THE FLUTE QUARTETS OF MOZART:

AN HISTORICAL AND ANALYTICAL STUDY

A Thesis

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by

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INTRODUCTION

The flute quartets of Mozart are little known and seldom performed in the concert hall. The purpose of this study is to point out the importance of these quartets in relationship to the other flute works of Mozart and to the whole body of the flute literature. This will be done by means of a general historical discussion of the compositions, and will conclude with a specific historical and analytical study of each of the four flute quartets.
I. HISTORICAL BACKGROUND

In the 23rd of September, 1777, at the age of twenty-one, Mozart left Salzburg in an effort to find a more lucrative and artistic position than the one he had held in the service of the Archbishop of Salzburg, Hieronymus, Graf Colloredo. His father Leopold had originally planned to accompany him on this journey, believing his son not yet capable of handling his own affairs. Leopold petitioned the Archbishop for a leave of absence for himself and his son. The petition was flatly denied, causing Wolfgang to resign his post. Since the father could not accompany the son on the "grand tour", it was decided that the mother would be the chaperone.

The tour was arranged to include the principal towns of Germany as well as Paris. Their first stop was in Munich, where they arrived on September 24, 1777. Mozart made many calls on members of the nobility, including the Elector of Bavaria, Maximilian, who could not offer Mozart a position because there were no vacancies. Having failed to find employment in Munich, Mozart at his father's urging, traveled with his mother to Augsburg, Leopold's birthplace, where they arrived on October 11th. The purpose of Mozart's visit to Augsburg was to play a concert arranged and supported by the local aristocrats, but this could not be done because the aristocrats could not raise the necessary funds. After a stay of two weeks in Augsburg, Mozart and his mother traveled on to Mannheim, arriving there on the 30th of October and remaining there until March 14, 1778.

Mannheim at that time possessed the finest orchestra in Europe. It was supported by the Elector Palatine, Karl Theodor, who later became the Elector of Bavaria upon the death of Maximilian. At the time of Mozart's visit, Mannheim was a center of German artistic activity. Here was located the
Palatinate Academy of Science which encouraged historical and scientific research and possessed the best collection of pictures, engravings and antiquities at that time in all Germany. A national theater had also been built there in which Schiller later gained fame with Die Räuber in 1782. German opera had some of its earliest performances here with Anton Schweitzer's Alcest in 1775 and Ignaz Holzbauer's Günther von Schwartzburg in 1777.

The orchestra was one of the most complete of that time and was noted for its crescendo and decrescendo and its forte and piano. Mozart describes the orchestra in a letter of November 4, 1777:

The orchestra is excellent and very strong. On either side are ten or eleven violins, four violas, two oboes, two flutes, and two clarinets, two horns, four violoncellos, four bassoons, four double basses, trumpets and drums.

One of the first acquaintances Mozart made in Mannheim was that of Christian Cannabich (1731-1798), then the conductor of the Mannheim orchestra and the successor of Johann Stamitz (1717-1757), who had revolutionized orchestral playing at Mannheim during the first half of the eighteenth century. Another acquaintance was Ignaz Holzbauer (1711-1783), mentioned above, who arranged to introduce Mozart to the Elector from whom Mozart wished to secure an appointment in Mannheim. The Elector did not make an immediate decision concerning the appointment of Mozart; and, while awaiting word, Mozart made plans to travel with two new friends to Paris during Lent. These friends were Johann Baptist Wendling, a flutist, and Friedrich Ramml, an oboeist, both members of the Mannheim Orchestra. If Mozart were to travel to Paris with these friends who would be his chaperones, it was decided that his mother

1 W. J. Turner, Mozart, the Man and His Works (New York: 1945), 223.
2 Ibid., 224.
could then return to Salzburg. Unfortunately, all plans were upset because
the Elector refused the appointment of Mozart; therefore, some means of
livelihood had to be found for Mozart during the two months before the trip
to Paris. Mozart had become a close friend of the Wendling family, and
Wendling in an effort to help Mozart, succeeded in securing him a commission
from a Dutchman named De Jean for some flute works. This is related in a
letter of December 10-11, 1777, from Mozart to his father in Salzburg.

...Let me tell you just one thing more. The other day I
went to lunch at Wendling's as usual. "Our Indian," he said,
meaning a Dutchman, a gentleman of means and a lover of all
the sciences, who is a great friend and admirer of mine, "Our
Indian is really a first-rate fellow. He is willing to give
you two hundred gulden if you will compose for him three short,
simple concertos and a couple of quartets for the flute. Through
Cannebich you can get at least two pupils who will pay well.
You can compose duets for clavier and violin here and have them
engraved par souscription. Your lunch and supper you can always
have with us. You can lodge at the Privy Court Councillor's.
All that will cost you nothing. For your mother we shall find
some cheap lodging for the next two months until you have
written home about all our plans. Your Mama can then travel
home and we can go to Paris."4

This is the first mention of the flute quartets in the letters of Mozart.
The commission was originally for three short, simple concertos and a couple
of quartets for the flute. The works actually written for De Jean were two
concertos and three quartets. Mozart started work in earnest on the first
quartet, in D major, K. 285. On December 16 he announced to his father: "I
shall soon have finished one quartet for the Indian Dutchman, that true friend
of humanity."5 The work was finished a week later as the inscription on the
manuscript stated: "Mannheim, 11 Decr 1777."

4 Ibid., 611.
5 Ibid., 632.
Soon after this Mozart became acquainted with the Weber family of Mannheim. The father, Fridolin, was a minor singer, copyist, and prompter at the opera. He had four daughters, Josefa, Aloysia, Constanze and Sophie. Mozart was most interested in Aloysia, a young girl of seventeen, who, according to his letter of January 17, 1777, "sings admirably and has a lovely, pure voice." Later Mozart became entangled in the lives of two of the other sisters, Josefa, for whom he wrote the Queen of the Night aria from the Magic Flute, and Constanze, whom he married in 1782. At that time, however, Mozart was in love with Aloysia, wrote a few arias for her, and had the idea of taking the whole Weber family on a tour to Italy where he thought Aloysia would surely be installed as a prima donna. Mozart outlined these plans to his father in a letter of February 4, 1778. "I propose to remain here and finish entirely at my leisure that music for De Jean, for which I am to get two hundred gulden." Mozart further related to his father that he did not intend to go to Paris with Wendling and Remm since Wendling had no religion and Remm was a libertine.

Leopold in answer to this letter scolded his son for his irresponsibility and impractical plans for the Weber family. Soon after this Wolfgang gave up the plans for Aloysia Weber, and at the orders of his father prepared to leave for Paris, accompanied by his mother.

Mozart spoke of the completion of the De Jean commission in his letter of February 14, 1777:

M. De Jean is also leaving for Paris tomorrow and because I have only finished two concertos and three

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6 Ibid., 661.
7 Ibid., 680.
quartets for him, has sent me 96 gulden (that is, four gulden too little, evidently supposing that this was the half of two hundred); but he must pay in full, for that was my agreement with the Wendlings, and I can send him the other pieces later.\footnote{Ibid., 710-711.}

The three quartets are the D major quartet (K. 285), the G major (K. 285a), and the C major (K. 285b, sometimes numbered K. Anh. 171). Of the two concertos only one was originally written for the flute, K. 313 in G major. This concerto is neither short nor easy, and Mozart was called upon by De Jean to write an alternate middle movement, the \textit{Andante} in C major (K. 315). The second concerto (K. 314) is a transcription of an earlier oboe concerto in C major written for the Salzburg oboeist, Giuseppe Ferlendis, sometime between April 1777, when Ferlendis arrived in Salzburg, and September 23, 1777, the day Mozart left Salzburg for the journey to Mannheim.\footnote{Bernhard Paumgartner, \textit{Mozart Jahrbuch} 1950, 24-40.} Mozart simply transposed the oboe concerto to D major and made a few minor changes to make it more characteristic of a flute composition. This concerto is also neither short nor easy.

The last mention by Mozart of the flute compositions of De Jean appears in a letter of October 3, 1778, written to his father from Nancy as he was on his way home to Salzburg alone, his mother having died in Paris on July 3rd.

\begin{quote}
I have not got the three quartets and the flute concerto for M. De Jean, for, when he went to Paris, he packed them into the wrong trunk and so they remained in Mannheim. But he has promised to send them to me as soon as he returns to Mannheim and I shall ask Wendling to forward them.\footnote{Anderson, 924.}
\end{quote}

In all Mozart wrote four flute quartets. The fourth quartet in A major (K. 298) was originally thought to have been written in Paris, the next city
Mozart and his mother visited after Mannheim. It is now generally believed that the quartet was written much later in the year 1786 when Mozart was in Vienna. The quartet has been classified as a *quatuor d'airs* dialogues, based on melodies of other composers that Mozart could not have heard until 1786 in Vienna. Details of the history of this quartet will be discussed later.
II. THE FLUTE AND FLUTE MUSIC OF THE EIGHTEENTH CENTURY

The eighteenth century has been called the golden age of the flute, for at no other time has the flute been so universally popular. It was played in taverns, by shepherds, and directly connected with the folk music of the time. On the other hand it was one of the favorite instruments of the bourgeoisie as well as royalty. Frederick the Great of Prussia was an able performer on the flute.

Because of the great popularity of the flute at that time, it was profitable for composers to write for this instrument. Among the more noted composers for the flute of the eighteenth century are: Loeillet, Bach, Telemann, Handel, Quantz, Slavet, Leclair, Mozart, Haydn, the sons of Bach, and Beethoven.

Around 1700 there were two types of flutes in vogue in Germany. One was the German blockflöte, called the flûte à bec in French, or simply the recorder in English. The other type was the transverse or German flute. A composer of the first half of the century designated the use of the transverse flute by the terms, transverse or traversière. Bach's scores used the word flauto which designated that the recorder was to be used.\[11\] The transverse flute became the most popular of the two flutes, and this was the flute that Frederick the Great played upon, and the one for which Joachim Quantz wrote his fundamental thesis, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752). Until the middle of the seventeenth century, the transverse flute had been a cylindrically bored, shrill military instrument; however, as the flute was included more often in the orchestra several improve-

\[11\] Curt Sachs, The History of Musical Instruments (New York: W. W. Norton & Co., 1940), 381.
ments were made in the instrument. One of these was to construct the flute in three or four pieces so that it could be extended like a telescope and tuned. Another improvement was to make the bore conical, which improved the tone quality of the instrument. French makers of the middle of the seventeenth century made the diameter at the mouth hole nineteen millimeters, tapering to fourteen millimeters at the lower end. Still another improvement was the addition of a key worked by the little finger of the right hand. Using this key, seven tone holes could be covered, six by the fingers directly and one by this key, which when pressed produced D sharp. When the finger-holes of this flute were uncovered successively, it produced a D major scale, and for this reason many writers called it a D flute; however, it was not a transposing instrument, but was tuned in C like the C flute of today. Because it did not possess all the tone holes and the keys necessary to cover them, to produce a full chromatic scale, cross fingering and half hole fingerings had to be used to play in any other keys than D major. Sachs states that it was scarcely feasible to play in other tonalities than D, G, and A and their minor parallels. Composers of this period, however, did not content themselves with only these tonalities. Mozart wrote several compositions for the flute in C major: the harp and flute concerto, the Andante in C, and the third flute quartet. The second movement of the harp and flute concerto is in F major. Various flute quartets by other composers in Mannheim used the key of Bb major quite often. Regardless of the key, it was very difficult to play the early transverse flute in tune. The finger

12 Ibid., 381.
13 Ibid.
holes were often placed more for ease in covering the holes than for the sake of intonation. It must have required an excellent flutist to overcome all of these technical difficulties, for the flute music written by Mozart and his contemporaries is difficult to play even on the modern Boehm system flute of today.
III. MOZART AND THE FLUTE

It has been said many times that Mozart disliked the flute. This assumption seems to have arisen from a passage in the Life of Mozart by Otto Jahn. This passage deals with the letter of February 14, 1778 in which Mozart explains why he has not finished the flute quartets ordered by M. De Jean.

It is not surprising that I have not been able to finish them, for I never have a single quiet hour here. I can only compose at night, so that I can't get up early as well: besides one is not always in the mood for working. I could, to be sure, scribble off things the whole day long, but a composition of this kind goes out into the world, and naturally I do not want to have cause to be ashamed of my name on the title-page. Moreover, you know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear. Hence, as a diversion, I compose something else, such as duets for clavier and violin (K. 301-306) or I work at my mass (K. 322).\(^{14}\)

Some writers have agreed with Jahn, particularly in regard to the flute quartets. Hans Keller writes, "The flute quartets show Mozart's hate for the instrument pretty clearly: it is no use pretending they do not.\(^{15}\)

William B. Ober states, "The part writing of the flute quartets does not unduly favor the flute; it is merely grateful for the instrument.\(^{16}\)

It has been generally believed that this outburst of Mozart in the letter of February 14, 1778 was a result of the circumstances in which he found himself at that time. These are summed up by Nathan Broder as follows:

\(^{14}\) Anderson, 711.


\(^{16}\) William Ober, Notes on the Mozart flute quartets from the record jacket of Period Record #728.
The journey had been undertaken to find a permanent position in one of the South German courts, or, failing that, to get a commission to write an opera. At Munich Mozart was grievously disappointed by his failure to secure a post at the court. Now, at Mannheim, after much dilly-dallying, he was again refused a position. Meanwhile four months had passed since he had left Salzburg, the traveling and living expenses for his mother and himself were mounting and their funds were beginning to run low. But a ray of hope appeared on the horizon. Some of the musicians of the orchestra were to leave for Paris in two months. They asked him to go with them and painted a glowing picture of the money a man with his talents could earn in Paris. How was he to subsist during those two months? The flutist Wendling procured for him a commission from a Dutch amateur flute player by the name of De Jean to compose three flute concertos and two quartets for some two hundred florins. So Mozart, full of bitter disappointment at his failure to obtain a position, and anxious to do an opera, set himself down wearily to write the concertos for De Jean.17

Jahn cites another instance in which a certain Josef Frank says, "Once when we were talking of instruments, Mozart said that he detested the harp and the flute."18 Mozart wrote the concerto for harp and flute in Paris soon after he had left Mannheim. Similar to the De Jean works, it was commissioned for a certain Duc De Guines, a flutist, and his daughter who was a harpist. Again Mozart was unable to collect all of the commission for this work.

Mozart's dislike of the flute seemed to stem from his dislike of most flute players and their bad intonation, rather than a dislike of the flute itself. He made an exception of Wendling, however, for whom he wrote a flute part in a seemingly lost version of the Sinfonia Concertante of 1778. Mozart's regard for Wendling and other flute players can be observed in a

selection of Jahn's *Life of Mozart*, relating a conversation between Mozart
and Wendling’s brother. Mozart says:

> Yes, but you see, it is quite another thing with your
> brother. He is not a piper, and one need not be always in
> fear the next note should be too high or too low—he is
> always right, you see; his heart and his ear and the tip of
> his tongue are all in the right place, and he does not imag-
> ine that blowing and making faces is all that is needed; he
> knows too what adagio means.19

Whether Mozart’s dislike of the flute was a passing or a lasting aversion
is not known; however, in his later works, symphonies and piano concertos
particularly, the flute is used quite prominently. It is doubtful that
Mozart would have used the flute in these high, difficult parts if he thought
they would always be played out of tune. From a flutist’s standpoint, it is
unbelievable that Mozart disliked the flute. His flute compositions repre-
sent one of the most important bodies of music in the flute literature. See
Appendix A.

IV. FLUTE QUARTETS OF THE EIGHTEENTH CENTURY

The combination of flute, violin, viola and cello, or what is more often called a flute quartet, was a standard setting in the 1760's and 1770's. It is described as early as 1740 in Scheibe's *Critischer Musikus*, where it is praised above all other forms: "Vornehmlich klingen eine Querflöte, eine Geige, eine Kriegergeige (Viola da Gamba), und ein Bass am besten zusammen."

Early string quartet composers liked to experiment with this combination. Often they would write the first violin part, avoiding double stops or notes below the D which was the lowest note on the single-keyed flute. It would then be indicated that the part could be played either by a flute or a violin. This double possibility of instrumentation was probably done for commercial as well as artistic reasons.

The earliest quartets of this genre are chiefly of a *concertante* type with the flute or the violin having the main melodic interest and the other instruments providing the harmonic background. A string quartet, however, sounds quite different when played as a flute quartet. In the flute quartet, the flute always dominates, and its characteristic sound provides a contrast in tone color against the three string parts. With the string quartet, the ensemble is much more unified and homogeneous because of the four blending string parts. It is probably the non-blending quality of the flute quartet which actually made that type of ensemble so popular.

The flute quartet is a less serious combination than the string quartet and, according to Abraham Veinus, a socially conditioned type of composition. They were usually commissioned by gentlemen of discriminating taste for their

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own use. Conditions of the commission were usually that the pieces be short
and simple.21 These were the same conditions specified by De Jean in com-
missioning works from Mozart.

Mozart probably had his first contact with flute quartets through those
written by composers at Mannheim during the time of Mannheim's great influ-
ence in the development of the orchestra. Christian Cannabich (1731-1799),
the conductor of the Mannheim orchestra during Mozart's visit there during
1777-1778, wrote at least eight flute quartets himself. Probably the most
prolific composer of flute quartets at Mannheim was Giuseppe Toeschi (1724-
1799). Twenty-two flute quartets by Toeschi are listed thematically in the
Denkmäler der Tonkunst in Bayern. Similar lists of flute quartets can be
found by the following Mannheim composers: Ernst Eichner (1749-1777), six
flute quartets; Joseph Gitter, three quartets; Peter Joseph Schmit (1750-1814),
six quartets; and Georg Joseph Vogler (1740-1814), six quartets. Johann
Baptist Wendling (1720-1797), the one flutist whose playing is known to have
pleased Mozart, wrote six flute quartets himself.22 Although Mozart was
probably not aware of it, Joseph Haydn also wrote six flute quartets, pub-
lished in 1767 or 1786 by J. J. Hummel, Marchand, Imprimeur de Musique in
Amsterdam.23

Individual instances in which the influence of other composers appears
in the flute quartets of Mozart will be discussed in the next section, in
which each quartet of Mozart will treated separately.

21 Abraham Veinus, Notes on the Mozart flute quartets from the record
jacket of Vanguard Record, VRS-1006.
22 Denkmäler der Tonkunst in Bayern (Leipzig 1900-1931), XXVII, XXVIII,
p. XXVI-LXIII.
23 Smith, 436.
V. THE FLUTE QUARTET IN D MAJOR (K. 285)

This quartet is the first of the series of three flute quartets written for M. De Jean between December 10, 1777 and February 14, 1778 in Mannheim. It was finished on December 25, 1777, two weeks after Mozart received the commission. The manuscript of the work is now missing, but until 1945 it was in the possession of the Preussischen Staatsbibliothek in Berlin.

The work is the most fully developed and polished of the Mozart flute quartets, and the only one of the De Jean quartets with three movements, the other two of that series having only two movements each. In length the first quartet is equal to the other two De Jean quartets combined.

This composition, probably one of the first written by Mozart with the flute specifically in mind, uses the key of D major, the easiest key in which to play on the one-keyed or so-called "D flute" of the eighteenth century. The terms of the commission were that three easy and short concertos and a couple of quartets were to be written. The wording of the commission as related in Mozart's letter to his father, December 10, 1777 does not specifically state that the quartets were also to be short and easy, but probably one can assume that this was what De Jean wanted. Of all the compositions Mozart wrote for De Jean, only two of them really conform to these conditions. They are the second and third flute quartets in G major and C major. The two flute concertos and the first quartet, the only other compositions written for De Jean, are definitely neither short nor easy. Indeed, these

24 Anderson, II, 611, 710.
25 Ibid., 611.
three compositions seem to be in a completely different category from the
two easier flute quartets. There is a concerto treatment of the flute in
the D major quartet that is non-existent in the other two quartets. In
fact, many passages of the D major flute quartet are very similar to some
in the D and G major flute concertos. The similarities are mostly between
passages of fast ascending and descending scales or arpeggios, idioms
completely avoided in the second and third quartets and even in the much
later A major quartet, K. 298. Various conjectures can be made as to why
there is such a great difference in the degree of difficulty between the
first flute quartet and the others. One of these could be that M. De Jean
told Mozart to make the next two quartets easier than the first, since De
Jean had Mozart write an alternate middle movement for the G major flute
concerto. Another possible reason already mentioned is the fact that Mozart
did not overly love the flute, which could account for the shortness and lack
of difficulties in these pieces. Time also could have been involved. Mozart
mentioned in the letter of February 14, 1778 that M. De Jean was leaving for
Paris the next day, and because only two concertos and three quartets were
finished, Mozart received only ninety-six gulden for his efforts, instead of
the two hundred that had been agreed upon. The last quartets may have been
dashed off at the last minute in an effort to have something to give De Jean.
Whatever the circumstances, the D major quartet has emerged as the most
"finished" of the flute quartets. The formal analysis of the work which
follows will try to reveal the reasons for this opinion. The score used for
this analysis is the Eulenburg Edition, No. 192.

The first movement is marked Allegro and is in the fully developed
sonata-allegro form, of the classical period. The first theme is presented
in D major by the flute and accompanied by the three stringed instruments
and lasts for twelve measures (Ex. 1, p. 19). At the thirteenth measure
the second theme appears abruptly in D major, presented by the violin and
viola (Ex. 2, p. 19). This is based on the same motive that Mozart used
later in the opening movement of the G minor quintet, K. 516. After four
measures the flute enters with an inverted form of this motive. This second
theme is then extended further and a cadence is reached in Measure 25 in A
major. The third theme is then presented in its entirety by the flute,
beginning in Measure 26 (Ex. 3, p. 19). This theme is characterized by an
ascending triplet scale figure which gives way to a rather athletic display
of descending and ascending scales in sixteenth notes in the flute part.
The theme is brought to a close by another descending triplet figure which
ends on an A major cadence. The fourth theme, is presented by the violin
and viola in Measure 43 (Ex. 4, p. 19). It is characterized by a four note
descending eighth note figure which is imitated after two measures by the
flute. It is extended by some stretto imitations in the flute and violin.
A closing section then begins in which three different themes are presented.
The first is presented in Measure 51 by the flute (Ex. 5, p. 19). This
theme is repeated and leads to Measures 55-56 (Ex. 6, p. 19), in which the
second theme of Measure 13 appears inverted in the flute and in its original
form in the violin. This is then reversed in Measure 56. A final closing
theme appears in Measure 58 containing sustained notes in the flute alternat-
ing between A and D (Ex. 7, p. 19) which finally comes to rest on an A major
chord in Measure 64.

The development begins in A minor, using the first theme of the exposi-
tion for its thematic material (Ex. 8, p. 19). This material gives way to
a section in Measure 73 which is based in diminution on the last closing
theme of the exposition (Ex. 9, p. 19). The next section of the development
begins in F major and is based on the second subject of the exposition (Ex. 10, p. 21). The closing section of the development (Measures 95-99) is based on the second measure of the last closing theme of the exposition presented in diminution (Ex. 11, p. 21). This then leads to an ascending scale in the strings, continued by the flute in the next measure, which leads to the recapitulation and D major again.

The first theme as it appears in the recapitulation is shortened by two measures. There is no definite cadence at its end but rather a subtle transition into the second theme, which only appears in its inverted form this time, (Ex. 12, p. 21). A transitional section begins in Measure 114 which is characterized by an extended display of sixteenth notes, ending with a D major cadence in Measure 124. The third theme does not appear in the recapitulation; however, the fourth theme appears in its entirety in D major, but does not end as it did in the exposition. Instead a coda begins with an unexpected return of the second theme in its original form in Measure 147 (Ex. 13, p. 21), which comes to rest briefly on a fermata, but then continues on to the end in its inverted form and ends very finally with two rapid ascending D major scales in the flute. Trills play a very important part in setting the mood of this movement. The flute part alone has twenty-one trills, and nearly every cadence in the flute includes a trill.

The second movement is an Adagio, in B minor. It is a solo for the flute accompanied by pizzicato strings. Einstein has called it: "...perhaps the most beautiful accompanied solo ever written for the flute." 26 A few writers have found in this movement some thematic prophecies of later works. Martha Kingdon Ward says it prophecizes the slow movement of the Piano Concerto in A major, K. 488, which uses the key of F sharp minor, a key usually avoided

by Mozart because of its sad implications. St. Foix points out that this movement resembles the Introduction to the fourth movement of the already mentioned Quintet in G minor for strings, K. 516. Both are slow movements, in minor keys, with prominent solo lines accompanied by the other strings. Both also act as introductions in minor keys to following movements in major keys. The Introduction of the G minor quintet also resembles the 3 minor adagio in that the cello part provides a pizzicato accompaniment throughout the movement.

The Adagio in F minor of the D major quartet, K. 285 is only thirty-five measures in length and is based on an eight measure melody which is repeated three times throughout the movement (Ex. 14, p. 21). In between the second and third statements of this melody, a contrasting melody of eight measures is inserted. The last appearance of the basic eight measure melody is modified in the eighth measure and extended, ending on the tenth measure with a VII\(^7\) chord in the key of D major. The end of the movement is marked attacca which must be done in order to resolve the last chord of the adagio.

The third movement is a rondo in D major and perhaps one of the most rollicking ever written by Mozart. As John Burk said: "The theme of the rondo and indeed the leading theme of the opening movement, are sheer delight. The composer's thesis seems to be that the flute is the prime instrument for unalloyed gaiety." The form of this rondo is AB\(\text{ACABA}\) with a short coda. The opening of the A section is composed of three short thematic fragments of four measures each, none of which are complete in themselves, but serve to

complement each other in a very agreeable fashion. The first two fragments are presented together, with the second one providing a sort of laughing response to the first (Ex. 15, p. 24). Both of these themes are initially presented by the flute. Because of the shortness of the eight measures thus far presented, they are repeated immediately. The third fragment is then presented by the violin (Ex. 16, p. 24), but it too is answered by the same response in the flute which already served to answer the first fragment.

Again because of the shortness of this question and answer combination, these eight measures are also repeated. In Measure 33 a closing theme of eight measures is presented by the flute (Ex. 17, p. 24). This theme remains in D major throughout, but in the last measure there are four sixteenth notes in the cello on the second beat which lead abruptly into A major in Measure 41. At this point a theme very similar to the first theme of the A section is presented (Ex. 18, p. 24). The second measure of the theme is slightly changed, but the remainder is only a slightly elaborated transposition of the theme to A major. This eight measure phrase, similar to the first eight measures of the movement, is repeated immediately in still more elaborate form, which then leads to the real beginning of the B section in Measure 57.

The B section begins with a four measure descending figure in the flute which is then imitated in the next four measures as it descends through the string parts, (Ex. 19, p. 24). This gives way to a closing theme first stated by the violin (Ex. 20, p. 24), imitated and extended by the flute, and ending in a two octave A major scale in eighth notes which is altered in the last few bars to lead back into D major and the return of the A section.

The return of the A section is shortened by not repeating the second question and answer combination, and after a three measure transition based on the last measure of the answer fragment, a transition is made into the C
section in Measure 109, which is presented in the key of G major.

The first part of the C section contains two phrases, each within repeat marks. The first repeated section consists of a short theme of four measures presented first by the flute and then by the viola (Ex. 21, p. 26). The next repeated section consists of a stretto section with overlapping imitations between the flute and viola (Ex. 22, p. 26), followed by a repeat of the flute and viola imitations of the first repeated section; however, this time the viola has the theme first. The last part of the C section is based on Measures 17-20 of the first A section and serves to modulate and lead into a section of sixteenth notes in consecutive tenths between the flute and violin which are reminiscent of the third measure of the movement, and lead back again to the A section in D major.

The A section starts as if it is going to be played as originally stated; however, the second question response is repeated only halfway and jumps after four measures of the repeat into the B section.

The B section this time is in D major and except for its transposition to D major is an exact repeat of the first B section; however, it is extended by two measures by using the sixteenth note pattern set forth in the third measure of the movement.

The last return of the A section includes only the initial phrase, its four measure response, and these eight measures repeated. The codetta is one added for finality and gives the flute a chance to rollick through four more measures of a humorous pattern in sixteenth notes before settling down to the final three chords (Ex. 23, p. 26).
EXAMPLE 21

EXAMPLE 22

EXAMPLE 23
VI. THE FLUTE QUARTET IN G MAJOR (K. 285a)

This quartet is the second in the series of the De Jean flute quartets. Both this quartet and the C major quartet (K. 285b) were written between December 25, 1777 when Mozart dated the first quartet, and February 14, 1778, when Mozart related in a letter to his father that he now had three quartets finished. Since neither the G major nor the C major quartet exists in manuscript today, it is impossible to know which one was really written first; however, since Köchel assigned the number K. 285 to the D major quartet, K. 285a to the G major, and K. 285b to the C major, the G major quartet will be regarded as the second flute quartet in this discussion.

The history of this quartet is unusual. By 1792 Artaria of Vienna and Mainz had published the parts (Plate Number 389) of this quartet, but in a very confusing form. The two movements which today are recognized as comprising the G major quartet were preceded by the first movement of the first flute quartet in D major. This arrangement made the first movement in D major and the last two in G major, causing the whole composition to end in G major. The publisher may have done this in order to publish a more complete looking composition of three movements. Alfred Einstein has found this three movement arrangement in three later editions; by T. Mollo (pl. no. 1024, c. 1804); an early Peters edition of the parts (Collection de Quatuors...par W. A. Mozart. Edition nouvelle revue et corrigée critiquement, pl. no. 3524, quartet No. 25, 1853); and later in the Litolff Edition (no. 8548, pl. no. 173). 30

This work was finally established in its two movement form in 1938,

30 Alfred Einstein, Preface to score of G major Flute Quartet of W. A. Mozart, London (1938).
when Einstein edited the score and the parts for the Hinrichsen edition. That edition of the score (H. E. 140) is the one used in the following analysis of the work.

The G major quartet fulfills the requirements of De Jean for some short and simple compositions for the flute better than any of the other works written for De Jean. The piece is composed of only two movements, a type of organization used very extensively by J. C. Bach, an older contemporary of Mozart, whose compositions are known to have influenced Mozart.

The first movement is an andante in sonata form, containing an exposition and recapitulation, but using a development section which consists of new thematic material which then effects a transition to the recapitulation. According to Saint-Poix, this andante resembles the first andante of the "Haffner" Serenade in D major (K. 250), a composition written during the summer of 1777, just previous to Mozart's departure for Mannheim.

The exposition begins with a slow moving theme of ten measures which is divided into a four measure questioning phrase and a six measure phrase of response, (Ex. 24, p. 30). The first four measure phrase is presented by the flute, doubled by the violin an octave lower, with the viola playing the same melody a third lower than the violin. In the second half of the fourth measure the cello presents a brief ascending and descending group of eight sixteenth notes which later develop into the second theme of the exposition in Measure 10 (Ex. 25, p. 30). The response section of the first theme is presented by the flute alone, ending on the second beat of Measure

10 with a G major cadence.

On the third beat of Measure 10 the sixteenth note theme already mentioned in Measure 4 is now presented as the second theme. It first appears in the cello, and then is imitated in successive measures by the violin and flute (Ex. 26, p. 30). In Measure 13 a C sharp is introduced into this theme which causes it to modulate. Then after two measures of extension (Measures 15-17), it reaches a cadence in D major in Measure 18.

The third theme is introduced in Measure 19 by the violin (Ex. 27, p. 30). It is imitated immediately in stretto by the flute. This is followed in Measure 23 by a series of measures in which fortepianos occur at the beginning of each measure followed by syncopations. A descending line in the flute rounds out this theme and brings it to a conclusion by means of a trill and a cadence in D major in Measure 29.

A small codetta begins in Measure 29 which is characterized by a rising piano phrase of a single measure answered by an accentuation and a descending phrase of one measure in all the instruments. These two measures are repeated, and an ending to the exposition is achieved by the use of an appoggiatura chord resolving to a D major chord. The whole exposition is enclosed within repeat marks.

The development begins in D major in Measure 35 and is based on a new theme (Ex. 28, p. 33), presented by the violin and then imitated in stretto by the viola and then the flute. These imitations gradually modulate to E minor in Measure 39 and then continue on to Measure 43, where a transition begins based on new material, which in turn leads to the recapitulation and the key of G major.

The recapitulation repeats all of the themes of the exposition, but
in a different order. First the second theme returns, then the third and finally the first theme. The return of the second theme is scored without the first introductory statement by the cello which occurred in the exposition (Ex. 26, p. 30). This time the first introduction of the theme is stated by the violin and then proceeds almost exactly as in the exposition; however, a few changes appear which avoid the modulation to D major of the exposition. The third theme which is repeated next is presented in G major with only a few minor changes. The short codetta which followed the third theme in the exposition also returns at this point in Measure 67, and instead of closing the recapitulation as in the exposition, it acts as a transitional section which leads back to a final statement of the first theme in Measure 72, which now appears last instead of first in the recapitulation. The final statement of the first theme is augmented by two measures and ends with an appoggiatura chord resolution in G major, a technique used by Mozart in a great many of his andantes (Ex. 29, p. 33). The entire development and recapitulation are enclosed within repeat marks.

The second and last movement of the quartet is marked Tempo di Menuetto. The form of the movement is rounded binary followed by a coda. The character of the movement is that of a minuet; however, there is no trio section nor a da capo which are usually parts of a Mozart minuet. Since there are only two main sections in this binary form, they will be labeled Section A and Section B in the following analysis.

Section A is twenty-one measures long, and in keeping with strict rounded binary form; the entire section is repeated. One main theme presents the basic material for the entire section. The first four measures of the theme are presented by the flute, and represent the question section of the theme
(Ex. 30, p. 33). The next four measures of the theme, also presented by
the flute, are a response to the first four measure phrase. This phrase,
however, comes to only a half cadence in the eighth measure and leads to
a repetition of the first four measure phrase which is now presented by
the violin. A new response phrase is then presented by the flute, is
enlarged and cadences in G major in Measure 21, (Ex. 31, p. 33).

The B section begins with a contrasting phrase in the flute which, in
the third measure (Measure 24), contains an ascending triplet figure which
bears a resemblance to the first measure of the A section, (Ex. 32, p. 35).
The whole B section is comprised of short melodic fragments none of which is
longer than two measures. Two more references to the first measure of
Section A can be found in Measures 27 and 29. These references back to the
A section, the use of short melodic fragments, and the modulation to D major
in Measure 36 give the B section the character of a short development. After
the cadence of Measure 36 a short transitional section of four measures leads
back again to a reappearance of the A section in Measure 39. This is in
keeping with the principal of rounded binary form.

The first eight measures of the return of the A section are again nearly
the same but with a few minor ornamental differences. The question phrase
of the theme is then begun again by the violin, but is interrupted by the
flute in the third measure (Measure 50). The music then continues again as
in the first A section of the movement. The B section and the return of
the A section are enclosed within repeat marks and first and second endings
appear in Measure 60.

A coda begins in Measure 61, based on all new thematic material. The
first new theme is presented by the violin in Measures 60–63, (Ex. 33, p. 35);
THE FLUTE QUARTET IN G MAJOR (K. 286a)
First Movement
Development

EXAMPLE 28

Recapitulation

EXAMPLE 29

Second Movement - Tempo di Menuetto

EXAMPLE 30

EXAMPLE 31
it is imitated exactly by the flute in Measures 65-68. After this a closing descending passage is presented by the flute (Ex. 34, p. 35), accompanied by triplet sixteenth notes in the violin and viola, with pizzicato eighths in the cello. The passage is repeated and a cadence is reached in Measures 72 and 73 on four eighth note chords.
THE FLUTE QUARTET IN G MAJOR (K. 285a)
Second Movement - Tempo di Menuetto
B Section

(flute)

EXAMPLE 32

Coda

(flute)

EXAMPLE 33

EXAMPLE 34
VII. THE FLUTE QUARTET IN C MAJOR (K. 285b)

This quartet is the third and final flute quartet written by Mozart for the Dutchman De Jean. It was written between December 26, 1777 and February 14, 1778, as mentioned above (p. 27). The manuscript, of the C major quartet like that of the G major quartet, is also missing.

The first known printed edition of the quartet was done by Peters who printed the parts in 1852; however, no score had ever appeared of this work until 1962 when one appeared in the Neue Ausgabe sämtlicher Werke von Mozart. The reason for the delay in the appearance of the score is the fact that many music historians do not believe the second and final movement of the work to be genuine. The movement is a theme and variations in C major which appears later as the sixth movement of the serenade for thirteen winds in Bb (K. 381) written in 1781. The two movements are identical, with the exception that the third variation of the serenade is a double variation whereas the same variation in the flute quartet is not. This double appearance of the same movement caused Köchel originally to list the C major flute quartet among the arrangements of Mozart's works under the number K. Anh. 171. Saint-Poix seems to have ignored the existence of the movement and thought that the quartet consisted of only the beginning allegro movement. Blume is also very skeptical of the

34 Saint-Poix, III, 29.
variation movement. Einstein believes both versions of the variations are genuine and states that the flute quartet contains the earlier of the two versions.

The first movement, in contrast to the theme and variations, has recently been given a stronger basis for the belief in its authenticity. In the *Neue Ausgabe sämtlicher Werke* a facsimile of a short fragment of a quartet was presented in 1961 in the appendix to the third volume of string quartets edited by Ludwig Finscher. Finscher thought the short ten measure phrase to be a sketch from an unknown string quartet. Ralph Leavis in an article in *Music and Letters* (January, 1962) pointed out that this was none other than Measures 149-158 of the first movement of the C major flute quartet. This same fragment then appeared in the next volume of the *Neue Ausgabe sämtlicher Werke* in 1962, which included the quartets of Mozart using a single wind instrument. The editor, Jaroslav Pohanka, acknowledged the discovery of Leavis and labeled the fragment as being from the C major quartet.

In the following analysis of the work both movements will be discussed. The score used in the analysis is the above mentioned score from the *Neue Ausgabe sämtlicher Werke*.

The first movement is in C major and in sonata-allegro form. It is very similar to the first movement of the G major quartet, in that the development is not a real development, but one in which a new theme is presented which becomes the basis for the whole section.

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36 Einstein, 179.
37 Leavis, 49.
38 *Neue Ausgabe*, p. 86.
The exposition begins with the announcement of the first theme by the flute (Ex. 35, p. 39). It is eight measures in length and is immediately repeated by the violin. Throughout the movement all themes are delegated to either the flute or the violin, and only accompaniment figures are played by the viola and cello. In Measure 16 is a transitional section which begins based on a short two measure theme, which modulates to the key of G major in Measure 36 (Ex. 36, p. 39). The second main section of the exposition begins in Measure 31. Within this section several short themes are announced. The first theme of this section is announced by the flute and consists of four measures (Ex. 37, p. 39). The theme is then repeated a whole step lower by the flute in the following four measures. The next short theme of two measures is played twice by the violin (Ex. 38, p. 39), and twice by the flute. The third theme enters in the flute in Measure 46 and lasts for six measures, (Ex. 39, p. 39). It is repeated then with slight variations and ends in Bar 58. A close to the exposition is then brought about by a return of the theme of the transitional section of Measures 16-18, which now becomes the subject of a short codetta which ends in Measure 66 in G major.

The development begins in Measure 67 in G minor. The whole development is based on new themes which are first stated and then immediately developed. The first of these themes begins in Measure 67 and lasts two measures (Ex. 40, p. 41). It is exposed and repeated by the flute, and then, beginning in Measure 71, developed and extended, arriving in Measure 75 in D minor. The same theme is then presented again by the flute and extended in a similar fashion. A new short one measure motive (Ex. 41, p. 41) appears in Measure 87 which is repeated and within the course of
THE FLUTE QUARTET IN C MAJOR (K. 285b)

First Movement

Exposition

Allegro (flute)

EXAMPLE 35

EXAMPLE 36

EXAMPLE 37

EXAMPLE 38

EXAMPLE 39
four measures modulates from D minor to E major in Measure 90. The first theme of the development then reappears in E major in the flute, and after eight measures the short motive of Measure 87 reappears and is repeated four times. The closing theme of the development starts in Measure 103 (Ex. 42, p. 41). The theme is played three times, at a lower pitch level each time, finally negotiating a return to C major and the recapitulation in Measure 111.

The recapitulation begins with the flute's statement of the first theme which is again followed by a repetition of the theme by the violin. The violin's statement is cut short after only four measures by the appearance of the transition theme in the flute, which in turn is also cut short. The transition does not modulate but remains in C.

The second section of the recapitulation is lengthened. The first theme now lasts sixteen measures instead of eight. After this a new theme appears in Measure 149 (Ex. 43, p. 41). It is presented and repeated by the flute and then imitated by the violin. In Measure 158 the original second theme of the second section reappears, and from this point on the recapitulation progresses to the end in exactly the same fashion as the exposition.

The second movement of this flute quartet is an andante theme with six variations. The theme is initially stated by the flute and is divided into two parts (Ex. 44, p. 41.) The first phrase is eight measures long, ends on a half cadence and is enclosed within repeat marks. The second phrase of the theme begins in the dominant, is twelve measures long, and is also repeated. The first four measures of the second phrase are composed of a short phrase of sixteenths first introduced by the flute, then imitated in successive measures by the violin and viola. The next
THE FLUTE QUARTET IN C MAJOR (K. 265b)

First Movement

Development

Example 40

Example 41

Example 42

Example 43

Second Movement - Theme and Variations

Example 44
Four measures are based on an eighth note melodic line in the flute with repeated sixteenth note accompaniment in the violin and viola. There is a short imitation of this flute theme in stretto by the cello beginning in measure 14. The last four measures of the theme are presented by the flute which brings the theme to an end in C major.

The first variation follows the form of the theme exactly. The variation of the theme is presented entirely by the flute which has an elaborated form of the melodic line in sixteenth note triplets. Near the end of the first phrase of the theme, the flute is joined in its triplet figure by the violin a third lower. The second section of this variation progresses in a similar fashion with triplet sixteenths still used as the predominant rhythm. Both phrases are repeated.

The second variation begins in the violin with a sixteenth and thirty-second note elaboration of the theme. This becomes the predominant rhythmic pattern of the variation. In the second half of the variation the imitations are begun by the violin rather than the flute, and the violin retains the lead until the end of the variation. Both phrases are repeated.

The third variation has a striking sixteenth note accompaniment pattern in the cello which, because of its faster note values, dominates the other parts, even though the three top parts are actually presenting the variation of the theme. This technique continues through both sections of the theme. Both phrases are repeated here also. It is in this variation that Mozart first made changes when writing the same variations for the Bb major serenade (K. 361). In the third variation of the serenade there are no repeated sections. It is written out as a double variation, with two variations presented on the first phrase, a new four measure section
inserted, and then two successive variations of the second phrase of the theme.

The fourth variation of the theme in the flute quartet is in C minor. The theme is presented by the flute and violin in short three eighth note "sigh" motives played in octaves. The cello outlines the bass line in eighths. The only display of technique in the variation occurs in the viola part, which has a sixteenth note accompaniment figure through both phrases. Both phrases are repeated as they were in the theme. After this variation a measure of octave C's in all the instruments is inserted which acts as a transition into the slower tempo of the next variation.

The fifth variation returns to C major and is an adagio variation. The flute presents an ornamented version of the melody in the slower tempo with a pulsating accompaniment of thirty-seconds in the violin and viola. Only the second section of the theme is repeated in this variation.

The sixth variation changes in both tempo and time signature. It is an allegro and the time signature is 3/4. Until this time the whole movement has been in duple meter. This variation has the spirit of a happy Mozart minuet and serves as a finale to the movement and to the entire quartet. The two sections of the theme are repeated in this final variation with a first and second ending being used for the repeat of the second phrase. After the final repeat of the second phrase, a happy closing theme of four measures is presented and repeated by the flute. Then four more measures are used by the flute and the other instruments to emphasize the return to the tonic triad of C major.
VIII. THE FLUTE QUARTET IN A MAJOR (K. 298)

More controversy has been caused by this quartet than by any of the three previous ones. It is the only one of the Mozart flute quartets that exists now in manuscript and is in the possession of the Österreichischen Nationalbibliothek in Vienna. The controversy has arisen because of the inscription written on the first page of the manuscript. It reads:

Quatuor original composé par W. A. Mozart à Paris. 1778
Manuscrit du compositeur reçu du Baron de Jacquin.

The inscription was not written by Mozart, but presumably by Ignaz F. von Mosels. 39

One possible conclusion that can be drawn from this inscription is that the quartet was actually written in Paris in 1778. Paris was the next city visited by Mozart after Mannheim, and it was there that Mozart's mother died. The work is one of Mozart's happiest, typified by the tempo marking written by Mozart at the beginning of the last movement; Rondéaux-Allegretto grazioso, ma non troppo presto pero non troppo adagio--così--così-molto garbo ed espressione, which translated means; Rondo, Allegretto grazioso, not too fast, but also not too slow, so, so, with much elegance and expression. Because of the light-hearted character of the whole work and the above-mentioned tempo marking of the last movement, Köchel believed it to be written before the death of Mozart's mother which was in July of 1778. He therefore assigned the quartet the date of the earlier part of 1778 or the early summer of 1778. 40

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39 Neue Ausgabe, p. VIII.
Saint-Foix believed the work to be from a much later period, when Mozart lived in Vienna. The date he gave for the work is 1786. He presented proof that this work was one of the species of "quatuors d'airs dialogues", a type of work cultivated by Cambini, at one time a friend of Mozart. A "quatuor d'air dialogue" is simply a quartet arrangement of currently popular melodies. Saint-Foix points out that the themes of all three movements of the A major flute quartet are taken from other sources. He states that the basic theme of the first movement, a theme and variations, is derived from a song found in a collection of songs written by Franz A. Hoffmeister, published by Breitkopf and Härtel in Leipzig, which appeared in 1800. The song is in the key of A major, the same key as the flute quartet and entitled "An die Natur". The words are by W. G. Becker. Compare the first line of the song with the first eight measures of the first movement of the flute quartet (Ex. 45 and 46, p. 48).

The second movement of the quartet, Saint-Foix has proven, is based on an old French rondo, "Il a des bottes, des bottes Bastien".

The first main theme of the rondo of the third movement of the quartet is based on a melody taken from an opera of Paisiello entitled, Le Gare Generose. The text of the melody is as follows: "Chi mi mostra, chi m'addita dove il mio dolce amore."

Of the three compositions used in the quartet, the last one mentioned is the easiest to date. For this reason Saint-Foix and others have used it to arrive at a probable date for the composition of the quartet. The opera of Paisiello, Le Gare Generose, was first presented in Vienna,

41 Saint-Foix, 307.
September 1, 1786. Although it is not known whether Mozart actually attended the performance, it is known that he heard the opera later in Prague on January 13, 1787.

What has been conjectured by Saint-Péix and most generally believed is that Mozart in late 1786 probably arranged the pieces into a quartet for an occasion of some kind at the home of Baron Gottfried von Jacquin, a friend of his, and the person whose name appears on the manuscript of the quartet.

In the following analysis of the work the Eulenberg score, No. 193, was used.

The first movement is a theme and variations. The theme which could be based on Hoffmeister's "An die Natur" also has a striking similarity to an Irish folk melody, "Minstrel Boy". The theme itself is in rounded binary form. The A section of the theme is eight measures long with the melodic line given entirely to the flute (Ex. 46, p. 48). The A section ends on a half cadence, and the whole section is repeated. The B section begins with a four measure contrasting melodic line presented by the flute, after which there is a four measure return of the A melody, completing the rounded binary form. The entire B section is also repeated. The strict form of the theme with its repeats is adhered to throughout all three of the following variations and also the final return of the theme at the end. Each variation has a single instrument predominating with the other three accompanying and providing little melodic interest.

The first variation is played by the flute, elaborating the melody and playing it an octave higher than originally stated, with the other

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43 Neue Ausgabe, p. VIII.
44 Anderson, III, p. 345.
instruments having only sustained parts.

In the second variation the violin is the most prominent, and plays a steady sixteenth note variation of the melody with the other instruments sustaining.

The third variation is played by the viola, but presents a less athletic elaboration of the theme in eighths and sixteenth notes. The two upper parts accompany, using a four note ascending trill motive which is played once in nearly every measure of the variation.

The next section is a final return of the theme, again presented by the flute; however, the last instrument of the quartet, the cello, is now featured in a bass obligato part, characterized by eighth notes outlining triads and occasional thirds filled in with an eighth and two sixteenths rhythmic pattern.

The second movement is a menuetto and trio in the key of the subdominant, D major. Both the menuetto and the trio sections are in rounded binary form. Each contains an eight measure parallel period as its A section, and a B section consisting of a four measure departure and a four measure return of A, which is also repeated. All A and B sections are repeated. Both the menuetto and the trio are in the strictest form, with the flute always presenting the melodic lines. All cadences in the movement are in D major, but the B sections of both the trio and the menuetto contain a departure to the dominant, A major, which always returns to the tonic D major chord with the return of the A theme. The menuetto is marked to be played da capo after the trio.

The rondo is based on only two contrasting bodies of music, an A and B section. The A section consists of a single melody of twelve measures, presumably the one from Paisiello's opera, Le Cari Generosi (Ex. 47, p. 48).
THE FLUTE QUARTET IN A MAJOR (K. 298)
First Movement - Theme and Variations

 EXAMPLE 45

EXAMPLE 46

Second Movement - Rondo
EXAMPLE 47
The B section is made up of three short themes (Ex. 48, 49, 50, p. 50). The combination of A and then B is repeated three times and then a coda of 24 measures closes the movement (Ex. 51, p. 50). The movement begins in A major and there are momentary modulations to E and D major within the movement. One humorous note is that the first return of the A theme begins in E major (Measure 41); however, it is a false return to A, and the real return of the theme in A major occurs in Measure 64. All subsequent returns to the A theme are in A major.
APPENDIX A

The Flute Compositions of Mozart

K. 285  Flute Quartet in D Major (1777)
K. 285a Flute Quartet in G Major (1778)
K. 285b Flute Quartet in C Major (1778)
K. 298  Flute Quartet in A Major (1786)
K. 299  Concerto for Flute and Harp in C Major (1778)
K. 313  Flute Concerto in G Major (1778)
K. 315  Andante in C Major for flute (1778)
APPENDIX B

A LIST OF PUBLISHED ORIGINAL FLUTE QUARTETS

(From the Catalog of Chamber Music for Wind Instruments, by Sanford W. Helm. Ann Arbor, Michigan: Braun-Brumfield, 1962.)

Amon, Johann Andreas (1763-1825)
Three quartets; C, D, G; Op. 113 #1-3.

Bach, Johann Christian (1735-1782)
Three quartets; C, Eb, G; Op. 5 #1, 3, 5.
Ed.: Kuster, Gloder.

Benedict, Walter Quartet, Op. 21

Bourgault-Duordray, Louis Albert (1840-1910)
Quartet

Cadow, Paul
Variations on a Norwegian Folksong

Crusell, Bernard Henrik (1775-1838)
Quartet, D, Op. 8

Eichner, Ernst (1740-1777)
Quartet, D, Op. 4 #4

Furstenau, Anton Bernhard (1792-1852)
Four quartets; E, Ab, F,G minor; Op. 39, 60, 62, 74

Gabrielski, Johann Wilhelm (1795-1812)
Two quartets; D, C; Op. 60, 95.

Gyrowetz, Adalbert (1763-1850)

Hänsel, Peter (1770-1831)
Quartet, Op. 17

Haydn, Franz Joseph (1732-1809)
Der Geburtstag, Ed.: Lemacher, Mies

Hemessy, Swan (1866-1929)
Variations on a Theme of Six Notes, Op. 58

Hindemith, Paul (1895-1964)
Abendkonzert Quartet from "Plöner Musiktag"

Kummer, Kaspar (1795-1870)
Two quartets; C, D minor; Op. 54, 102
Quartet, D, Op. 89

André (1878)

Bärenreiter
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Mills

Lemoine

Crosch (1934)

Peters (1843)

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André

Probst

Andraud

Schott

Tonger (1932)

Eschig (1925); AMP

Schott; AMP

Schott

André (1863)
APPENDIX B (CONTINUED)

Lefebvre, Charles E. (1843-1917)
    Quartet, Op. 102

Mozart, Wolfgang Amadeus (1756-1791)
    Two Quartets; D, A; K. 285, K. 288
    Quartet, D, K. 285, Ed. Einstein
    Quartet, G, K. 285a, Ed. Einstein

Pleyel, Ignaz J. (1757-1831)
    Six Quartets

Prager, Heinrich Aloys (1783-1854)
    Quartet, D, Op. 20

Reicha, Anton (1770-1856)
    Six Quartets; E minor, A, D, G minor; Op. 98

Ries, Ferdinand (1784-1838)
    Three Quartets; C, E minor, A; Op. 145

Schaffauer, Nicolaus Albrecht (1790-1860)
    Three Quartets; Op. 7

Schneider, Georg Abraham (1770-1839)
    Six Quartets; D, F, D minor, G, Bb, G minor; Op. 51
    Three Quartets; D, F, G; Op. 52

Schwindl, Friedrich (1737-1786)
    Quartet, G, Op. 7 #1, Ed. Lenzeowski, Sr.

Thievrot, Ferdinand (1838-1919)
    Quartet, G, Op. 84

Toeschi, Carlo Giuseppi (1724-1788)

Vogler, George Jos. (1749-1814)
    Quartet, Bb, Ed. Riemann (DTB)

Wailly, Paul de (1854-1933)
    Serenade, A minor, Op. 25

Welckiers, Eugene (1793-1866)
    Three Quartets, Op. 61.
    Quartet, D, Op. 50.

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    Quartet, G, Op. 10 #6, Ed. Riemann (DTB)
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