Mozart's early period is particularly striking in light of the large number of arias he composed from the age of nine. These compositions reveal that Mozart was conversant with the conventions of concerted vocal music for many years before he turned his hand to an instrumental concerto.

Although Mozart's initial neglect of the instrumental concerto remains unexplained, the Viennese concert tour he was to undertake in 1768 seems to have provided the motivation for the preparation, during the preceding year, of four keyboard concertos: the concertos in F major K. 37 (April 1767), in B-flat major K. 39 (June 1767), in D major K. 40 (July 1767), and in G major K. 41 (July 1767).

For some time, these concertos were considered original compositions. They were numbered 1 to 4 in the *Gesamtausgabe* of Breitkopf & Härtel (hereafter B & H), so that the standard numbering beyond that from 5 to 27–still prevalent in concert programs and the literature–gives a false impression of Mozart's output, which consists of twenty-one solo concertos and two concertos (B & H nos. 7 and 10) for multiple keyboards. At the beginning of this century Theodore de Wyzewa and Georges de Saint-Foix established that K. 37, 39–41 were *pasticci*–that is, a potpourri of solo keyboard pieces by various composers–mostly extracted from sonatas and fitted with orchestral accompaniments to transform them into concertos. Apart from minor revisions, the solo keyboard parts are not by Mozart but by Carl Philipp Emanuel Bach, Johann Gottfried Eckard, Leontzi Honauer, Hermann Friedrich Raupach, and Johann Schobert. With the exception of C. P. E. Bach all were German expatriates living in Paris at the time of Mozart's first visit to the French capital in 1763–1764.

According Mozart's procedure for transcribing solo pieces in binary form into concerto movements was quite straightforward:

1. An introductory ritornello in the tonic key is inserted at the very beginning of the movement.

2. The first half of the original solo movement then appears, supplemented by a free orchestral accompaniment. (Sometimes the soloist is allowed to play without orchestral support.)

3. After the original double bar at the midpoint of the movement a second ritornello is interpolated to underscore the arrival in the dominant key, or to provide a preparation in the dominant for the second half, analogous to the introductory ritornello.

4. The second half of the binary solo movement ensues, accompanied as in section 2.

5. A pair of ritornellos in the tonic is added at the end of the movement to prepare and follow the soloist's cadenza [11, p. 322].

In 1772 or soon before, Mozart prepared similar transcriptions of three solo sonatas by Johann Christian Bach [52, pp. 333–334]. The autograph manuscript for these concertos bears the title *Tre Sonate del Sgr. Giovanni Bach ridotte in Concerti dal Sgr. Amadeo Wolfgango Mozart.* Unlike K. 37/39–41, these were not included in B & H and remained unpublished until 1932.

Both sets of concerto transcriptions represent the collective effort of Leopold and Wolfgang, as documented by the presence of both handwritings throughout the manuscripts. As Wolfgang Plath has shown, Leopold not only carried out some of the mechanical copying (including the figuration of the bass in the tutti passages) for the earlier set, but also corrected his son's work [34, pp. 82–117]. Scholars have hinted at the importance of Leopold's compositional tutelage in Mozart's first published works (the sonatas K. 6–9 and the sonatas/trios K. 10–15), and it appears also to have continued in Mozart's early teens.

Two questions arise at this juncture: Why did Mozart initially transcribe other works into concertos rather than write his own, and why, with his own abilities as both pianist and violinist, did it take him so long to finally start composing concertos? One possible explanation may be that the keyboard concerto had yet to be widely cultivated. After J. S. Bach's pioneering efforts, the composition of keyboard concertos was at first primarily a north German phenomenon, with remarkable contributions to the genre by C. P. E. Bach [15, pp. 27–46]. During the 1770s, however, keyboard concertos became increasingly popular.

Concerto in D K. 175 (B & H 5). Mozart's first surviving original keyboard concerto bears the date December 1773 in its (now missing) autograph. It has a scoring unique among all the concertos: 2 oboes, [bassoon ad libitum,] 2 horns, 2 trumpets, timpani, and strings. Given that the upper range of the solo part is limited to d^3, Mozart may have had a particular instrument – perhaps the organ – in mind [11, p. 322].

The outer movements of K.175 are typical of Mozart's brilliant Italianate style, with repetitions of local subphrases for rhetorical vivacity. The lefthand writing shows Mozart's efforts at freeing himself from the unrelieved Alberti bass that deadens so many movements of the *pasticci* concertos and his own earlier sonatas for piano and violin: a number of different sixteenth-note patterns coexist with the standard one. Nonetheless, it is clear that something of a *horror vacui* is operating. When the sixteenths pause in the left hand, they are immediately taken up by the right; there are only three bars in the solo exposition (repeated in the recapitulation) in which the sixteenths abate. The same practice is to be found in the finale (with *alla breve* eighth-notes). If this relentless motion does not grate on the ear it is because Mozart gives every

phrase a direction and purpose. By integrating the motoric rhythm into a larger character and structure, he enables the listener to hear beyond the local chatter. We shall see how far these abilities were to take the master when we consider the finale of the E-flat concerto K. 271.

As Marius Flothuis has noted, there are striking similarities between the motivic content of K.l75's second movement and that of the *scena* (recitative and aria) *"Alcandro, lo confesso"/"Non so d'onde viene"* K. 294, written in Mannheim for Aloysia Weber contemporaneously with Mozart's Mannheim performance of K. 175. It is telling that the moments of most intense expression in this movement rely on stock formulas that Mozart had taken over from J. C. Bach.

The effect of such formulas is limited, however, because of their localized treatment. The pattern cited above is used in K. 175 to open a new section directly after the middle tutti, and it stops after four bars on the dominant, leaving the orchestra to repeat it with an enriched harmonization and texture. Thus, there is no growth to or from the progression. Mozart did not abandon such formulas in his later years, but he integrated them into the larger discourse with greater skill: a sequence like this one would appear as the culmination of a long phrase and was often succeeded by further motion before coming to a stable cadence. The following excerpt, from the middle movement of the E-flat concerto K. 449, is typical.

Mozart performed K. 175 in Vienna on 3 March and 23 March 1782. In a letter to his father dated 23 March Mozart announced that he was sending along a new finale to the work – the Rondo K. 382. The revised version with the new rondo proved to be a tremendous success-indeed, the rondo had to be repeated. Given the unabashed brilliance of the writing, with its dependence on the flourish-like trilling figure of the descending theme, this is scarcely surprising.

Despite Mozart's use of the title *Rondo,* K. 382 would more properly be described as a theme with variations. The rondo designation may have been prompted by the orchestra's interpolation of the first half of the theme after the first and third variations and at the beginning of the final section in 3/8 meter (mm. 33–40, 73–80, 137–152).

Why did Mozart replace the Salzburg finale? Marius Flothuis has observed that all of Mozart's concerto finales except for K. 175 and the nearly contemporaneous Violin Concerto in B-flat K. 207 are cast as ron-dos and variations. The finales of both K. 175 and K. 207 are in sonata form, and in both cases, Mozart replaced them. [11, p. 324] It is enlightening that he could supplant music of great intrinsic worth owing to the imperatives of high- level structural considerations.

The autograph of Mozart's next keyboard concerto, K. 238, is dated January 1776. Compared with K.175, K.238 more successfully breaks the relentless sixteenth-note motion by introducing alternative textures (lefthand eighth-notes in thirds, m. 47ff.; imitative syncopation, m. 69ff., the later taken from the first "tutti"). The delicate coloration of the second movement, underscored by the presence of flutes instead of oboes, is marked by a number of passages of great timbral beauty, notably the chain of descending trills and the ensuing sextuplet decorations (mm. 34ff. and 71ff.). The finale shows the influence of the violin concertos composed the previous year in several respects: the movement begins with the solo instrument (unlike either K. 175/3 or K. 382); it includes lead-ins (short cadenzas) for the soloist after the exposition (m. 99) and features the mediant key in the rondo's central episode (mm. 141–168). In a further parallel, the first and last orchestral ritornellos feature quiet conclusions.

Concerto for Three Pianos in F K.242 (B & H 7)

In February 1776, a month after completing K.238, Mozart composed his one concerto for three pianos K.242. It was written for performance by Countess Antonia Lodron and her two daughters, Aloisia and Josepha. The concerto is a model of rococo elegance, its *galanterie* beguiling throughout. The middle movement's songful charm exploits the sonic possibilities of the trio of keyboards, particularly when heard on period instruments. Toward the end of the finale Mozart sets up a delightful hoax: after apparently ending the movement he interjects a casual melodic rejoinder that airily leads to a final statement of the main theme.

The third piano part of the concerto is significantly less demanding than the first and second, reflecting the abilities of the younger Lodron daughter. Subsequently, Mozart transcribed the concerto's solo parts for two instruments, most likely for performance with his sister, Nannerl [11, p. 325]. (They are known to have played the two-piano version in Salzburg on 3 September 1780.)

Concerto in C K.246 (B & H No. 8)

In April 1776 Mozart wrote a concerto for Countess Antonia Lützow. If the work makes relatively modest demands on the performer, this surely reflects the Countess's abilities. The technical accessibility of the concerto led Mozart to use it frequently as a teaching piece. It is perhaps for this reason too that three sets of cadenzas survive. Some of these are quite short and bear a relation to vocal cadenzas, which according to a general eighteenth-century criterion were to be singable in one breath. Unique to the "Lützow" concerto is a surviving autograph continuo part. Earlier contentions that it documented Mozart's intended realization of the *col Basso* direction in his concertos have been disproved convincingly by Linda Faye Ferguson, who has shown that it was designed for two-piano performance without orchestra and thus is unrelated to Mozart's continuo playing [13, pp. 13–14, 25–26].

It is noteworthy that this concerto, Mozart's first in C major, contains materials that he was to return to in later concertos in the same key. Compare the second themes of the first movements to K. 246, 415/387b, and 503.

Concerto in E-flat K. 271 (B & H 9)

Mozart's next keyboard concerto, K. 271, is universally recognized as a watershed in his artistic development. It was written for a French virtuosa, referred to by the Mozarts as Mlle Jeunehomme, who came through Salzburg in January 1777–the date of the concerto – and whom Mozart was to encounter during his stay in Paris in 1778 [11, p. 326]. Judging from the concerto, her technical abilities must have been prodigious. The work uses the standard scoring of 2 oboes, [bassoon ad libitum,] 2 horns, and strings that Mozart employed for most of his 1773–1778 concertos, but nothing else about the work is routine. For the first and only time in his concerto output Mozart has the solo instrument interrupt the orchestra's opening motive with a cockiness that is to characterize both work's outer movements. Indeed, there is a quality of hubris about the soloist's constant interjections within the orchestral ritornellos, and the sparkle of the passagework, punctuated in the development by daunting cross-handwriting, creates an exuberance that is new to Mozart's rhetoric. One suspects an element of flirtation in the delight of the barely twenty-one-year-old master, setting the young woman an intimidating challenge while displaying his

compositional prowess. The finale, a dazzling virtuosic showpiece, breaks its pace but once – with the astonishing interpolation of a serene minuet in A-flat major [11, p. 327]. More remarkable, then, that Mozart should have decided to eschew a charming slow movement for one of wrenching poignancy, whose operatic character extends beyond the open use of recitative in both orchestra and solo.

Concerto for Two Pianos in E-flat K. 365/316a (B & H 10)

In early 1779 Mozart composed a double concerto for joint performance with Nannerl. The work undoubtedly reflects the influence of the *symphonies concertantes* that were the latest rage during Mozart's visit to Paris in 1778. Apart from effective antiphonal banter between the players, K. 365/316a features rapid passages in parallel thirds, tremolo flourishes, and octave doublings to exploit the full sonic potential of the two players, thereby anticipating the equally brilliant two-piano sonata K. 448/375a composed two years later.

The slow movement is a serenade that beguiles the listener despite the fact that there is not a single structural modulation to be found: a brief interlude at measure 46 starts in E-flat major and reaches C minor at m. 50 to regain B-flat major at m. 54–eight measures out of a total of 105!

3.2. The Three Concertos of 1782–1783

A season after he had settled in Vienna, Mozart composed a series of three piano concertos for his subscription concerts. These concertos, K. 414–413–415/385p-387a-387b, his first works in the idiom after his move to the imperial capital, were among the few published within his lifetime. Initially distributed in manuscript copies (1783), they appeared in print shortly thereafter (1784–1785). In an oft-cited letter to his father dated 28 December 1782, Mozart described them as follows:

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 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 [4, p. 242].

Mozart wrote the concertos with *ad libitum* wind parts and conceived the string texture so that *a quattro* performance (with single strings) was possible. It might seem that no particular compositional effort would be required to insure an effective performance with single strings, but this is not so: the symphonic writing of the later Vienna concertos would sound scrappy in many of the *forte* sections if played by single strings, whereas these three concertos display a notable care in the counterpoint and texture of the string writing that makes chamber performance successful.

Concerto in A K. 414/385p (B & H 12)

Documentary evidence reveals that the A-major concerto K. 414/ 386a/385p was the first of the three to be composed. The relationship between K. 414 and the Rondo in A K. 386, whose autograph is dated 19 October 1782, has been the subject of debate. Some scholars have suggested that K. 386 is a replacement finale for K. 414; others contend that K. 414's finale replaced K. 386. An important clue to their relationship is that K. 386 contains a part for obbligato 'cello, making *a quattro* performance impossible. K. 414 and K. 386 have virtually the same scoring: 2 oboes, [bassoon ad libitum,] 2 horns, and strings (to which K.386 adds obbligato 'cello).

Mozart was noticeably conservative about his choice of keys – although emphatically not about modulations within those keys. This conservatism is linked to a specific sense of character and coloration that he seems to have associated with each of the keys between four sharps and four flats to which (with the exception of *minore* variations) he limited himself. While the most normative keys – D major and C major– display, respectively, a brilliance and majesty that are typical of many composers of the period, the decidedly more individual personality of other keys is readily apparent. Mozart's A major is a tonality of radiance and serenity– qualities that are evident in later works, notably the piano concerto K.488 and the quintet and concerto for clarinet (K. 581, K. 622).

The first movement of K. 414 glows with the same lyrical ardor that suffuses Belmonte's and Pedrillo's love music in *Die Entführung aus dem Serail,* which was composed at the same time. Indeed, one of K. 414's themes contains a cadential figure found in the second act of the opera.

The development of the first movement is arresting in its sweep. It moves quickly to F-sharp minor and stays there until mere seconds before the recapitulation – this is virtually Mozart's only concerto development with a single structural axis. (The norm is a two-part development, in which the first part leads to a crisis on the dominant of one key – often the relative minor – precipitating a second half whose climax is the act of returning to the tonic.)

The second movement's main theme is closely related to Johann Christian Bach's Overture to Baldassare Galuppi's opera *La Calamità dei Cuori* (1763). The "London" Bach was a good friend of Mozart and it has been suggested that this quotation was a homage to the master, who had died in London on 1 January 1782. This andante achieves a perfect synthesis of aria and instrumental concerto, to which Mozart had aspired since the composition of K. 175. It is remarkable that he is able to maintain the melodic flow despite the regularity of the phrase lengths: in the solo exposition the only phrase not four bars long is the last one (2 + 4=6). The roving dialogue between soloist and orchestra in the movement's development is the antecedent for the miracle of K. 453 only two years later.

The rondo adroitly treads a line between the flirtatious and the ingenuous. The moments of tension are deliberately stagey; indeed, the most dramatic passage (mm. 190–197) was inserted subsequent to the completion of the movement, which originally ended the cadenza at the *tempo primo* in m. 197. Comparison with K. 386 is enlightening. The character of the latter rondo is quite similar to the opening movement of the concerto. While K. 386 is in a distinctly more lyrical vein than K. 414/3, its passagework is flashier than anything in K. 414 [52, pp. 262–289].

Concerto in F K.413/387a (B & H 11)

The second of the 1782–1783 concertos is the only one by Mozart whose outer

movements are both in triple meter $\binom{3}{4}$Indeed, there are only two other piano concertos – in E-flat major K. 449, and in C minor K. 491 – whose first movements are in triple meter. This fact is not merely of statistical interest: in Mozart, moderate to fast movements in three beats are felt in a single beat. This has two principal consequences. First, the nature of harmonic rhythm in triple meter often causes the sense of forward motion to be more palpable than is the case in meter. Second, the number of measures in a phrase has metrical significance (cf. the passage from mm. 145–164). Mozart's choice of $\frac{4}{4}$for the spa cious second movement–a meter he used only one other time for the middle movement of a piano

concerto (K.242)–may be due to these factors.

In the finale the solo/tutti distinction is underplayed throughout, creating a continuous chamber music discourse that masks the structural articulations – a rarity for a composer who normally strives for maximum architectural clarity.

Concerto in C K.415/387b (B & H 13)

The last of the three subscription concertos originally had the same scoring as K. 414 and 413:2 oboes, 2 horns, and strings. The autograph shows that Mozart added parts for 2 bassoons, 2 trumpets, and timpani later. K. 415 thus has the richest set of performing options of the three concertos: full orchestra, string orchestra with oboes and horns, string orchestra without winds, *a quattro.* Nonetheless, it is clear from the string writing that Mozart was turning from the intimacy of K. 413 back to symphonic sonorities. It is not the imitative opening that manifests this, but rather the *forte* that follows, driven by the tremolos of the inner strings and culminating in the imitative passage between bass and viola under syncopated double stops in both violins. The magnificence of sonority is mirrored in the virtuoso solo writing in the coda sections of the first movement's exposition and recapitulation, passagework that surpasses anything in K. 414 or K. 413. The rhetoric is also more arch, encompassing all the lyrical and flirtatious elements of K. 414 but profiting from the greater energy to add pranks as well as drama [11, p. 330].

A crossed-out sketch reveals that Mozart had originally planned a slow movement in C minor, but then chose to write the most operatic middle movement since that of K. 271. Nonetheless, he did not abandon his original plan to introduce unexpected pathos during high-spirited music to confound his audience: he merely raised the stakes. The finale, a rollicking $\frac{6}{8}$ set piece of a kind Mozart continued to write later in his career, begins with the solo instrument and is propelled by a lengthy tutti displaying both festive and gentle elements. The scoring of the big tune at m. 31, with the violins in octaves and the violas woven between and below the melody, hearkens back to one of Mozart's favored Salzburg textures. Arriving on a grandiose cadence on the dominant, we expect a solo entry of appropriate flamboyance. Instead, Mozart interposes an adagio in C minor, whose poignance draws upon all the favored operative devices–leaps of diminished seventh and octave, sighing appoggiaturas, the augmented sixth chord. Having arrived at a second half-cadence, what does he do? He frolics without a trace of contrition into the reprise of the $\frac{6}{8}$ theme. Given Mozart's decision to emphasize theatricality, it is revealing that he eschews the obvious boisterous ending and chooses instead a coyly elongated decrescendo to *pianissimo.*

3.3. The Twelve Great Concertos (1): 1784

The year 1784 was to prove to be Mozart's *annus mirabilis* in the composition of keyboard concertos. Within ten months he composed no fewer than six concertos–three commissioned, three for himself–and transformed the genre from one of courtly entertainment to a vessel of the highest aspirations, on an equal footing with the symphony and his most cherished domain, opera.

Concerto in E-flat K.449 (B & H 14)

Despite the symphonic ambitions of K.415, Mozart continued to be interested in the advantages (commercial and artistic) of the *a quattro* style. Contemporaneously with the composition of the three subscription concertos he began another piano concerto, in E- flat major. However, it was not until early 1784 that he had a practical reason to finish the work–a commission to compose a concerto for his gifted student Barbara (Babette) Ployer. The quality of this work suggests that she was not just a fine pianist but a sensitive musician.

The finished concerto is the first composition Mozart entered into the thematic catalogue of his works he kept until his death. It is dated 9 February 1784 in the manuscript and in the catalogue. The scoring reflects the *a quattro* norm: 2 oboes, [bassoon ad libitum,] 2 horns (the winds *ad libitum*), and strings.

K.449 constitutes one of Mozart's most sophisticated achievements. In it the composer adopts an experimental approach to his materials. This is especially noticeable in his drawing out of phrase endings, for instance in mm. 11–16 of the first movement's opening ritornello. The first movement, one of only three in time, contains Mozart's only opening ritornello that unequivocally modulates–first to C minor, then to the dominant, where it remains for an appreciable length of time. This exception to the otherwise carefully preserved distinction between non-modulating ritornello and modulating solo exposition should be understood within the work's overall speculative character. During the course of the movement, we repeatedly encounter a readiness to "float" rather than to "shape," suggesting a passive hedonism that assigns the soloist an altogether different persona [11, p. 331]. At the very end of the recapitulation, the soloist's trill is made to collide with the orchestra's willful modulation to C minor, taken from the exposition.

As the result of an early error these two events became detached from each other, placing the orchestra a measure after the soloist's trill. The only printed edition that reproduces the text correctly is that of Marius Flothuis for the NMA.

The experimental tone of the first movement also characterizes the second, whose most arresting feature is its tonal design. After the second theme appears in the dominant key of F, there is a modulation to A-flat major, and the movement begins again, as if we were at the recapitulation. But A-flat major lies outside the orbit of the movement's tonic, B-flat–even though it is the subdominant of the concerto's principal key of E-flat. What follows is uncharacteristic in every way: Mozart reproduces without alteration the events of the solo exposition (he normally introduces both rhetorical and structural modifications), reaching E-flat major for the second theme. The network of connections is bewildering from the modulation by fifth we might think we were back in the tonic key, but we are in E-flat–subdominant of the middle movement and tonic of the outer ones. At the point where Mozart reaches the modu-lating passage that took him from F to A-flat in the exposition, he modulates enharmonically from B-flat minor to B minor, moves toward G minor, and in a second miraculous enharmonic transformation, floats back down to the original tonic, B-flat. We then get a "second recapitulation," this time with material not heard since the orchestral opening. The second theme, in B-flat at last, leads seamlessly to the passage.

After two audacious movements, the finale returns to Mozart's familiar language. The precedent of K. 271 is palpable (for example, in the cross-hand antics), but the character is self-assured rather than head-long. The narrative ease of the keyboard's motion to the dominant, the adroitness of the imitative writing, and the use of broken octaves are

harbingers of the great concertos to come. At the end of the movement Mozart adapts a convention taken from his variation technique: he concludes in compound meter. The movement ends much as K. 271, with a drawn-out set of ever-softer good-byes interrupted by the *forte* whoop at the end.

Concerto in B-flat K.450 (B & H 15)

In his correspondence Mozart drew a clear distinction between K.449 and the concertos he wrote later in 1784. The latter were *"grosse Concerte"* ("grand concertos"), which he did not wish to have compared with K. 449. Indeed, it is with the Concerto in B-flat K. 450, dated 15 March 1784 in his catalogue, that the celebrated succession of "great concertos" begins. This is not to say that K. 449 is in any way inferior to them, but that with K. 450 Mozart's concertos became symphonic in scale and texture.

In fact, it is Mozart's concertos (and operas), not his symphonies, that effected the evolution in his orchestral writing during the Vienna years. The emancipation of the winds, central to the stylistic development of his piano concertos, is symbolized by the first movement of K. 450 – his first orchestral composition to open with obbligato winds. From this point on Mozart elevates the wind band to a privileged entity within the orchestra: in the concertos K. 482 and K. 491 they occasionally displace the strings. This transformation of the orchestral texture does not manifest itself in the symphonies until the "Prague" K. 504 (1786), composed in 1786.

Speaking of the work and its sister concerto, K.451, Mozart remarked, "I really cannot choose between the two of the them, but I regard them both as concertos which are bound to make the performer perspire" [6, p. 308]. K.450 may well be the most technically demanding of the entire series. Its cross-handwriting in the finale is particularly devilish. The parallels between concerto and aria now become even more explicit: the soloist's flourish that interrupts the conclusion of the first ritornello (mm. 59–70) runs up to a fermata that recalls the standard vocal device known as the *fermata sospesa* – an entrance with an imperiously held note cows the orchestra into submission, permitting fioritura while the accompaniment pauses. The solo sections of the movement show fully formed the formal and textural techniques that characterize the rest of the series: the rhetorical ease of the solo part, effortlessly leading but occasionally just as happy to surrender the reins to the orchestra, to accompany with passagework or provide a sixteenth-note gloss on the orchestra's principal material.

The middle movement is a reflective theme with variations. Best known is the finale, a hunting rondo with a brash theme that is the starting point for breathless and oft-breathtaking virtuosity. It is astounding that so little time separates K. 450 from K. 415; the sweep and acrobatics reach a level that knows no contemporary peers. At the end of the development (mm. 198ff.) Mozart precipitates the recapitulation with a harmonic sleight of hand that becomes a trademark in future works: he reaches a cadence on a chord (here V of the mediant key, or A major) that seems hopelessly remote from the tonic (B-flat), then proceeds to traverse the vast distance in seconds through an uncannily smooth succession of voice leadings. The movement's conclusion, in which horn fanfares rise above a string tattoo from *pp* to a jubilant flourish, is as clearly designed to win the public by storm as K.415's to triumph through charm.

Piano Concerto in D K. 451 (B & H 16)

On 22 March 1784, just a week after he entered K. 450 into his thematic catalogue, Mozart added K. 451 to the list. While he is known to have completed the "Linz" Symphony K. 425 within four days, he may have worked simultaneously on K. 450 and K. 451, finishing one a week before the other.

K. 451 is the first of four consecutive piano concertos that begin with the march rhythm of  . Nonetheless, the character of each is altogether individual. D major is the standard trumpet-and-drum key of both Baroque and Classical eras, and K. 451's opening movement exploits the courtly splendor of its scoring: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. The symphonic grandeur of its rhetoric leads to a significant expansion of its scale over Mozart's earlier D-major concerto K. 175. (The total movement length of K. 175/1 is 238 measures; K. 451/1, 325.) What makes this enlargement convincing is that the proportions among the constituent sections – ihat is, the observance of a compelling hierarchy from the smallest phrase to the largest structural section – has been preserved. This apt deployment of orchestral brilliance and expanded scale set the path for Mozart's subsequent concertos and symphonies [11, p. 334].

Nor is this mere grandiose posturing. The character at once defined by the orchestra is so strongly expressed that the thematic course of the first ritornello shapes the solo exposition and recapitulation more pervasively than was the case with K. 450. While K. 451 shares the technical ambitions of K. 450, much of K. 451's first movement passagework is a flamboyant accompaniment of the orchestra, not the bravado of a protagonist.

The middle movement is a rondo in the operatic style. In its Mozart first deploys what we may call a "piano recitative". This distinctive device recalls the conversational rhetoric of vocal recitative without its stylized cadential formulas and repeated melodic notes based on prosodic necessity. The piano recitative contains short melodic phrases in the right hand, usually two or four measures long, with a string accompaniment of repeated chords. In such passages Mozart notated the general outline of the melodic contour but apparently fleshed it out with extensive embellishment in performance. His sister, Nannerl, realized this immediately upon receipt of the score to K. 451 [5, p. 515].

The decorated version should be used as a guide to the embellishment of the piano recitatives in the other concertos.

The third movement, a dashing rondeau in time with a conclusion, contains passagework that rivals that of K. 450 in its difficulty. The flirtatiousness of the movement compounds these demands, requiring mercurial shifts of inflection and effortless lightness of touch. The manuscript shows that Mozart simplified a number of passages that were even more fiendish. This implies that despite his abilities at the keyboard, he often composed abstractly, later finding that the prescribed figuration eluded even his fingers under the pressure of immediate performance.

Concerto m G K. 453 (B & H 17)

The date of Mozart's next concerto, the G major, cannot be ascertained, since the sources offer conflicting testimony: 10 April 1784 (Mozart's letter of the same date to his father) *vs.* 12 April 1784 (his thematic catalogue). It is scored for flute, 2 oboes, 2 bassoons, 2 horns, and strings–a combination first encountered in the finale to K. 450 and henceforth a standard instrumentation. Like K. 449, it was composed for Barbara Ployer.

Although Mozart's letter of 26 May 1784 groups K. 453 with K. 450 and K. 451 as *"grosse Concerte"* – in explicit

contradistinction to K. 449 – its character sets it apart from the rest of the series [11, p. 335]. Its iridescence may owe something to the key, but the transparency of the textures and the leading role of the winds throughout the work contribute to a delicacy and intimacy of coloration that is enhanced by the daring of the work's harmonic language. The deceptive cadence to the lowered sixth degree (E-flat) that appears in the opening ritornello of the first movement (m. 49) becomes a central element; but its overt theatricality finds a pendant in the suggestive harmony of the orchestral coda (mm. 58–59) and, particularly, in the slithering chromatic progressions of the development, which weave distant tonalities together in a passage of gossamer mystery (e.g., the modulation from B major to C minor in four measures). All this happens within a dramatic frame that allows the keyboard to be the central character in the discourse, but without the overtly energetic soloistic profile heretofore observed.

The middle movement is the most masterful of the 1784 concertos. It begins with a five-measure phrase, whose pause on the dominant under a *fermata* asks a question whose answer occupies the rest of the orchestral ritornello.

The soloist, in turn, poses the question in exposition and recapitulation, but finds only wrenching operative pathos–first in G minor, later in E-flat major and C minor – as riposte. It is not until after the cadenza, bolstered by the harmonic resolution that comes with its final trill, that a satisfactory answer is found.

As we see above, the release is due not to the revelation of the soloist, but to the fortuitous turn to the subdominant in the winds.

The development establishes a dialogue between solo and orchestra in order to move relentlessly up the circle of fifths from the dominant key of G major through D minor, A minor, E minor, B minor, and F-sharp minor to the dominant of C-sharp minor: G-sharp major. The audacity of this design may be less apparent aurally in performances on modern instruments using equal temperament, but even then, the contrast between the length of the journey from G major to G-sharp major (mm. 64–86) and that of the dénouement (mm. 86–90) is breathtaking.

The third movement uses variation form – one of only three such cases in Mozart's concertos. As is Mozart's custom, the theme is binary; he prescribes repeats for the theme and first variation, but thereafter uses solo-tutti alternation instead of repeats–a technique also found in K. 491. After five variations that range from the cheerful through the lyrical and pathetic to the boisterous, Mozart sets up an elaborate half-cadence calling for the soloist to provide a lead-in to the Presto "finale." That Mozart labels not the entire last movement but rather this 176-measure headlong romp (mm. 171–346) as the finale evokes the milieu of the opera buffa. The heckling between keyboard and winds and the characteristic repetition of cadential phrases and larger subsections are standard operatic devices used to propel the work to an exuberant conclusion.

Piano Concerto in B-flat Major K. 456 (B & H 18)

Mozart wrote this concerto for the blind pianist Maria Theresia Paradis. His thematic catalogue dates it to 30 September 1784, but it may have been completed well before this [23, p. 781]. K. 456 shares K. 453's scoring, translucency of sonority and coloristic harmonic inflections. Whereas K. 453 casts its final movement as a theme and variations, K. 456 adopts the form for the middle movement, which is in G minor. The third of the four concertos to begin with the  march rhythm, K. 456 speeds up the pace from Allegro to Allegro vivace and restores the bustle and energy that were relatively restrained in the previous concerto.

The opening ritornello encompasses a particularly wide variety of characters, concluding with material drawn from the comic opera repertory. The soloist's version of these ideas unfolds much as does K. 453: the lightness of touch required for the two works could well reflect the fact that Mozart wished to tailor his music to the personalities of the two women for whom he composed them – a supposition that would explain the delicate shadings and lyric resignation of the middle movement's lament.

The finale is a blustery $\frac{6}{8}$ rondo. Its salient event occurs in the middle section, where Mozart again uses chromatic voice leadings to slide between two distantly related keys. However, instead of returning to the tonic key from a foreign tonality (as in K. 451 and K. 453, second movement) or going from one foreign tonality to another (K. 453, first movement), Mozart moves from the B-flat tonic to the remote key of B minor, where he remains for a time. He sets the modulation into even sharper relief by introducing alternating changes of meter from $\frac{6}{8}$ to $\frac{2}{4}$ and back in the winds and keyboard.

Concerto in F Major K.459 (B & H 19)

Mozart entered the last of his six piano concertos of 1784 into his thematic catalogue on 11 December. The architectural premise under-lying it is unique and supremely successful. Mozart reverses the normal aesthetic relationship between the outer movements. The demeanor of the first movement is deliberately restrained, while the finale bears the greatest compositional weight. The dotted march rhythm is now in *alla breve* meter; unlike K. 451, 453, and 456 its presence is felt throughout the movement.

The faster tempo limits the passagework to triplet eighths rather than sixteenths, giving the whole movement a gentler flow. The many floating sequences produce a lightness of sonority redolent of K. 453 and K. 456. Mozart's cadenza is one of his most sophisticated, inverting the harmonization of the main theme (V–I instead of I-V).

The swaying allegretto is likewise of gentler character, the chromatic tinge of its orchestral introduction another carryover from the earlier concertos. The canon on the main theme, presented in the exposition in two four-bar units (flute and bassoon, mm. 44–47; piano descant and bass, mm. 48–51) becomes an enchanting eight-measure *pas de quatre* in the recapitulation (piano descant, bassoon, oboe, piano bass, mm. 103–110). In the coda, the end of the canon and the opening of the theme are deftly interwoven to create a fairy-tale ending.

But all is dwarfed by the fireworks of the finale. It begins with a cheeky tune in *buffo* style traded back and forth between piano and winds [11, p. 339]. The entrance of the string's lays claim to a new realm with a vigorous fugato whose good humor cannot entirely mask the intensity of invention that underlies it. Not until m. 120 will the soloist again come to the fore. Once its untrammeled bravura is unleashed, it surges until it finally encompasses the fugato subject at the end of the exposition before drawing up abruptly for a lead-in and the return. This veers suddenly to the relative minor, where the fugato returns – this time in double counterpoint with the principal theme–in a display of contrapuntal dexterity as stunning as it is surprising within the comic frame of the movement. After the cadenza, one of Mozart's most brilliant, comes a coda in which the use of lefthand triplets substitutes for the $\frac{3}{8}$ transformation seen in earlier finales.

3.4. The Twelve Great Concertos (2): 1785

The three keyboard concertos Mozart composed in 1785 show him at the height of his creative powers. Symphonic in rhetoric, they range from the demonic (K. 466) to the serenely regal (K. 482), more than compensating for Mozart's neglect of the symphony from 1783 to 1786.

Concerto in D Minor, K. 466 (B & H 20)

The D-minor concerto, entered by Mozart into his catalogue on 10 February 1785, was one of his few concertos that quickly became popular; it has remained so without interruption to the present day. One of Mozart's two concertos in minor keys, it epitomizes the demonic character this key represented for him – an association whose origin may lie as far back in time as the plainchant to the *Dies irae.*

The opening movement derives its power by harnessing symphonic might, operatic gesture, keyboard eloquence, and virtuosity to the pith of Mozart's formal design. These elements are more palpable in performance with historical instruments; there, the spindly vulnerability of the soloist–and even the gentler moments in the instruments – can be diabolically crushed by the dark mass of the orchestra. The construction of the opening solo passage is a masterful balance of expressive and narrative detail.

Terse two-measure phrases portray resignation and despair, typified by the descending appoggiaturas (mm. 77–81); the phrase length is then doubled using syncopation (mm. 81–85) and then yet further expanded (mm. 85–91). These four phrases are woven into an organic whole by the fluidity of the melodic ornamentation, whosc incluctable intensification is underscored by the dynamic role of the left hand.

The superbly constructed development moves from F major through G minor to E-flat major in its first half (mm. 192–230), then through sequential modulation using arpeggiations that span the en-tirety of the five-octave keyboard (from E-flat major to F minor, G minor, and A major, the dominant of D minor, mm. 230–242). The arrival on the dominant affords no room for conventional elegance: the timorous *piano* upbeats of mm. 252–253 are crushed by the savage nonlegato forte eighths that bring on the return [11, p. 340]. This audacity of expression has a counterpart in the keyboard writing: compared with the 1784 concertos K. 466 uses more jagged shapes–broken octaves, sixths, and thirds – than previous works.

At the recapitulation the drive to the final cadence–dramatic as it was the first time around in F major–reaches a cataclysmic fury in the minor. Mozart's use of a D-major chord at m. 346 is a masterstroke of feverish disorientation: though technically caused by the descending chromatic scale in the top voice of the progression, it creates a frenzy further intensified by the contradictory B-flat-major chord that follows it. The Neapolitan at m. 348 provides the final impetus to the six-four, upon which Mozart bestows an eerie coloration: the winds motionless on the second-inversion minor chord while the keyboard slides higher and higher to the final paroxysm.

We know from Mozart's correspondence that he wrote cadenzas to this concerto and to the Concerto in C major K. 467; but they do not survive. Beethoven composed a remarkable set for K. 466 ten years later; even if they do not observe Mozart's unbroken rule of keeping cadenzas within the tonic key, they maintain the concerto's relentless structural and expressive integrity. Characteristically, Mozart declined to end the first movement with fire and brimstone, but in fact the distant thunder of the quiet ending was prefigured in the opening tutti.

The second movement is entitled *Romance.* Its outer sections comprise a tender vocal *scena,* in which a predilection for short phrases and melodic cells is responsible for a tone of unaffected ingenuousness. Without this construction the effect of the middle section would scarcely be so explosive. Its texture was lifted from the development of the first movement of K. 459. The earnestness of the coda melody (mm. 146ff.), exquisitely colored in the soloist's iteration by the sustained tonic pedal in three string registers, has an idealistic aspiration that is closer to Beethoven's aesthetic than many of the Mozart melodies that Beethoven borrowed directly.

No other Mozart concerto has a finale that opens with such breath-taking sweep. The held diminished seventh chord in the second full measure can barely contain the dizzying surge of motion. The orchestra's ritornello is Mozart's most powerful, using contradictions between rhythmic propulsion and interruption, surges in thc harmonic rhythm, and huge leaps in the first violin to propel the music forward.

It is the interruptive effect of the diminished seventh that will be used as the key element in the transition from minor to relative major; by setting up F major with F minor Mozart subtly prepares for the recapitulation, when minor is not a foil but the work's destiny. After the grim build-up to the deceptive cadence, after the cadenza, Mozart starts the work again. But here – as in *Don Giovanni* – he provides the listener with succor and offers us the coda theme in its comfortable major-key form, ending with the jubilation of relief. This is a stance understood and appreciated in the Romantic era.

Piano Concerto in C Major K. 467 (B & H 21)

Whereas the autograph of K. 467 is dated February 1785, it is dated 9 March 1785 in Mozart's thematic catalogue. This concerto, one of the most popular in the canon, is written on a grand scale that prefigures the concerto K.503 and the "Jupiter" symphony, both likewise in C. After the majesty of the first ritornello the solo instrument enters in a disarmingly informal way–a device that will recur in K. 503. Only after the winds have issued three invitations to the keyboard does the soloist emerge, building fragmentary outlines of the dominant triad and seventh to arrive at a fermata that calls for a lead-in.

The sonority of the concerto is pervaded by dissonances, created by melodic ornaments, pedal tones, and a rich counterpoint. The move to the dominant minor underscores the seriousness of the discourse – a plan also adopted by the first movement of the next concerto, K. 482. The piano doffs its usual operative persona to take up a distinctly symphonic mantle. Mozart thereby secures the gains in substance and grandeur newly achieved in K. 466, and once again the development is the crown of the movement. Beginning at m. 223 in E minor – the relative minor of the dominant key – it moves down the circle of fifths to A minor, D minor, G minor, and C minor to F minor (m. 253); the latter then becomes the subdominant of C minor, and the circle of fifths continues with the tonic minor in what is surely one of the most glorious moments in the series (mm. 253–259). The augmented sixth chord at m. 265 is the only bow to operatic convention. After the half-cadence at m. 266 Mozart stretches a dominant pedal to the luxurious length of eight measures to let the tension gently unravel.

As mentioned in the previous chapter, the middle movement of K. 467 can be understood as a transfiguration of the first movement of Johann Schobert's Sonata in F, op. XVII

no. 2 – which Mozart had used as the second movement of his *pasticcio* concerto in B-flat K. 39, and alluded to again in the second movement development of the A minor piano sonata K. 310. Schobert's bass line pattern and inner-voice triplets are preserved; superimposed on them is the ineffable melody whose familiarity may hide the unconventionality of its phrase lengths: (1,) 3, 3, 2, 2, 5, 3, 3. The sonorities produced by multiple suspensions in the five-measure sequence beginning in m. 12 must have been almost unbearably wrenching at the time of their composition.

As in the middle movement of K. 466, the melody alternates cantabile passages with piano recitative. The music flows continuously from first measure to last: the one- to two-measure transitions in the orchestra discreetly shepherd the colloquy past every cadential arrival but one–the big half-cadence at m. 71. There, only the piano's eighth notes flow forward to the next bar, where the music does not return to the tonic, but moves audaciously to the distant key of A-flat major (the relative major of the parallel minor). After a few seconds suspended in reverie, Mozart plunges us into the anguish of B-flat minor and F minor; but the orchestra, responsive yet inscrutable, weaves its seamless connections to the five-measure sequence and the coda, where the triplets find their final vessel in the winds.

The uproarious finale is in $\frac{2}{4}$ time, like K. 451, and begins with a catchy binary theme. The first half of the theme is repeated, but the second half does not provide the expected balance. Instead, Mozart seizes and expands on a device from the first movement, where the winds coaxed the soloist to enter. Here the buffoonery precipitates the orchestra into a peremptory unison sweep to the dominant; the soloist must improvise a lead-in before playing a single obbligato note. Thenceforth a daredevil spirit of cocky flippancy carries the day.

K. 467 is the first concerto, but not the last, to contain passages in the solo part that are not fully notated. We have already seen that additional embellishment is necessary in piano recitatives and in recurrent themes, especially in rondos; here the bald passages are for the most part mechanical, requiring little more than arpeggios or the breaking of octaves to provide the fleshing out that Mozart presumably intended. Had he published these concertos, he surely would have provided the same kind of elaborated text he supplied for his published sonatas. As it is, the performer must devise appropriate solutions for the first movement, m. 380; second movement, mm. 58–59; third movement, mm. 302 and 304–306, where the righthand octaves should probably be broken.

Concerto in E-flat Major K. 482 (B & H 22)

Mozart entered this concerto into his catalogue on 16 December 1785, but the date of its first performance is unknown. It is the first concerto whose original scoring includes clarinets, and one of only two (the other is K. 488) that has no oboes. Mozart responds to the presence of clarinets by writing more spacious, less pungent music than he does in the concertos with oboes. As in K. 466 and K. 467, the keyboard's first entry delays rather than presents the first theme. The soloist's second theme, different from that presented by the orchestra, is more an improvisation on the dominant than a settled musical idea. The contrast between the two themes is manifest at the recapitulation, where the repose of the former can be supplanted by the instability of the latter as preparation for the orchestra's drive to the cadenza [11, p. 344].

The middle movement of K. 482, a dirge with variations, has both reflective and plaintive facets. The role of the winds is preeminent: in a decision of great refinement, Mozart allows two of the five variations (the second and fourth) to be in major keys (E-flat and C), with the piano silent in both. The first is a seven-voice wind serenade, the second a tender dialogue between flute and first bassoon with string accompaniment. The silky texture of the passage from mm. 201–209 is rendered more ghostly by a C-major triad that represents an unattainable peace. The slithery chromatic scales up to the *pianissimo* minor-key ending epitomize Mozart's coloristic imagination. It is a tribute to the refinement of the Viennese public that Mozart had to repeat the movement at the premiere.

The hunting horn finale melds the rhythmic frame of K. 450 and the key and structure of K. 271. After the pomp of the orchestra's ritornello the slyness of the solo entry shows that Mozart continues to develop dramatic-rhetorical ideas from concerto to concerto. The clever displacement of the melodic highpoint at mm. 125 and 317 baffles with an apparent 7/8 measure.

Once again, as in K. 271, a minuet in the subdominant key of A-flat interrupts the rollicking progress of the movement. At the end, Mozart's prank prank of stealing back onstage for a final flirtation after the work has ostensibly ended – only to be hustled out by the orchestra almost at once – reminds us how rare it is for such seriousness and childlike zest to coexist without compromising each other.

No original cadenzas for K. 482 survive, nor are they mentioned in the correspondence. The number of sketched solo passages is greater than in K. 467: second movement, mm. 181–182, 3rd movement, 164–172, 346–347, 353–356.

3.5. The Twelve Great Concertos (3): 1786

There is a striking parallel in the emotional qualities of the three 1786 concertos – K. 488 (A major), K. 491 (C minor), and K. 503 (C major) – and the last three symphonies– K.543 (E-flat major), K.550 (G minor), and K.551 (C major); K. 503 is equally deserving of K. 551's "Jupiter" sobriquet. This parallel hints at the nature of the relationship between Mozart's production of keyboard concertos and symphonies. Only after finishing the last of his great series of twelve concertos (K. 503) did Mozart return to symphonic production (the "Prague" K. 504), and the great symphonic trilogy of 1788 just mentioned came into being only after Mozart's concerto production had ceased.

Piano Concerto in A Major, K. 488 (B & H 23)

Although Mozart's thematic catalogue dates this concerto to 2 March 1786, it was in fact begun in 1783–1784 or 1784–1785 and called for oboes rather than clarinets [52, pp. 152–153]. It is scored for flute, 2 clarinets, 2 bassoons, 2 horns, and strings; despite the more opulent wind scoring, K. 488's lineage with K. 414 is unmistakable. The structure of solo exposition and recapitulation follows that of the orchestra's ritornello more exactly than does any other Mozart concerto. Thus, there is no motivic material reserved for the soloist apart from the arpeggios before the second theme and the coda passagework. This intensifies the quality of intimacy created by the scoring–clarinets without trumpets and drums–and further reflected in the grace of the solo figuration.

Altogether new is the introduction of a previously unheard theme in the orchestra's middle ritornello, embroidered by the soloist and taken up again toward the end of the recapitulation. Exceptionally, the first-movement cadenza is notated in the score; apart from the passagework at the beginning, it is a free

fantasy unrelated to the motives of the rest of the movement. But for this one case, we would not know that Mozart had an alternative procedure to the taut motivic construction he seems to have preferred in his written cadenzas [55, p. 9].

The second movement, the only piece Mozart ever wrote in F-sharp minor, bespeaks an elegiac grief equally distant from the warmth of the first movement and the dash of the finale. The dolorous figures in the winds (mm. 12ff.) plumb the depths of despair within an astonishing economy of space (eight measures). The helpless pleading of the solo instrument against the winds' unbending lament, initially in the flute, then with added clarinet, and finally with flute, clarinet, and bassoon, is undoubtedly the most despondent moment in the cycle. We possess a highly embellished version of the keyboard part to this movement in the hand of Barbara Ployer–perhaps the most valuable source of ornamentation in Mozart's mature concertos to have come down to us.

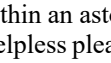
The finale–an allegro assai in time – is Mozart's most extended concerto finale. Its prodigality is reflected in the fleeting appearance of a winsome tune in D major (mm. 262ff.) that disappears after a single hearing. Undoubtedly the most characteristic passage in the movement is the coda theme, a cheeky idea backed by a pedal in the horns and pizzicato strings (mm. 176–187). Mozart must have been proud of the passage, a sure crowd-pleaser, for he uses it not twice but three times.

Piano Concerto in C Minor K. 491 (B & H 24)

The turbulence of the C-minor concerto is reflected in the autograph manuscript, which reveals that the sections in the first movement's opening tutti were originally in another order. As a rule, Mozart notated the draft of a work directly into the manuscript in fair copy, sketching where necessary on separate leaves in a hasty, private script. The orchestral parts in the autograph of K. 491 are in his normal clean hand, but for considerable stretches the piano part is in private shorthand: the outer notes of passagework and a few of the inner details are represented, in barely legible handwriting [55, p. 8].

Mozart's thematic catalogue dates the concerto 24 March 1786; he allegedly premiered it on 7 April 1786. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. The richness of wind sonority, due to the inclusion of oboes *and* clarinets, is the central timbral characteristic of K. 491: time and again in all three movements the winds push the strings completely to the side.

K. 491 has a more complicated character than that of K. 466. The temperament of the D-minor concerto reflects a consistent persona. While its moods range from restless to demonic, its phrase structure and harmonic rhetoric are consistent and clear. In the C-minor concerto the harmonic language is troubled and ambiguous. The phrase structure at the onset is opaque: it is not immediately evident if the third or fourth measure is meant to be stressed. The chain of diminished sevenths (mm. 4ff.) implies a descending circle of fifths, starting with the dominant of G minor (m. 4) and descending through C minor, F minor, and B-flat minor toward E-flat minor. This slide into a harmonic abyss at the very beginning of a movement, before the tonality has been defined, is one of Mozart's most disturbing and visionary passages. Just at the moment when the dominant of E-flat minor is reached, Mozart adjusts the orientation through the subtle intervention of the oboes. By entering at this moment with the pitches b^1 and a-flat^2, they tilt the dominant function of E-flat into that of C minor through the enharmonic substitution of B for C- flat. Nor does the ambiguity end there: two measures later (m. 10) Mozart suggests the dominant of D-flat major, deflected through an-other enharmonic substitution (G-flat/F- sharp), leading finally to a clear cadence in C minor at m. 13.

The irregularity of phrasing and harmony of this opening remains at the core of the work's expression. The richness of orchestral textures and moods never obscures the primary role of the main motive–particularly the rhythm  .

In the solo exposition Mozart again takes up the open-ended potential of his main theme, giving it to the flute with piano accompaniment in E-flat major. This time he does not impede the downward spiral, and in a moment, we find ourselves in F-sharp major – a key as remote from the C-minor tonic as the tonal system allows. The audacity, the sheer adventure of this passage, places the movement at the pinnacle of Mozart's inspiration. The effect of such a section is strengthened by the variety of other types of music within the movement. The restful passages in E-flat are significantly more extended than the F-major episodes in the D-minor concerto. And while both works have their fiery moments, the direct confrontation between soloist and orchestra in the development of K. 491 (mm. 330ff.) is the closest Mozart's rhetoric ever comes to the Romantic ideal of the concerto as confrontation between individual and society.

Mozart left no cadenza for K. 491 [16, p. 392]. The coda, in which the ghostly keyboard figuration over a tonic pedal amplifies the *danse macabre* of the winds' imitation, acts as an emotional pendant to the disquiet of the movement's opening. (The precedent of K. 466 is palpable.)

The second movement is a rondo in E-flat with two couplets, both of which are introduced by the winds alone. Only once – when the orchestra takes up the soloist's initial theme – do the first violins have an independent melody, and then only for two bars (mm. 5 and 7), being twice interrupted by the winds. Symmetrical four-measure phrases are unusually dominant; interest derives from the diversity of character of the ideas, and rests upon subtle rhythmic and harmonic inflections at each of their appearances.

In choosing variation form for the finale to K. 491 Mozart crystallizes the difference between this work and K. 466. Instead of the violent frenzy of the earlier work, the closed-in binary form of the variations traps soloist and listener alike; the escape offered by K. 466's struggle and ultimate major-key ending is denied. Mozart had evident difficulties with the surface of the keyboard part. In the second variation the corrections in the keyboard part mount many staves toward the center of the score, and even the standard version has been crossed out in favor of an incomplete revision, written with a thin quill, that – even in its fragmentary state–clashes with the accompaniment and therefore is in part unworkable. Here the traditional goal of a critical edition–the composer's definitive version is unattainable [11, p. 347].

There are two relief variations, in A-flat major and C major, again introduced by the winds. These are separated by a chromatic variation of polyphonic intricacy, whose lefthand sixteenths are denoted for the most part by shorthand; their specific identity cannot be determined, and interpreters have made divergent choices in pitches and rhythmic speed (e.g., mm. 145, 157, 163). After the sunny ease of C major, the return to the tonic minor leads swiftly to a stormy crisis, a lead-in for the soloist, and a $\frac{6}{8}$ finale in which the following enharmonic phrase encapsulates the gap between hope and

despair with utmost terseness.

While attending a performance of K. 491 – quite possibly at this very passage– Beethoven cried out to Johann Baptist Cramer, "My dear Cramer, we shall never be able to do anything like this!" The unmistakable borrowings of K. 491 in Beethoven's Piano Trio op. 1/3 and the Third Piano Concerto, both in C minor, attest to Beethoven's preoccupation with K. 491.

Piano Concerto in C Major K. 503 (B & H 25)

The series of twelve great Viennese concertos comes to an end with K. 503, dated 4 December 1786. It is the grandest work in the series (first movement: 432 bars; rondo, 382 bars). The first movement's reliance on a single dominating motive–  –and the majesty of the symphonic writing create a certain aloofness against which the soloist effects a range of attitudes. At first, despite the formal magnificence of the first tutti, the soloist must be coaxed in (cf. K. 467). Once at the helm, the soloist tends to seek out exotic keys (E-flat major in the exposition, B major in the return). Emblematic of the movement is the solemn march heard in the opening ritornello. Omitted from the solo exposition, it is the sole material in the development, and its appearance toward the end of the recapitulation prefigures the final triumph. Both the exposition and recapitulation end with an intriguing figure in $\frac{7}{8}$time that Mozart sketched out before incorporating it into the concerto. No original cadenzas survive.

The second movement is a serene cantilena whose notated melody is extraordinarily elaborate at some points (mm. 97–101) but quite sketchy at others (mm. 59–62). The loveliest moment is doubtless the drawn-out pedal on the dominant (mm. 63ff.), in which the keyboard's righthand filigree enriches the retransition in the winds.

As often noted, the rondo theme is drawn from the ballet music to *Idomeneo* K. 367. While the keyboard part always presents an unadorned version of the tune at each return, the orchestra has a more intricate version, perhaps suggesting the text the soloist should perform just before. Once again, the soloist repeatedly challenges the formal grandeur of the structure with teasing antics (mm. 70–75) that make of the second theme one of Mozart's most casual and conversational.

Both returns of the main theme, from the exposition and from the central episode, are spectacular: the first through its web of coloristic dissonance, the second through the efflorescing drama in a retransition of vast scope (mm. 197–229). The single appearance of the radiant F-major theme at m. 163 – a case parallel to the finale of K. 488 – is merely the apogee of the work that rings down the period of Mozart's great keyboard concertos.

3.6. The Final Concertos

The decline in Mozart's concerto production after 1786 mirrors his fortunes as a freelance virtuoso and concert entrepreneur in Vienna. As extraordinary as the total number of Mozart's keyboard concertos may seem, it would undoubtedly have been still greater had the Viennese public been less fickle.

Concerto in D K. 537 (B & H 26)

This concerto seems to have been begun early in 1787 (soon after the performance of K. 503) but was put aside for a time, perhaps because of the composition of *Don Giovanni,* or owing to his father's death [52, viii]. That Mozart was in fact setting his sights somewhat lower in K. 537 is confirmed by the instrumental writing. While the scoring is hardly more modest than that of its immediate predecessors, the winds, brass, and timpani are *ad libitum,* so that the work is something of a throwback to the concertos of 1782–1783. While Mozart entered the work into the catalogue of his works on 24 February 1788, we have no record of a performance before he performed it in Dresden on 14 April 1789. It owes its popular subtitle ("Coronation") to its having been performed by Mozart during the time of Leopold II's coronation in Frankfurt am Main on 15 October 1790. No authentic cadenzas survive.

The most remarkable thing about K.537 is that the left hand of large portions of the outer movements, and of the entirety of the second movement, is missing from the autograph. Only when there is a dialogue between the two hands or when the texture becomes polyphonic does Mozart notate both staves. The standard text of the left hand, which is not beyond stylistic reproach, originates with the first edition and may be the work of publisher Johann André.

The "Coronation" concerto became immediately popular in the nineteenth century, and only in the last generation have other concertos tended to eclipse it in the public's esteem. While K. 537 is undoubtedly an elegant and attractive work, it has a somewhat

Mozart's keyboard concertos 351 stylized air to it [11, p. 351]. The only innovation is in the first movement – the free passage for the first violins that connects the cadence on the dominant halfway through the first ritornello with the second theme. A similar passage, only two measures long, appears at mm. 57–58. In the development an altogether uninhibited free fantasy oscillates widely in both the sharp and flat directions.

The middle movement is a miniaturization of the romances found in K. 466 and 491. The melodious A-major theme, preserved on a 1787 sketch leaf, has only a "piano recitative," likewise in A, to set it off. The rondo has a good deal of operatic swagger (the passage at mm. 19ff. suggests buffo stage business) and numerous showy passages. The surprises come toward the end of the exposition – when the harmony suddenly turns from A major to G major and F-sharp minor before swirling back to the dominant – and in the astonishing enharmonic move at mm. 185ff from F-sharp major (the dominant of the relative minor) to B-flat major. The smoothness of the ensuing motion through B-flat minor and B minor to the firm ground of G major (the subdominant) recalls the légerdemain of the 1784 concertos.

Concerto in B-flat Major K. 595 (B & H 27)

This work, the last keyboard concerto Mozart was to write, seems to have been begun some considerable time before the composer completed it. He entered it into his thematic catalogue on 5 January 1791 and premiered it on 4 March 1791. At this point in his fortunes, he could not afford to sponsor himself in a concert, appearing instead as a guest in a program given by his clarinetist colleague Joseph Beer.

K. 595 has an intimate, serene quality that sets it apart from its predecessors. The passagework is always decorous, but not vigorous: virtuosity is pushed to the side in favor of delicacy of expression. By eschewing a flamboyant stance Mozart is able to deepen the intensity of coloration. The development presents one of his most audacious harmonic passages, in which E-flat minor is linked to G minor by a chain of dominant seventh chords whose elliptical syntax is not far removed from Debussy [11, p. 351].

The Larghetto, calm and rapturous, is identical in form to K. 537. Unlike the latter, its extended "piano recitative" in the middle section lacks a lead-in prior to the return, circumscribing ostentation. The winds rise to the dominant in

the next-to-last measure but are silent at the close, making this the first slow movement without wind instruments in the final measure since K. 451.

In choosing to write a rondo in $\frac{6}{8}$ time Mozart opts for the shell but not the ebullience of a hunting finale. A certain naïveté inhabits the opening theme! (It is thus not surprising to encounter it in Mozart's next work, a children's song entitled *Sehnsucht nach dem Frühlinge,* "Longing for Spring," K. 596.) There is spirit and wit, but here as in the first movement the sixteenth-notes generally serve coloristic and sensuous rather than virtuoso ends. In fact, it is not until the cadenza that Mozart liberates his untapped reserves of energy. This may explain the cadenza's unusual length (by m. 30 of the cadenza we expect the end, but Mozart carries on quite a bit longer). An unusual feature of the movement is the complete recapitulation of the rondo theme plus a coda after the cadenza: formally speaking mm. 323–341 are an interpolation.

There are several noteworthy textual problems in K.595. In the first movement seven measures (mm. 47–53 of the NMA edition) are missing from all other modern editions, although they are present in earlier prints and copies. A lead-in for the third movement at m. 130, excluded from the NMA on grounds of dubious pedigree, has been proved authentic with the rediscovery of its autograph.

As recent researches have shown, the bitter struggles that marked Mozart's existence in the period from 1788–1790 were on the wane in 1791; indeed, there were many hopeful signs that at last the tide was turning in his favor. His premature death on 5 December has caused commentators to view K. 595 as valedictory. Had his health not given out there might have been an even more remarkable series of piano concertos, and our evaluation of the B-flat concerto could have represented a moment of sublime repose separating two peaks of creative fervor.

3.7. Conclusion to Chapter 2

Mozart has 27 piano concertos. Of these, 25 were written for one clavier with orchestra, 1 for two and 1 for three claviers with accompaniment. These works are an important milestone in the history of the concert genre. Mozart is the creator of the classical type of piano concerto. His concertos are works based on the contrasting juxtaposition of the solo instrument and the rest of the orchestral mass. The contrast is emphasized by the presence of two expositions (the first is orchestral and the second is with the participation of the soloist), orchestral tutti, during which the soloist does not play, and the virtuoso development of the piano part, which culminates in the cadenza. In those days, cadenzas were improvised. Usually there were two of them at the end of the first and at the end of the third part. The surviving cadenzas of Mozart for some of his own concerts, according to contemporaries, are simplified versions for students that do not give a complete idea of the virtuoso cadenzas that the author himself improvised. Nowadays, when performing Mozart concertos in cases where the composer did not leave his own cadenzas – cadenzas written by his student Hummel are often used.

4. Conclusion

1. One of the varieties of an instrumental concerto is a piano concerto. The history of the development of the piano concerto is inseparable from the genesis of the instrumental concerto as a whole. Until the end of the 17th century. The instrumental concerto, as an independent genre, did not exist.

The concept of concerto was first discovered in the musical usage of the 16th century. This definition was used to refer to vocal and instrumental works. Concerts were called choral spiritual compositions with instrumental accompaniment. As an example, it is advisable to name the concerts of Giovanni Gabrieli, Lodovico da Viadana and Heinrich Schütz. The emergence of the instrumental concerto genre is associated with the emergence of a homophonic style in music. At this stage, the composers, more than ever before, sought to emphasize the leading importance of the melodic principle expressed by the solo instrument, as opposed to the accompanying orchestra. The competition between a solo musical instrument and an orchestra has actualized the importance of virtuosity in the concert genre. The practice of instrumental ensembles and the traditions of playing musical instruments together, dating back to folk music in the European culture of the Middle Ages, also had a great influence on the development of the instrumental concerto.

2. The master of the 17th century instrumental concerto. Arcangelo Corelli is the author of the first classical samples of the Concerto Grosso genre, based on the comparison of solo ripieno and accompanying Grosso. The formation of the solo concerto is connected with the activity of the composers Tomaso Albinoni and Antonio Vivaldi. In Vivaldi's concertos, a typical structure of an instrumental concerto developed, which assumed a three-part form. In Vivaldi's concertos, the scale of orchestral rhythms increases, and the whole form acquires a new dynamic character. The creator of the solo concerto aspired to bright and unusual sounds, mixed the timbres of different instruments, and often included dissonances in the music. The further development of the solo concerto takes place in the works of J. S. Bach and G. F. Handel. The abundance of timbre contrasts, the variety of rhythmic combinations, the intense interaction of the soloist and the ensemble-orchestra – all this led to a more complicated and in-depth reading of the solo concert. In the solo instrumental concerto, the deep life basis of G. F. Handel's work was revealed.

3. The solo concerto has always attracted the attention of Mozart, who led a very active artistic activity. This is a huge and extremely interesting area of his work. It reached a special heyday in the "Viennese period", in the first half of the 1780s, when the composer often performed in secular salons and at the imperial court, and also regularly organized "academies" – concerts by subscription. Being the author of 27 piano concertos, it was Mozart who gave the concert genre classical features. In the Mozart concert cycle, a three-part structure with a typical ratio of parts is fixed.

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