MOZART'S PIANO CONCERTO IN D MINOR, K. 466:
ANALYSIS AND DISCUSSION OF
INTERPRETATION AND PERFORMANCE

D.M.A Document

Presented in Partial Fulfillment of the Requirements for
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By
Mei-Na Hsu, B.F.A., M.M.

* * * * *

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D.M.A. Committee:
Jerry E. Lowder, Adviser
Donald Gren, Co-Adviser
James Gallagher

Approved by

Jerry E. Lowder
Adviser

Donald Gren
Co-Adviser

School of Music
DEDICATED

TO

My parents for their endless love and support
and to my husband,
Chien-Seng Hwang
for his patience and encouragement
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VITA

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>August 25, 1965</td>
<td>Born - Taipei, Taiwan</td>
</tr>
<tr>
<td>1990</td>
<td>M.M., Piano Performance, The Ohio State University, Columbus, Ohio.</td>
</tr>
<tr>
<td>1989-1994</td>
<td>Graduate Teaching Associate School of Music, The Ohio State University, Columbus, Ohio.</td>
</tr>
<tr>
<td>1994</td>
<td>D.M.A., Piano Performance, The Ohio State University, Columbus, Ohio.</td>
</tr>
</tbody>
</table>
FIELDS OF STUDY

Major Field: Music

Studies in Piano Performance: Professor Earl Wild
                                 Professor Rosemary Platt

Studies in Piano Literature: Professor Donald Gren

Studies in Piano Pedagogy: Professor Jerry E. Lowder

Studies in Music Theory: Professor Gregory Proctor
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CHAPTER 1
INTRODUCTION

During my piano study at The Ohio State University, I learned many Mozart piano compositions. I performed Mozart’s piano concerto in D minor, K. 466, finding that its technical demands for clarity and accurate articulation required careful attention and preparation. The purpose of this document is to share my learning procedures and interpretation of the Mozart concerto.

The Peters edition for solo and the arranged second piano part was the principal score used in my study. However, the measure numbers of the Peters edition and the Köchel-Verzeichnis edition are the same in the first and second movements, but are different in the third movement which Peters counts from the complete measure. The Köchel-Verzeichnis edition contains the incomplete measure from the beginning so that it contains one more measure than the Peters edition.

Influences on Mozart’s Music

Wolfgang Amadeus Mozart was born in Salzburg in 1756 and died in Vienna in 1791 at the age of 35. He began the serious study of music at the age of three and set out on the first of many concert
tours with his father and sister when he was only six years old. The trips continued until Mozart was 23, and successful performances brought him fame in Munich, Vienna, Paris, London, Milan, and other cities. During these journeys he had opportunities to hear music by other composers. Every work he heard made an impression on him and also influenced his writing style. The arrangement by Mozart of other composers' works, such as early piano concertos K. 37, 39, 40, 41, and 107, apparently reflected this influence. In 1781 Mozart moved to Vienna, an important cultural center which influenced his life and became his permanent home. He married Constanza Weber in 1782, began a friendship with Haydn, and was deeply influenced by Haydn's music. After Mozart settled in Vienna, he viewed the writing and performing of piano concertos as the most promising avenue for public recognition.\textsuperscript{1} Mozart's music probably only rarely reflects directly immediate circumstances but, by an artistic paradox, often achieves its perfection in contrast to his actual situation.\textsuperscript{2}

While Mozart was in Vienna during the summer of 1773, he became acquainted with a vast quantity of new instrumental music written by Haydn, Florian Leopold Gassmann, Johann Baptist Vanhal, Carlos d'Ordonez, and others. These works, usually in minor keys and employing extravagant musical language with exaggerated dynamic marks, are now referred to by the name of a parallel movement in German literature- \textit{Sturm und Drang} (storm and stress).\textsuperscript{3}
The music also reflected the social background of this "dark" period: a harpsichord concerto in D minor (1748) by C. P. E. Bach; the D minor finale of Gluck's ballet music to *Don Juan* (1761); the "Farewell" symphony in F sharp minor, no. 45, by Haydn; and the large number of *Sturm und Drang* symphonies by Vanhal. The use of minor keys helped express strong moods. The characteristics of the *Sturm und Drang* works include: an abrupt contrast of key, a sudden pause (fermata) or contraction of rhythm, a melodic ellipsis, wide skips in the themes, silences, exaggerated dynamic marks (crescendos, off-beat fz or accents), etc. These features clearly influenced Mozart’s famous works: symphony no. 25 in G minor (K. 183), piano concertos no. 20 in D minor (K. 466) and no. 24 in C minor (K. 491), quintet in G minor (K. 516) and symphony no. 40 in G minor (K. 550). Mozart never entirely abandoned the style of *Sturm und Drang*, which was to become his personal expression, and it remained and ready to be called upon whenever circumstances demanded its use.4

**Mozart’s Use of Keys**

According to C. F. D. Schubart, the sharp keys feel "wild and strong," the flat keys feel "sweet and melancholy," and the neutral ones feel "innocent and simple."5 Minor keys however are relatively rare in any music of this period and are never without special emotional significance of a dark or passionate kind. In his Viennese years Mozart wrote only two substantial instrumental works in D minor (K. 421 and 466) and three each in G minor (K. 478, 516 and 550) and C minor (K. 388, 457 with 475, and 491). In his operas D
minor is almost invariably linked with ideas of vengeance: Donna Anna's agitated grief in *Don Giovanni*, the ghostly appearance of the stone guest in *Don Giovanni*, and the vengeful passion of the Queen of Night in *Magic Flute*.6

Mozart's compositions in the minor keys are his deepest felt and most important. The key, D minor, has been little used by him. Besides the concerto K. 466, the two string quartets (K. 173 and 421) and piano fantasia (K. 397) are his only instrumental compositions in D minor. However, the D minor was also used in his slow movements: the andantino of the serenade in D (K. 320), the variations of the divertimento in D (K. 334), and of the violin sonata in F (K. 377), the adagio of the oboe quartet. D minor is associated in Mozart with a dusky, foreboding, inward, unlyrical emotion, a passion of struggle, and expressive of threatening fate.7

According to Rosen, if the slow movement of Mozart's works in a minor key has a marked expressive complexity, it tends to be in the submediant major (e.g., piano sonata in A minor, K. 310; G minor symphony; concerto in D minor, K. 466), while the simpler movements are in the less remote relative major (concerto in C minor, K. 491; D minor quartet, K. 421; and C minor sonata, K. 457).8

**Mozart's Piano Concertos**

Mozart is the central figure in the history of the concerto. His concerto orchestra was larger and fuller than that of his predecessors, and in his late piano concertos it achieved richness
and power, together with subtlety and sonority. Mozart's enthusiasm for the piano caused him to write piano concertos throughout his life. Mozart's 27 piano concertos are divided as follows:

Salzburg

Youthful Works: K. 37, 39, 40, 41, 175.
1776: K. 238, 242 (for three pianos), 246.
Concerto in E flat, K. 271.
Concerto in E flat for Two Pianos, K. 365.

Vienna: 1782-1784

1782: K. 413, 414, 415.

Vienna: 1785-1791

1785: K. 466, 467, 482.
1786: K. 488, 491, 503.
The "Coronation" Concerto in D, K. 537.
Concerto in B flat, K. 595.

The piano concertos offer extraordinary variety, and each of the concertos may be regarded as a well-organized whole. There is no doubt that Mozart's concertos fully display his genius and afford the best standard for our judgment of him as a pianoforte composer. The majority of them were written for himself and take the highest rank among his works.

The six concerti (K. 466, 467, 482, 488, 491, 503) are considered to be among the most honored works in the concerto
literature. The group spans the period from February, 1785 to December, 1786; also during this time The Marriage of Figaro was composed. In Mozart's piano concertos the use of the clarinet, regarded as a special expressive instrument, appears only in K. 482, 488, and 491. In Mozart's works, "Horns in B flat" means "Horns in B flat alto" for modern performances, and when Mozart divides the cello-bass line, the upper part is automatically to be played by the double basses, since they always play an octave lower than written. 9 In addition, Mozart occasionally used a shorthand in his notations, expecting himself or the performer to fill in and embellish, as in the second movement of the D minor concerto (discussed in Chapters II and III).

According to Blume, of the 23 piano concertos only seven were published in Mozart's lifetime. The others, including K. 466, were all published from his manuscripts after his death. Therefore, it is worthy to seriously consider that the solo part of all of Mozart's piano concertos may not be entirely of his own composition. 10

The music for the concertos is wonderful pianoforte music, sympathetic and brilliant, although presenting few technical difficulties to the contemporary pianist who has performed difficult works by later composers. He exacts a clear song-like delivery of the long-drawn melodies, and a "quiet steady" hand which should make the passages "flow like oil," and his passages almost all depend upon scales and broken chords; real feats of bravura, such as jumps, crossings, etc., only occur in exceptional cases. He avoided
passages in octaves, or sixths and thirds, with which Clementi excited so much astonishment, because he feared that they would prejudice what he viewed as the chief requisites of good execution. Generally speaking, his aim was not chord-playing or the production of massive effects, but clearness and transparency, qualities which especially belonged to the instruments of his day. Mozart undoubtedly did much to improve the pianoforte, but he by no means exhausted the resources of the instrument. While the tendency of modern execution is to turn the piano into a sort of independent orchestra, Mozart's endeavor was rather to reveal the specific qualities of the piano in clear and unmixed contrast with the orchestra. However, the principal excellence of the concertos lies not in their executive difficulties, but in their musical substance. In conception and craftsmanship, they display lofty impulse and perfect freedom.  

The Background of the D Minor Concerto

After the F major concerto (K. 459), Mozart wrote the D minor concerto, an entirely different concerto which is a work of dramatic, passionate intensity. It seems that he was entirely indifferent to what people might think; he was writing music as he felt it. Nevertheless, this was his only concerto that was well known in the nineteenth century. Mozart did not continue this type of writing until 1786, when he followed his inner voices again in composing the C minor concerto, K. 491.
Mozart finished the D minor piano concerto, K. 466, on February 10th, 1785 and played it at the first of the Mehlgrube concerts the next day. Because he finished writing the concerto at the very last moment, on the day of the performance, a copyist was still writing out the orchestral parts. Mozart wrote to Nanneri Leopold that the subscription concert was attended by great numbers of the aristocracy. "The concert was incomparable and the orchestra played splendidly." He called K. 466 "a new and very fine concerto," his first piano concerto in a minor key.13

This passionate and dramatic concerto made it possible to stamp Mozart as a forerunner of Beethoven...who would play the work and write cadenzas for it- a splendid one, fusing the Mozart and Beethoven styles, for the first movement and a rather weaker one for the last.14 It was quite appropriate for the D minor concerto to be named "daemonic" in the 19th century and it is easy from this work to trace an obvious line of descent from Mozart through Beethoven to the romantics.

In terms of historical significance, Blume states that the D minor concerto "commands an historical key position":

In the history of the species it indicates the moment in which the decisive turn to the 'modern' concerto takes place: under the influence of C. P. E. Bach's concertos and Haydn's symphonies, the piano concerto [is] . . . led into a path . . . which Beethoven then traverses and which, through the romantic epoch, leads directly to our times. In the history of musical sociology the D minor Concerto represents . . . the spontaneous will to [the] expression of artistic individuality . . . all conventionalities, already
repressed [in the earlier works], disappear [to] make room for the "language of the heart", as the aesthetics of the period termed it.\textsuperscript{15}

The Concerto Form

It is Mozart who established the principal features of the Classical and subsequent concerto style. From Mozart on, the technical passages of the solo part progressively become more difficult and demanding, as a virtuoso character.

The typical concerto of the Classical period adheres to the general outline of the sonata as a whole. It is most usually a three-movement compound form (with the scherzo omitted) consisting of a moderately paced first movement in modified sonata form, a slow second movement in miscellaneous forms, and a fast final movement in rondo, sonata-rondo, sonata, or variation form.

In the Classical concerto, the first movement has a double exposition played first by the orchestra alone and then with the soloist. The orchestral exposition presents all the thematic material in the tonic; in the second exposition, which follows immediately, the subordinate theme is stated in the traditional dominant key. Thereafter, development and recapitulation follow.

In many of the Mozart piano concertos, the second exposition in the solo instrument often presents themes not heard in the preceding tutti. This second exposition is frequently more truly a development than the succeeding section, which then assumes the
character of a somewhat improvisatory fantasia. Of Mozart's 27 piano concertos, only K. 271, 363, 503, and 595 contain genuine development sections.\textsuperscript{16}

A distinctive feature of the concerto is the cadenza. The cadenza is an unaccompanied passage in free, improvisational style, based on previous thematic material and exploiting the technique of the instrument. In the Classical concerto, it occurred toward the end of the recapitulation in the first movement; it was preceded by a six-four tonic chord which was resolved to the dominant at the close of the cadenza. A brief passage for the orchestra concluded the movement. The cadenza may appear in another portion of the movement, or in either or both of the succeeding movements.

**Comparison of K. 466 and K. 491**

Since Mozart wrote only two piano concertos in minor keys, K. 466 in D minor and K. 491 in C minor, it is interesting to compare these two works. The major differences are divided as follows:

1. In the first movement of the D minor Concerto, Mozart appears to face suffering in the minor mode, but he ends triumphantly in D major in a manner that Beethoven might have written to depict victory over tragedy. In contrast, the C minor Concerto ends in a macabre dance of death and despair.

2. The D minor Concerto utilizes diatonic harmony based upon the closing theme progression between tonic and dominant, while
the C minor Concerto displays an unsteady tonality created by chromatic harmony.

3. The D minor Concerto is written in a march-like 4/4 time signature. The C minor Concerto is in a flowing 3/4 time signature that tends to bind sections together.

4. The first piano theme of the D minor Concerto settles firmly on the tonic in the very first measure, whereas the first piano theme of the C minor Concerto performs only four measures in the tonic key, before shifting down to one scale degree lower.

5. "Romanza," the second movement of the D minor Concerto, is elegant and graceful, while the "Larghetto" of the C minor Concerto is more melancholy.

6. Perhaps the most recognizable distinction between the two concertos is in the final movements. The main theme of the D minor Concerto is pyrotechnic, but the main theme of the C minor Concerto is an apathetically drooping melody which is the basis of a set of variations.17

The Piano in Mozart's Time and the Modern Piano

The instruments in Mozart's time were different from our modern instruments. Thus, the piano in the eighteenth century sounded very different than the modern piano. Performance of these concerti on the modern piano, indeed, presents many problems.
Landowska also stresses the importance of studying earlier period instruments:

For a true understanding of these works and of the multiplicity of sonorous and expressive means Mozart had at his disposal, it is of prime importance for all present day pianists to study the resources and effects of eighteenth century keyboard instruments, as well as the manner of manipulating them.\textsuperscript{18}

Therefore, performers should use the advantages of the modern piano to create affective and pleasing sonority and, of course, truly demonstrate the clarity of Mozart's music.

Research on historical instruments and performance practices has changed perceptions of earlier musical styles. Therefore, familiarity with the fortepiano, harpsichord, and clavichord, and how their characteristics relate to the modern piano, will help players interpret Mozart and other eighteenth century composers on today's pianos. By the latter half of the 18th century, the piano was in widespread use and reached its first mature stage in the classic Viennese instrument known to Mozart. Although the piano has gradually replaced the other keyboard instruments, the clavichord was still the supreme solo instrument from the 1740's to at least 1800.

Mozart lived during the period when keyboard instruments were developing and varying. During his youth, he played all types of keyboard instruments. Most of his early public performances used the harpsichord. Thus, the harpsichord's close relationship between
textural detail and phrase shape formed the basis of much of Mozart's style of piano writing, although he eventually went beyond the kinds of nuance the harpsichord can offer. Mozart's use of the harpsichord apparently declined as he began to adopt the piano in the early to mid-1770s, but the clavichord remained important to him throughout his life. Much of his keyboard music works well on the clavichord, even if it seems most at home on a Viennese style piano of the time.\textsuperscript{19}

There is a particular difference between the three keyboard instruments: dynamics are sensitive to touch on clavichord and fortepiano, but not on the harpsichord. However, the three early instruments have in common a clarity of attack and tone, several distinct timbres from bass through treble registers, and a relatively short sustaining power, making them similar to each other more than any one of them is to the modern piano. These diverse particularities definitely influenced Mozart's keyboard writing.

The term "fortepiano" is used today to differentiate any early piano from the modern instrument; in the 18th century, the words "piano," "pianoforte," and "fortepiano," meant the same instrument. Comparing Mozart's instrument with the modern piano, the range from \textit{pianissimo} to \textit{fortissimo} on a Viennese piano is far less than the distance from one extreme to the other in a modern grand piano which is capable of greater volume. The Viennese piano, which has bright tone and acoustical balance, may focus its tone at a greater distance and carry well; thus, it is perfectly adequate with an
orchestra of the size and makeup Mozart expected for his piano concertos. Although the range from soft to loud is smaller, the effect of dynamic contrast is much greater than if the same levels were transferred to the modern piano, because on a fortepiano the fortissimo level clearly approaches the limits of the instrument and also loud tones on the fortepiano emphasize the upper partials even more than those of the modern piano, so that the sound brightens more in proportion to increased volume. Furthermore, the textures of piano music in the 18th century are thin, unlike the textures of Liszt and Rachmaninoff, ... making an abrupt transition from loud to soft or going beyond a certain degree of dynamic contrast on the modern piano without greater textural contrast ... sound awkward.  

Mozart did not give much liberty in dynamics or in agogics, so only limited freedom is permissible. On the few occasions when he does indicate fortissimo, Mozart means maximum expressiveness, not maximum volume. With these considerations in mind, the instruments for which he composed were not capable of the volume of ours today. In order to imitate the same dynamic level as fortepiano, it is probably easy to think that Mozart's forte may equate to the mezzo forte of the modern piano; his mezzo forte may equate to the mezzo piano of the modern piano, etc. However, this approach, lowering the more powerful instrument to such limits, denies the modern piano its natural levels of sound: mezzo forte will not sound as forte in terms of the instrument's attack, overtone content, and obvious latent power.
Another obvious point of comparison between Viennese and modern pianos is duration of tone. On the fortepiano the drop-off from the initial volume is rapid, after which the tone dissipates more slowly; on the modern piano the tone dissipates according to a slower, more uniform curve (See Figure 1).

Figure 1. Duration of tone

The modern piano's smooth tonal decay creates an approximately true legato, defined as continuing a tone at full strength into the ensuing tone. On the other hand, the many short-term diminuendi characteristic of appoggiaturas, the strong-weak dynamics of dissonance and resolution, and other common 18th century figurations project far more readily when the initial tonal decay is rapid. The Viennese piano's rapid tonal decay is also helpful in effecting any sudden, large-scale dynamic change.23

The tone of the Viennese piano is brighter and lighter than that of the modern piano. Its variation in timbre across the range and the clarity of the tone is more apparent than in the modern piano. The distinct colors from one register to another on the Viennese piano clarifies contrapuntal passages and orchestrates the music in subtle ways. However, as with the modern piano, because the tone is sometimes strongest in the middle and lower ranges, performers
should consider the balance between higher registers and lower registers. The fortepiano's clarity of tone allowed Mozart to use full chords in the bottom of the range, and these provide further difficulties on the modern piano. Thus, playing Mozart's piano music on the modern instrument should be very discreet and justified.

That the fortepiano's attack is sharper and more precise with its rapid tonal decay allows great clarity of articulation. Clear tone, lively action, and precise attack also allow many degrees of detached playing and contribute to the fortepiano's great rhythmic incisiveness.

Creating the same function of a damper pedal on the modern piano, the Viennese fortepiano has a raising damper controlled by a knee lever, but it is as sensitive to half pedaling as a modern pedal and can create delicate sound. If the same pedaling is used for the modern piano, it will cause a chaotic sound. Performers raised dampers on the fortepiano to enliven and vary the tone quality. The claim that Mozart did not use the pedal or used it only sparingly is not correct. He probably used it moderately in the romantic sense, but as a device for diverse coloring he may well have used it a great deal.24

Many Viennese pianos of Mozart's time included the so-called moderator which created a muted effect and was operated by a handstop; however, they did not offer a true una corda pedal until after 1800. In the early 19th century, the Viennese instruments
were primarily intended for popular family music rather than for serious works.

Damping on the Viennese fortepiano is also rapid. This rapid damping complements the necessity for the 18th century's preoccupation with sub-phrases within phrases and the subtle articulation. Mozart wrote to his father about Stein's beautiful fortepianos and praised the damping:

This time I shall begin at once with Stein's pianofortes. Before I had seen any of his make, Spath's claviers had always been my favorites. But now I much prefer Stein's, for they damp ever so much better than the Regensburg instruments. 25

The modern piano also offers rapid damping, but in many cases the effect is not as crisp and complete because the sound has not dropped off as much as it could in the fortepiano. On the modern piano, the massive tone persists until damping is stopped. This sound quality and effect is admired and employed in the legato characteristic of romantic writing, and that is why the piano developed as it did.

Both actions of the Viennese piano and the modern grand require follow-through and ongoing motion between notes, but a well-adjusted Viennese action is far more rapid and responsive. The modern action produces a powerful tone; the Viennese action is much simpler and lighter in touch with an extremely rapid response, thus, notes can be repeated easily and with great rapidity. The most important quality of the Viennese action is that it allows the player
full control over all possible dynamic levels, including an ultra-
pianissimo. Thus, although the dynamic range is more compressed
and seemingly more limited than that of the modern piano, the action
allows a complete expressive range within those limits.26

A final difference between the early and modern instrument is
the pedal piano which is a subsidiary piano resting on the floor and
activated by pedals similar to those of the organ. The range of the
pedal piano extended below about 1 1/2 octaves from the lowest C
of the modern piano. Mozart used it a lot and used it to double the
left hand bass part. One example of his writing an independent pedal
part is in the first movement of the D minor concerto, K. 466, where
the pedal piano takes the bass notes, the left hand plays mid-range
chords, and the right hand plays 16th notes.27 To play on the modern
piano, pianists are technically justified in occasionally doubling the
bass in octaves on the piano. However, considering that the bass on
the modern grand easily exceeds balance and clarity achieved on an
18th century pedal piano, pianists should play the bass softly with
intensive attention. Therefore at this point, a performer should
adjust his handling of music and the instrument to reproduce
approximately the original 18th century sound on the 20th century
modern piano. Leopold Mozart wrote a letter to his daughter in
March, 1785 describing Wolfgang's access to a pedal piano:

He has had a large fortepiano pedal made, which stands
under the instrument and is about two feet longer and
extremely heavy. It is taken to the Mehlgrube every
Friday and has also been taken to Count Zichy's and to
Prince Kaunitz's.28
Therefore, it is very possible to believe that Mozart's first performance for his D minor concerto was on the pedal piano in Mehlgrube on February 11th, 1785.

The evolution of the piano relates directly to stylistic changes in piano writing from the Baroque period using polyphonic textures, to the Classic period use of homophonic textures which strongly emphasize a treble melody supported by underlying harmonies. This made the writing style more dependent on touch sensitive dynamics. Another important factor makes the instrument ultimately develop into the modern piano: a new style developed by Clementi, Dussek, and others and inherited by Beethoven, tends to be thicker and more uniform without any special correlation between texture and volume. Long range legato becomes the pianist's point of departure and the emphases shifts to actual dynamic variation, as opposed to the more varied articulation of the 18th century.

This new playing style which represented the piano's future was ignored by Mozart, and his keyboard style maintained the light textures of the high galant period, based on harpsichord and clavichord style. According to Czerny, Beethoven said "that he had heard Mozart play several times and that, since the fortepiano was still in its infancy in his time, Mozart had become accustomed to a style of playing on the more commonly used harpsichord that was in no way suited to the fortepiano." On another occasion, Beethoven claimed that Mozart had a delicate but choppy touch with no legato, which Beethoven at first found very strange, since he was
accustomed to treating the pianoforte like an organ. However, Mozart's playing was widely admired for its sensitivity, delicate touch, and fluency—qualities for the display of which his concertos provide ample opportunity. In his time, Mozart was revered as the most expressive and astounding of pianists. The change in tastes was more than a matter of playing styles. The shift to a standard of uniformly legato touch began around 1800. Before 1820 or so, an artist's playing style meant his compositional and improvisatory style, not just what the meaning implies today by interpretive style.

In conclusion, Mozart's music and playing style generally adopted the harpsichord technique which relies on differences in articulation to enhance the variety of the musical texture for the fortepiano. However, the new style no longer equated texture with volume: thin writing might be played loudly, thick textures might be played softly. This new writing does not require a delicate play of articulation to bring out its contours, but establishes its expression more on dynamic nuances and contrasts, and the use of pedal becomes more frequent, popular, and necessary. To correspond with those factors and needs, the new style found its best expression not in the Viennese piano, but in the English type with its more massive and sustained tone, heavier action, and slower damping. It was the instrument that ultimately developed into the modern piano, although the Viennese piano took on some of its features during the 19th century before disappearing around 1900.
On the modern piano, upper octaves are too brittle and the lower ones are far too thunderous, thus creating many technique problems and the lack of a uniform tone. In order to achieve a more unified musical effect, play a more cantabile sound in the upper octaves and a less ponderous feeling in the bass. Knowing the original sound relationships and understanding these musical and instrumental differences can lead us closer to Mozart's musical thought and encourage more accurate stylistic interpretations and performances of his music.
REFERENCES


CHAPTER II

ANALYSIS

The D minor concerto was completed by February 10th, 1785. The orchestration includes strings, one flute, two oboes, two bassoons, two horns, two trumpets, and two timpani. The work has a sharply defined personality and reaches far beyond "beauty of style" and "perfect form". Two thoughts were found and grew through his works from 1784 to 1786. One is sparkling and shallow; the other is deeper and more intimate which occur especially from 1785 to 1786. The difference between the concertos of 1784 and 1786 is that each one of them was less unlike the others.

The First Movement

The allegro of the opening movement is in sonata form, which is the usual design of the first movement of Classical period concertos. There are five sections: Exposition I, Exposition II, Development, Recapitulation and Coda. An outline of the first movement is presented as follows:
The First Movement: Outline

Exposition I (orchestra only) : mm. 1-77, D minor

Theme 1 : mm. 1-15, D minor.
Transition 1: mm. 16-32, D minor
Theme 2 : mm. 33-38, F
Transition 2: mm. 44-70, D minor
Closing theme : mm. 71-77, D minor

Exposition II : mm. 77-192, D minor-F

Piano Subject 1 : mm. 77-88, D minor
Theme 1 : mm. 91-105, D minor
Theme 2 : mm. 115-120, F
Piano Subject 2 : mm. 127-135, F
Piano Climax : mm. 153-174, F
Transition 1a : mm. 174-185, F
Closing theme : mm. 186-192, F

Development : mm. 192-254, F-G minor-Eb-D minor

Section 1 : mm. 192-229, F-G minor-Eb

Piano Subject 1a: mm. 192-199, F
Piano Subject 1b: mm. 206-213, G minor
Piano Subject 1c: mm. 220-227, Eb

Section 2 : mm. 230-254, Eb-D minor

Recapitulation : mm. 254-365, D minor
Theme 1: mm. 254-268, D minor
Transition 1: mm. 269-287, D minor
Theme 2: mm. 288-293, F
Piano Subject 2: mm. 302-310, D minor
Piano Climax: mm. 330-356, D minor
Transition 1a: mm. 356-365, D minor

Cadenza: free form

Coda: mm. 366-397, D minor
  Transition 2: mm. 366-384, D minor
  Closing theme: mm. 384-390, D minor
  Codetta: mm. 390-397, D minor

The First Movement: Discussion

The striking opening, with the throbbing syncopations over a dominating figure in the bass, has an almost tragic character and it seems to haunt and menace the hero, cast in the "Don Giovanni" mold. On the technical side the first movement asks for good broken octaves and broken chords.

Exposition 1

There are two types of opening tuttis in Mozart's piano concertos. The first type presents the principal themes on which the movement is built, in the order in which they are to return later. The
second type displays the tutti as a mere introduction. It introduces the first subject, then busies itself mainly with secondary elements which either do not reappear or prove to be subordinated to other subjects not included in it. As described by Girdlestone, the opening tutti of the D minor is an "argument." It contains all the themes of the movement, but saves the solo introduction (the first piano subject) and the second part of the second subject (the second piano subject). The first theme is based on the repeated notes, soft dynamics, a syncopated rhythm, and the formula of the rising triplet which create its passion and threatening quality, emphasized in each measure of the bass with three rising notes (See Figure 2).

Figure 2. 1st Movement, first theme, mm. 1-8

Although there is no singing melody at all, an interesting figuration occurs at measure 3. The very character of the whole movement is
expressed in the first 15-measure opening, one of the most personal and powerful openings to be found in Mozart's works.

Three two-measure sequences in mm. 9-14 follow and lead to the first loud dynamic part in measure 16. It is evident that Mozart used galant style, featuring a soft beginning followed by a sudden forte, in this entire movement. The Schleifer (double appoggiatura) continuously brings out the energetic motive of a descending broken chord in measure 18. The rolling neighboring tone motive in measure 21 forms an important transition in mm. 16-32 and reappears later (See Figure 3).

Figure 3. 1st Movement, transition, mm. 18-22.

This transition with marching rhythm at the end leads to theme 2 in the relative major, which is built on a dialogue pattern played by oboe and flute in contrasting rhythms and rising sequentially each time by one scale degree (See Figure 4).
Figure 4. 1st Movement, second theme, mm. 33-38.

A five-measure bridge (mm. 39-43) leads back to D minor and connects to the agitated passage of the rolling octave figure in measure 44 which will take an important role later in the Exposition II (See Figure 5).

Figure 5. 1st Movement, rolling octave figure, mm. 44-46.

The rolling octave figure looks like new material which appears in measure 44, but actually it incorporates the three preceding materials. The melody of the rolling octave figure in mm. 44-46 is derived from the second half sequence of the melody from
the first theme in mm. 9-12, but in condensed form (only half as long as before). The rhythm of measure 44 is derived from the dotted quarter note of measure 21, and the rhythm of the first beat of measures 45 and 46 is derived from the bass in the first beat of measure 28 (See Figure 6).

Figure 6. 1st Movement, derivation of rolling octave, mm. 44-46
This rolling octave figure brings out the descending broken chord again in mm. 48-53, followed by a fresh phrase with alternating fortes and pianos. Then, the music is suddenly interrupted by rests and a soft suspended cadence at mm. 67-68. A closing theme in mm. 71-77 completes the previous phrase and leads to the beginning solo.

The typical style of Mozart is characterized by tension and a passionate outburst, followed by relaxation and a sentimental answer. The persistence of the strife and passion in this movement is unusual, more like that of Beethoven. The only truly Mozartian feature is the sudden drop in measure 69 and the despairing gentleness of the cadence in measure 71. Even the piano writing in this allegro has two features which are non-typical for Mozart but common for Beethoven: much use of the lowest registers and wide spacing, comparing to the first movement of Beethoven’s D minor sonata, op. 31, no. 2.4

Exposition II

It is surprising that the piano solo sings the complete new and lyrical first subject in measure 77 (Figure 7) which lasts 11 measures and appears again only in the Development instead of in the Recapitulation.
Figure 7. 1st Movement, 1st piano subject, mm. 77-87.

The piano opens the second exposition with an entirely new melody also happens in Beethoven's first piano concerto, op. 15. A few measures of bridge material lead back to the first theme played by the orchestra in measure 91, extended by three two-measure sequences overlapping with piano bravura, followed by a march rhythm played by the piano and extended by the orchestra in mm. 108-114. The first theme here is shorter than before, due to the omission of mm. 16-27 in the Exposition I, but which will appear later in the orchestral transition (mm. 174-184).

In measures 88-89 of the first movement, Mozart wrote four low notes for the left hand (doubling the timpani) along with some chords two octaves above while the right hand plays some rapid passage work. Because it is impossible to stretch three octaves by one hand alone, these measures have elicited some different
explanations. According to Rosen, a second piano to play continuo on the low notes has been suggested, along with the use of a piano with pedal keyboard (which Mozart actually owned at that time). It is most probable that Mozart originally wrote the low notes and then changed his mind and added the chords without crossing out the first version. However, due to the factors discussed in Chapter 1, I still believe that Mozart's first idea for the D minor concerto was to use the pedal piano.

Measures 91-114 are an important advance in musical skill as a sustained increase in rhythmic motion creates the excitement and climax of the music. The whole shape of the passage is a gradual and passionate ascent.

The second theme in F major appears at measure 115, but this time the piano substitutes for the flute in the question and answer phrase. Mozart's concept of soloist and orchestra in the concerto as equals is evident from their frequent sharing of themes, as in mm. 115-116. A bridge follows and leads to the second piano subject in measure 127 which is also in F major, repeating the first half of the phrase one scale degree higher (See Figure 8).
Figure 8. 1st Movement, 2nd piano subject, mm. 127-135.

The rhythm of the second piano subject is derived from measures 64 and 69. This piano subject is repeated by woodwinds with piano descending scales at measure 135.

The next large section contains the three trills for the piano which create an important climax. Actually, the first trill in measure 152 wants to end the phrase which is developed from the second piano subject, however, it is immediately continued by the rolling octave figure which is derived from measure 44 in Exposition I and intends to reach the second and the third trills in measures 158 and 173. The piano climax displays the combination of scales, arpeggios, and broken octaves. It is achieved by the reinforced rolling octave figure in this section which is longer than the usual bravura passages which close first solos.
After a long silence, the powerful first theme enters again in the orchestra transition at measure 174 which is derived from the Exposition I in mm. 16-26 and mm. 69-77, but transposed into F major and leads to the Development.

**Development**

The first piano subject appears in the Development in measure 192, but is reduced to seven measures and treated in a special manner. The piano solo "sings" this reduced subject three times in the keys of F major, G minor, and E flat major. The subject is interrupted twice by the orchestra, which plays the motive of the first theme for four measures. It forms the first section of the Development which features extreme contrast and conflict between the lyrical melody and the anxious motive of the first theme. The plan of starting the Development with the solo introduction of the exposition and of omitting this introduction in the recapitulation occurs again in Mozart only in his C minor concerto, K. 491.7

The last appearance of the subject with a different version is followed by a series of arpeggios with the Schleifer motive played by strings in the second section of the Development. This kind of treatment is a most dramatic reduction of the motive to its simplest shape. The series of arpeggios is built on the rising keys of E flat, F minor, and G minor. The music here attempts to play loudly, but contrary to our expectation, Mozart turns the music into a soft dynamic level in mm. 232-252, then a sudden forte in measure 253.
The rolling motive which is derived from measure 21 in the Exposition I appears in measure 250 and leads to the Recapitulation in measure 254. The first theme does not appear in the Development, but the motive of the first theme is used as an interruption and as the background.

Recapitulation

There is no first piano subject in the Recapitulation. Measures 254-298 in the Recapitulation are the same as mm. 1-43 in the Exposition I, except the marching rhythm is extended to seven measures and the piano is added in the Recapitulation. The second theme in measure 288 remains in the same key, F major, as in the Exposition, but the second piano subject in measure 302 is back to D minor, remaining in the tonic key to the end. This is the only example in Mozart concertos of a second theme appearing all three times in the same key.⁶

The second half of the Recapitulation (mm. 302-365) is almost the same as mm. 127-181 in the Exposition II, but the tonic of D minor is used throughout. The earlier treatment to achieve the piano climax by means of playing the three trills is introduced in a different version with additional expanded measures (compared with the Exposition II).

The transition in mm. 356-363 leading to the Cadenza is derived from measure 16 in the Exposition I, but is shorter. Actually,
this eight-measure transition appears a total of four times: (1) in the Exposition I, mm. 16-23; (2) in the end of the Exposition II, mm. 174-181; (3) in the Recapitulation, mm. 269-276; (4) and at the end of the Recapitulation, mm. 356-363.

Cadenza

Since no original cadenza by Mozart for this concerto was found, I studied the cadenza by Beethoven.

The trills with the Schleifer motive in the bass, follow the tonic six-four chord by the orchestra, and begin the dramatic cadenza. The broken chord in the high register and the block chord with syncopation rhythm in the low register alternate in mm. 4-7. A Neapolitan sixth chord occurs at the very beginning in measure 4, then modulates to B major at measure 14, repeating the B major chord until measure 17.

The second piano subject in B major enters in measure 18 and is treated as a contrapuntal device. The two-beat rests in measure 25 separate the development of the subject, recalling the suspended cadence of the first movement at mm. 67-68, but the difference is that the rests in the cadenza also imply the key change from B major to B minor. After the rests, the second piano subject, transposed to B minor, is accompanied by the triplet figure in measure 26. The second half subject (ascending broken chord with three scale notes) continuously develops, then links to the first theme in G minor at
measure 35. The first piano subject (with the triplet figure
ccompaniment) follows in measure 42 and returns to D minor,
which continues to the end of the cadenza. The quotation of this
first piano subject is not complete (using only the first 7
measures), and use of the incomplete melody links to a long difficult
scale, piu presto, at measure 50. A melodic fragment with a
Neapolitan sixth chord appears in mm. 56-58 in middle, high, and
higher registers respectively. It is followed by a rapid descending
and ascending D minor scale, which links to the long ending trill
(with the Schleifer figure in the bass) in mm. 59-65. The trill is
built on the dominant chord of D minor and resolves to the tonic key
in the following orchestral coda.

The melodies of Beethoven's cadenza are Mozart's, but the
touch and the rhetoric are emphatically Beethoven's. According to
Kramer, there are some intervallic relationships in the themes
which are employed and varied in the cadenza by Beethoven.⁹ (See
Figure 9)
Figure 9. Cadenza by Beethoven, some intervallic relationships.
The melody in measure 57 of the first movement cadenza, Bb-G-E-F, is derived from the converse of the first piano subject (measure 221) of the first movement and also derived from the second piano subject of the first movement. The harmony in the same measure 57 is derived from the Neapolitan sixth chord at the second piano subject (measure 307) of the first movement. This melody (measure 57, 1st movement cadenza) is also reflected in measure 30 of the third movement cadenza. The two notes in measure 31 of the third movement cadenza are obviously related to measure 63 of the third movement and also related to the second theme of the first movement.
Coda

After the Cadenza, the Coda (for orchestra only) follows in mm. 366-397 and is almost the same as the second half of the Exposition I in mm. 44-77, except for omission of the repeated phrases mm. 53-57 and mm. 61-64 in the Exposition I, and an added eight-measure conclusion at the end in mm. 390-397. Here the opening triplet figure returns again to evoke deep passion, but this time it is more languid, perhaps suggesting that the struggle still goes on, but with despair and exhaustion. There is no triumph and victory, but only persistence. The entire movement ends in a soft dynamic level, as in the beginning.

The closing theme plays an important role in this movement. The first appearance is in mm. 71-77 and it is followed by the first piano subject. The second appearance is in mm. 186-192 right before the Development, and it is followed again by the first piano subject. The last appearance appears in mm. 384-390, ending the movement. The relationship between the closing theme and the first piano subject is apparent.

Conclusion

In conclusion, the Exposition I is like an overture; all thematic materials are presented first in the Exposition I. Furthermore, it is distinctive to add a new theme as a piano subject in the Exposition II. In the Development, the beautiful piano melody and contrasting
orchestral themes are played in alternating fashion. This approach of interplay occurs not only in the Development but also in the second theme and the second piano subject. This is similar to a small blueprint of Baroque concerto form: tutti (ritornello) + solo + tutti + solo. On the whole, the roles of solo and orchestra are in opposite positions rather than in collaboration. The orchestra represents anxiousness, menace, struggle, and battle, while the solo piano symbolizes calm, sublimation, intimacy, and peace. The orchestra never plays the first piano subject, and the piano never plays the first orchestral theme.

The most prominent rhythm in this movement is obviously the syncopation and the opening triplet figure which lasts for 15 measures. Strictly speaking, the syncopated rhythm never occurs in the solo part, but only in mm. 296-298 and in mm. 227-228 which is not an important part. The other interesting rhythm occurs in the violin part characterized by the short-long dotted rhythm in measures 129 and 304.

Mozart's melodies in this allegro are composed by the repeating of the first half phrase by rising scale degrees, such as the first theme in mm. 1-8, the second theme in mm. 33-38, and the second piano subject in mm. 128-135. Basically, the first four-measure phrase of the first piano subject in mm. 77-80 is written in the same manner, but with rising higher position in the repeating
phrase. The phrases in the melodies are symmetrical, except the second theme which repeats the same material three times.

The dynamics for the entire movement are arranged in galant style, alternating long phrases and large sections. In addition, there are also immediate contrasts in mm. 48-52, 53-57, 162-164 (solo), 202-206, 216-220, 252-253 (solo), 341-343 (solo), and 370-374. The fp appears in mm. 344-347 and is played by the orchestra.

The descending broken chord motive in measure 18 is based on a tonic chord in first inversion (i6) and progresses to a diminished seventh chord (vii07) in measure 19. However, during the second time, the harmony progresses to a Neapolitan sixth chord (N6) in mm. 48-49 and also 53-54. This Neapolitan sixth chord which resolves to a dominant chord not only enriches the harmony, but also foreshadows the following diverse phrase. A French augmented sixth chord appearing in measures 63, 68, and 381 is formed by the two passing notes, G# and Bb. Mozart frequently likes to use the major subdominant chord (IV) in the minor key such as in measures 63 (the first beat), 67, 123 (the last beat), and 296 (the first beat). Another example is on the second and fourth beats of measure 126 which borrows the minor subdominant chord (iv) from C minor. It is more evident in mm. 162-165 where the minor subdominant chord is maintained, however, this section is in F major. The exchanging of the major and the minor subdominant chords is one of the characteristics of Mozart's harmony. A chromatic melody is formed
in mm. 99-103, and a single chromatic melody played by the piano appears in mm. 252-253. Three important diminished seventh broken chords occur in mm. 232-233, 236-237, and 240-241. To increase the tension, a German augmented sixth chord appears in measure 246, but becomes an Italian augmented sixth chord in the following measure before resolving to A, the dominant chord of D minor.

A Neapolitan sixth chord occurs again in the second piano subject at the first beat of measure 307 to extend the music intensity, the same in measure 315 and a Neapolitan sixth chord also appears in mm. 323, 348, and 371. The range of the piano register in this movement is from low G₁ (appearing only three times at mm. 213, 238 and 348) to F₆ (appearing for the first time in the very beginning solo phrase at measure 85).

The Second Movement

Here is a completely different world, compared to the previous allegro. The beautiful opening theme strives to let us forget the conflict of the first movement, as if the calm arrives after a storm. Although there is no tempo marking, the title "Romanza" implies that the music should be lyrical and unhurried. According to the 2/2 time signature, it is clear that the tempo should be andante.

This movement is in rondo form, unusual since there is usually no standard form for slow movements which can be in binary form,
three-part song form, da capo, rondo form, or variation form. The outline of the second movement is presented as follows:

**The Second Movement: Outline**

**Section A1**: mm. 1-39, Bb  
(Refrain)
- a (solo), mm. 1-8
- a (tutti), mm. 9-16
- b (solo), mm. 17-24
- b (tutti), mm. 25-31
- codetta (tutti), mm. 32-39

**Section B**: mm. 40-67, Bb-F minor-F  
(Episode 1)
- c (solo with strings accompaniment), mm. 40-63
- codetta, mm. 64-67

**Section A2**: mm. 68-83, Bb  
(Refrain)
- a (solo), mm. 68-75
- a (tutti), mm. 76-83

**Section C**: mm. 84-118, G minor- Bb-G minor  
(Episode 2)
- d, subject 1, mm. 84-91, G minor
- e, subject 2, mm. 92-99, Bb
- d, subject 1, mm. 100-107, G minor
- transition, mm. 108-118, G minor

**Section A3**: mm. 119-145, Bb  
(Refrain)
- a (solo), mm. 119-126
- b (solo), mm. 127-134
- b (tutti), mm. 135-141
- codetta, mm. 142-145
Coda: mm. 146-162, Bb

Tutti, mm. 146-149
Solo, with accompaniment, mm. 150-157
codetta, mm. 158-162

The Second Movement: Discussion

The conflict during the first movement is taken up again in the middle section of the Romanza which begins and ends in such heavenly tranquillity. Mozart never included stronger contrasts within a single work, contrasts among the three movements as well as within each movement individually.10

Section A1

The key of Bb is the subdominant of F, the relative major of D minor. The piano solo opens the second movement and presents the lyrical rondo theme (mm. 1-8) in the form of a parallel period consisting of two similar phrases (See Figure 10).

Figure 10. 2nd Movement, rondo theme, mm. 1-8
The orchestra continues repeating this rondo theme. The piano takes over as a solo again and offers a new melody in mm. 17-20 which is followed by the second half of the rondo theme to form this new phrase. The orchestra repeats this new phrase again, then goes to the codetta (mm. 32-39) which forms the Coda and leads to section B. Section A1 consists of interplay between piano and orchestra.

Section B

In section B, the piano plays the principal role and the orchestra only furnishes the accompaniment. The piano plays all melodic lines which are very lyrical and expressive, like an aria. The simplest melodic lines, often with bare notes in the left hand, occur in measure 40. Seldom has Mozart presented a melody pattern like this. This extremely simplistic melody obviously indicates that Mozart filled in some of the bare harmonies with chords in the left hand, if he did not ornament and embellish the melody itself. Also according to Girdlestone, the solo in the first episode, especially in mm. 48-55, is but an outline; the pianist must fill it out and also fill in the chords of the bass in mm. 56-67. The phrase structure in this section is a long pattern which contains six four-measure phrases (mm. 40-63), and a codetta (mm. 64-67) which is also a four-measure phrase, leading to section A2. There is no repetition of phrases in this episode, rather, each phrase is different. A temporary modulation to F minor occurs in mm. 56-59 before returning to Bb major in measure 68.
Section A2

A cadenza-like measure leads back to the rondo theme again. Section A2 is shorter than section A1 and only presents the rondo theme twice by the piano and the orchestra.

Section C

The contrasting and agitated section C appears in G minor in measure 84 with loud dynamics. There are many contrasts in this section including mood change, key shifts, dynamics, and rhythmic alterations, such as the transformation of the eighth note into a triplet (Figure 11).

Figure 11. 2nd Movement, section C, mm. 84-87
The entire section is based on this triplet rhythm until mm. 113-118, where the figuration shifts to sixteenth notes, then triplets to slower eighth notes which return to the calm and peaceful rondo theme. The piano combines with an important wood wind accompaniment throughout this section, and crossing hand piano technique is employed often in the section. This "storm-like" middle section, compared with the opening rondo theme, is extended from the previous passionate movement; although there is no tempo change mark, faster tempo is a spontaneous result. According to Girdlestone, the proof of the change is in the note value.\(^\text{13}\)

The first subject, double bar and repeat in G minor in mm. 84-91, begins with an ascending arpeggio whose shape resembles the later opening rondo theme of the third movement, and then a descending scale (m. 85) derived from measure 28 of the first movement. The second subject in mm. 92-99 returns to the tonic (Bb major) and the figuration begins a descending arpeggiation derived from the first subject in measure 84. After twice two-measure long descending arpeggios (mm. 95-98), the music returns to the first subject in G minor again at measure 100. A German augmented sixth chord occurs in the last beat of measures 104 and 105.

A long transition in mm. 108-118 consecutively uses the figure of the first subject (ascending arpeggio) three times to create the climax of the movement, and then returns to the tender rondo theme A3 in Bb again at measure 119.
This middle section covers all registers of the keyboard from low F (three octaves below middle C) in measure 98 to high F (two octaves above middle C) in measure 95.

Section A3

Due to the omission of one rondo theme played by the orchestra, it seems that the piano solo (mm. 119-134) becomes longer than in section A1. Compared with section A1, the codetta adds the piano to decorate the orchestra this time in mm. 142-146.

Coda

The coda is composed on an extensive codetta motive. The melody is played by the orchestra first at measure 146, then the piano repeats it at measure 150. Due to passing tones, an augmented sixth chord occurs at the third beat of measure 148. The rhythm of mm. 154-157 is related to mm. 39-43 in the first movement. The movement ends in serenity with soft dynamics. The syncopation rhythm hardly appears in the lyrical second movement, but only in measure 87 by the orchestra and the last measure by the piano to subtly remind us that the mood of the first movement is not entirely extinguished.

In the refrain and first episode, the strings play more often than the winds, and when the orchestra joins the piano, it is confined to accompanying. However, the winds play an important role in the middle section: the bassoon doubles the piano treble at
measure 93, and the oboe doubles the piano bass at measure 94. In all Mozart's piano concertos (except K. 449), the combination of piano and solo woodwind is one of Mozart's unique devices.\textsuperscript{14}

**The Third Movement**

The prestissimo of the final movement is in sonata-rondo form where the second episode (the Development) joins directly to the third episode without a return of the refrain. This is a special type of rondo first developed by Mozart, being especially designed for use in the concerto. It is explicit that Beethoven followed Mozart's sonata-rondo form in his last piano concerto in E flat major, Op. 73.\textsuperscript{15} The differences between sonata-rondo form and sonata form in concertos are: (1) the refrain of the sonata-rondo usually begins with the solo instrument rather than with the orchestra, and (2) the refrain always recurs in the tonic key.

An outline of the final movement is presented as follows:

**The Third Movement: Outline**

Section A1 : mm. 1-62, D minor
(Exposition)

- a (solo), Rondo Theme, mm. 1-13
- a\textsubscript{1} (tutti), Rondo Theme, mm. 13-29
- b (tutti), mm. 30-50
- c (tutti), Transition, mm. 51-62

Section B1 : mm. 63-166, in D minor- F- F minor- F

- d (solo), Subject 1, mm. 63-73, D minor
a, Rondo Theme, mm. 73-91, D minor- F
e (solo), Subject 2, mm. 92-97, F minor
e (subject in tutti), Subject 2, mm. 98-110, F minor- F
f, mm. 111-138, F
g (tutti), Subject 3, mm. 139-146, F
g (subject in the piano), Subject 3, mm. 147-160, F
codetta (solo), mm. 161-166, F

Section A2 : mm. 167-195, D minor

a (solo), Rondo Theme, mm. 167-180
a₁ (tutti), Rondo Theme, mm. 180-195

Section C : mm.196-270, A minor- G minor- D minor
(Development)

d (solo), Subject 1, mm. 196-206, A minor
a, Rondo Theme, mm. 206-229, A minor- G minor
d (solo), Subject 1, mm. 230-240, G minor
d, Subject 1, mm. 240-270, D minor

Section B2 : mm. 271-345, D minor
(Recapitulation)

e (solo), Subject 2, mm. 271-276
e (subject in tutti), Subject 2, mm. 277-289
f, mm. 290-301
g (tutti), Subject 3, mm. 302-309
g (subject in the piano), Subject 3, mm. 310-317
f, mm. 318-337
c (tutti), Transition, mm. 337-345
Cadenza

Section A3 : mm. 346-353, D minor

a (solo), Rondo Theme, mm. 346-353
Coda  : mm. 354-428, D

g (tutti), Subject 3, mm. 354-362
\(g\) (subject in the piano), Subject 3, mm. 363-370
\(b_1\), mm. 370-394
\(g_1\), Subject 3, mm. 395-428

The Third Movement: Discussion

The last movement is distinguished above all others by its fire and intensity of expression. The exciting finale has some of Mozart’s most enchanting themes; its passage work makes insistent demands upon the performer. It begins in the minor mode but ends in D major, creating a return to the social atmosphere of earlier works. The sketch of the beginning of a rondo, first intended for this concerto, is prefixed to the Offenbach score of the Concerto in B flat major (K. 450). . . Mozart rightly gave the preference to the very dissimilar fiery theme of the present rondo.¹⁶

Section A1 (Exposition)

The Finale contains chromatically intensified and refined passion and drama, announced at the very beginning in the rocket-like principal motive. A startling and aggressive rondo theme played by the piano solo opens the third movement. This type of theme (ascending arpeggio), sometimes called the "Mannheim rocket" contains two asymmetrical phrases, 4 + 9 measures (Figure 12).
Figure 12. 3rd Movement, rondo theme, mm. 1-12.

This melody bears a certain similarity to the opening of the last movement in Mozart's G minor symphony (K. 550), as well as to the beginning of Beethoven's first piano sonata in F minor, op. 2, no. 1. The theme consists of the first phrase (mm. 1-4) and the second parallel phrase which repeats the first phrase and extends it. The relationship between this rondo theme and the first subject in the middle section of the second movement is evident, as shown in Figure 9. After the opening rondo theme, there is a long orchestral section based on the rocket-like motive at the beginning before moving to the repeated figure (mm. 30-47) which suggests the beginning of the first movement and which also forms a chromatic melodic line (See Figure 13).
A chromatic ascending line begins at measure 30 and instantly reenters another line on the top at measure 32 so that the progression of parallel sixths results in mm. 33-37. The same treatment is continued, but in opposite direction in mm. 40-47, linking to the transition (mm. 51-62) which will appear later again right before the cadenza and lead to section B1. The first augmented sixth chord (Italian) occurs at the very beginning of the movement in measure 3, and a French augmented sixth chord also occurs in the last beat of measures 27 and 28 to increase harmonic tension.

**Section B1**

The piano does not play again until section B1. There are three important subjects in section B1: subject 1 is in mm. 63-73, subject
2 is in mm. 92-97, and subject 3 is in mm. 139-146. As at the beginning, the piano solo enters with the first subject in D minor at measure 63 (See Figure 14), then goes to a half rondo theme and transition which gradually modulates to F major in measure 85 and then proceeds to subject 2 immediately in F minor at measure 92.

![Figure 14. 3rd Movement, subject 1, mm. 63-73](image)

This subject closely resembles the first piano subject in the first movement (See Figure 15).

![Figure 15. Comparison of subject 1 in 3rd movt. and the first piano subject in 1st movt.](image)
Generally, no theme from the refrain appears in section B, but an exception is the refrain melody (rondo theme) which makes up the second half of the section B's first subject (mm. 73-91). The modulation from the major key to relative minor (m. 92) predicts the result of the D major ending of this movement, and also foreshadows the future of Schubert's harmonic characteristic.

The piano begins the second subject first in m. 92, before the orchestra takes over in m. 98 and repeats the subject with bravura, continuing until measure 129 (See Figure 16).

![Figure 16. 3rd Movement, subject 2, mm. 92-97](image)

The particular rhythm (a quarter note with an eighth note) of subject 2 in mm. 94 and 95 is derived from mm. 25-26 in the first movement and will also appear later in subject 3 (mm. 140-141). The key of F minor returns to relative major again in measure 108, then stays until measure 160. A scalar sequential pattern of descending thirds in mm. 111-118 and 123-129 recalls the opposite pattern in measure 144 of the first movement. Arpeggiated diminished
sevenths cadence in F major before subject 3 in F major (See Figure 17) is introduced by the orchestra and repeated by the piano.

![Music notation]

Figure 17. 3rd Movement, subject 3, mm. 139-146

Seven measures of piano bravura appear in mm. 154-160, similar to mm. 102-105. Three broken chords by the piano end section B1, and the last measure hovers on a fermata to prepare the listener for the return of the rondo theme.

An Italian augmented sixth chord appears in measures 102, 104, and 106 in order to prolong the distance before resolve to the major tonic chord in measure 108. Due to a passing tone, a German augmented sixth chord also occurs on the last beat of measure 119.

Section A2

The complete rondo theme appears again in measure 167. The orchestral section, based on the rocket motive with a variation, is much shorter than section A1 and modulates from D minor to A minor. Measure 186 is a key point to lead the modulation: if in D minor, this measure is a submediant chord; if in A minor, this
measure is a Neapolitan sixth chord. The syncopation rhythm by orchestra appears in measure 182 to act in coordination with the dominant syncopation in the first movement.

Section C (Development)

The principal material in the Development is derived from subject 1 of section B1. The complete subject 1 is presented first by the piano solo, but the key modulates to A minor. The half rondo theme follows and utilization of the first three measures of the rondo theme develops as a contrapuntal treatment in high and low registers of the orchestra (same as mm. 19-26) with piano bravura (alternating descending and ascending diminished broken chords) at mm. 212-229. A descending chromatic line is formed on the bass from G sharp to D in mm. 212-224. A German augmented sixth chord occurs in mm. 222-223 to prepare the modulation of subject 1 in G minor at measure 230. The rhythm played by the piano in mm. 224-228 is reminiscent of the march-like rhythm in the first movement at measure 108. Subject 1 begins again in piano solo form (mm. 230-240) with a variation at the end, and the key modulates to G minor. The orchestra takes command and repeats subject 1 (returning to D minor) which develops the following dialogue section with a canonic device between woodwinds (flute, oboe, and bassoon) and piano (mm. 240-262). The transition (mm. 262-270), similar to the one in section B1 (mm. 83-91), again links to subject 2.
Section B2 (Recapitulation)

The refrain between section C and section B2 is omitted. The entire Recapitulation is based on the tonic, D minor. There is no subject 1 which appears in the Recapitulation (section B2), because if episode 2 (section C) was a development including treatment of the first subject of episode 1 (section B1), that subject is likely to be absent in episode 3 (section B2).  

The presentation of subject 2 (m. 271) is almost the same as the previous one in section B1, but it is in D minor and omits the extended part in mm. 123-138 (compared with section B) which switches its appearance into the section of subject 3 later in measure 318. The descending scale in parallel thirds (mm. 291, 293) is more varied in its bravura than the one in section B1.

Subject 3 (m. 302), the same as in section B1, is presented twice by orchestra and piano, but is in D minor. Subject 3 is followed by the phrase in mm. 318-337 which is derived from the extended part of subject 2 of section B1 in mm. 123-138, and then moves to the trill cadence. There is a transition (mm. 337-345) derived from the transition of section A1 in mm. 51-59 which leads to the cadenza. The F sharp in the first beat of measures 304 and 312, and the German augmented sixth chord in measures 307 and 315, hint at the appearance of D major later in the coda section.
**Cadenza**

A cadenza by Beethoven is inserted at the tonic six-four chord at the end of the Recapitulation. The first two measures of the impulsive rocket-like rondo theme opens the cadenza and uses a canonic device until measure 10. Measure 4 has the free, rubato-like figure which seems to hint of Romantic period expressiveness. The complete rondo theme never appears in the cadenza; only the first few measures of the theme are used. A longer theme in mm. 10-14 contains four measures and repeats again with different notes at m. 14 with a variation at the end lengthened by half-note values. The extended cadence in mm. 17-24 is composed of three chords repeated four times in various registers. After ascending arpeggios, the virtuosic trills appear in measure 32 lasting 14 measures to the end. As in the first movement cadenza, the tempo is changed to "più presto" (m. 36) at the end.

**Section A3**

After the cadenza, only the rondo theme with a varied ending is played by the piano, leading to the coda. This is only an abbreviated refrain.

**Coda**

After the first tutti of the final rondo the trumpets are very sparingly used, to enhance the effect of the delicious quiet two-bar
phrase, at last in the major key, with which they help seal the closing moments.\textsuperscript{20}

The entire coda is in D major and based on subject 3. Subject 3 appears twice, first by orchestra and then by piano. A six-measure phrase recalls a passage in the first tutti in mm. 30-50 over simple harmony played by the orchestra (mm. 370-375), and another six-measure phrase with the decorated broken chord played by the piano (mm. 376-381) is repeated before the motive of subject 3 appears again, with a varied ending, in the orchestra at measure 395. New material with repeated notes is played by trumpets and horns in measures 401 and 409, and leads to the magnificent ending. The movement ends in a mood prophetic of the final sextet in \textit{Don Giovanni}.\textsuperscript{21} Despite the presence of trumpets and drums, the last measures of the piano part are not exuberant; it seems to end in mid air, on an unresolved chord. A German augmented sixth chord, as before, appears in subject 3 at measures 360 and 368.

Actually, Mozart seldom enters the relative major key, as here, at the end of the last movement in a minor key. Except for this D minor concerto, it occurs also in D minor piano fantasia (K. 397), C minor serenade, and B minor adagio for piano (the major takes place only in the last two measures).\textsuperscript{22}

Blom explains this D major ending as follows:

Mozart remembered this was a concerto, a piece meant to entertain, and feeling that he had done enough to startle his polite hearers with his most impassioned music, he
relieved them at the end and let them go away emotionally relaxed, as he was to do a little later with an opera in D minor *Don Giovanni* that also has a cheerful coda in D major.²³
REFERENCES


CHAPTER III
PERFORMANCE AND INTERPRETATION

The First Movement

Tempo is a vital element to enable performers to play successfully. An improper tempo will often result in a poor performance, even losing the composer's original intention. A good tempo for this movement is M.M. $\downarrow =138$. The piano solo enters in measure 77 and sings the first piano theme until measure 87. Because the theme is so lyrical, graceful, and recitative-like (especially no orchestra joins here) and it seems to be improvising, one may play a little slower (M.M. $\downarrow =126$) than the beginning tempo and return to the original tempo at measure 91, as suggested by Badura-Skoda.\footnote{Perhaps it is better to say freer tempo than slower tempo, as in the Classic period, music was usually performed in steady tempo, unlike the Romantic period in which composers might change tempo often in one movement.}

In order to play the theme (m. 77) beautifully, be careful that there is no accent on every first beat. Project the theme as a four-measure phrase rather than two two-measure phrases. The right hand melody must be played expressively, while the left hand chords are played in steady tempo (See Figure 18).
Figure 18. 1st Movement, 1st piano subject, mm. 77-84

Be sure that the four-chord group, for the left hand, is played with a decrescendo, with focus on the first chord. The sixteenth notes in measure 85 should not be played too fast. The ornamentation in measure 87 should be played as equal eighth notes (See Figure 19).

Figure 19. 1st Movement, ornamentation in m. 87

Play the succeeding sixteenth notes in measure 88 as a melody instead of virtuostic display and play the left hand quarter notes detached. Most of Mozart's quarter notes in the bass should be played shorter than their practical length in order to imitate the sound of
the eighteenth century piano. To make the sound clearer, play the first and ninth sixteenth notes staccato in measures 88 and 89 (See Figure 20).

![Musical notation](image)

**Figure 20. 1st Movement, performance in mm. 88-89**

The left hand doubles the bass line of the orchestra in measure 95, thus it is not necessary to emphasize the left hand. The passage from measure 99 onward is difficult for most performers. Badura-Skoda recommends the fingering for this passage as follows:

![Musical notation](image)

(a) **1st Movement, fingering by Badura-Skoda, mm. 99-102**
(b) 1st Movement, alternate fingering, mm. 99-102

Figure 21. 1st Movement, fingering in mm. 99-102

I preferred to use the right-hand third finger to play every first note of the beat (except the third and fourth beats of measures 100 and 102), because the third finger is stronger than the fourth finger. Play the phrasing as marked (See Figure 21b). The left hand rolling octave in mm. 108-111 should be played with a relaxed wrist, otherwise the hand will be too tired to play.

According to Hinson, "...when performing Mozart ... runs should be played non-legato or staccato; legato playing of passages that are not explicitly slurred is incorrect." However, this rule is not suitable in all of Mozart's compositions. For example, in mm. 99-107 of the first movement, the passage could not be played non-legato or staccato because the tempo here is rapid and the running sixteenth notes are constant for nine measures. If the passage is played non-legato, the hands will become tense, allowing no space for relaxation. Additionally, to create the phrasing and to project
the sound beautifully instead of mechanically, one should deal with the melodic contour, formed by the first note of every four running sixteenth notes in this phrase (mm. 99-107), as in a lyrical melody. The same situation occurs in mm. 102-109 of the third movement. Due to the functional harmonic effect and musical structure, it is spontaneous to produce a sustained acceleration in mm. 99-107, but be sure to control the accelerando.

Question and answer phrases appear three times in mm. 115-120. Each time one should play with decrescendo and add more tone. Lift the right hand just before the two sixteenth notes in the third beat of measures 121 and 122 in order to make it very clear. Play the first two notes of the second piano theme in measure 127 with tenuto instead of staccato and do not hurry on the grace note. Play the first note of the scales in measures 137 and 141 with staccato to create a more sparkling tone. Be sure that there is no break between the first and second notes in measure 143 (See Figure 22)

Figure 22. 1st Movement, phrasing in mm. 141-144
It is better to play decrescendo on measure 144 and 146, and make the left hand softer than the right hand. Depress the damper pedal at measure 150 to avoid too dry a sound. When playing the right hand rolling octave in measure 153, focus on the thumb, keeping the hand close to the keys, and allow the thumb to reach easily from the white key to the black key. Play the broken chords in measures 156 and 157 evenly and feel a little crescendo on each ascending broken chord. Hear the bass notes and the top notes clearly (See Figure 23).

![Musical notation](image)

Figure 23. 1st Movement, interpretation in mm. 156-157

The dynamic contrast which Mozart marked *f* and *p* in mm. 162-163 should be clear, but not overdone. In the classical period, the dynamic change is not the same as in the twentieth century. Perhaps here play *f* only for the left hand. Bring out the hidden melody in measures 165 and 166 (See Figure 24).
Figure 24. 1st Movement, performance in mm. 165-166

From measure 168, played by both hands, the left hand passage should be softer than the right hand articulation to avoid blurring. Depress the damper pedal during the last three beats of measure 172 as in measure 150. Use thumb and the third finger on the long trill in measure 173 from the upper note A to the principal note G, rather than the weaker second and the third fingers.

The ornamentation for the first piano theme in the Development should be played lightly and not too fast. Play the grace notes as part of the melody. This theme appears continuously three times from measure 192 to 227, but in different keys: F, G minor, and Eb. Play the theme differently each time. For example, during the second time in measure 206, in the minor mode, one might play softer and use a different timbre. Do not accent the second note of the right hand in measure 212. Keep the same sound - D from the
previous measure and hear the top melody- D, C#, C natural, and B (See Figure 25).

![Figure 25. 1st Movement, performance in mm. 211-213](image)

Make a decrescendo at measure 215 to connect the orchestral phrase marked by soft dynamics. Be sure that the right-hand second note is less than the first note at measure 223 and take time between C and F (See Figure 26).

![Figure 26. 1st Movement, performance in mm. 222-223](image)

Give more tone in measure 226 because the phrase begins here. Pay attention to the thumb when playing a series of arpeggios from measure 230 onward (See Figure 27).
Figure 27. 1st Movement, performance in mm. 230-231

Do not rush on the third and the fourth beats, especially in measures 233, 237, and 241. It is easy to rush on the last one or two beats when playing this type of passage. The same thing also happens in the Waltz rhythm, as seen in Chopin's Waltz, Op. 69, No. 2 (See Figure 28).

Figure 28. Chopin's Waltz, Op. 69, No. 2 (mm. 1-6).

Since the rhythm always goes from the third beat to the following first beat, be sure that the third beat is long enough without being
rushed. Play the scales with decrescendo in measures 243 and 245, and play the last note with the fifth finger in order to reach the following chord easily (See Figure 29).

![Musical notation]

Figure 29. 1st Movement, interpretation in mm. 243-246

Use the damper pedal again on the second beat in measure 247. Add a little accent on the right-hand second note in measure 250, otherwise it is difficult to hear clearly. The contrast of dynamics in measures 252 and 253 should not be overdone. The forte has already increased by the octave in the left hand. To make this unit phrase in measure 252 more colorful, bring out the bass the first time, then the top during the second time or the opposite (See Figure 30).
Figure 30. 1st Movement, performance in mm. 252-253

The piano starts playing the bass figures only at measure 261. All editions show this version, but Mozart's intentions, according to the manuscript, are absolutely clear. The piano is also supposed to double the celli from measure 254 onward, and the piano also has to play in mm.112-114 and 285-287.4 However, according to Girdlestone, it is appropriate for the piano to join the orchestra to sustain or simulate it in the main subject in mm. 95-104 and 261-267.5 I prefer the latter opinion because the piano never plays only the triplet figure in the bass without any bravura or decoration on the top. It also sounds more convincing, enriching the color and tone quality. There should be three dynamic layers from mp, mf, to f for the three presentations of the two-measure sequence from measure 261 to 268. The sixteenth notes in measures 267 and 268 should sound like a melody. The triplet in mm. 278-280 should be played
non-legato, using less pedal. Fingering follows for the sextuplets in measure 316, Peters edition: (See Figure 31a).

(a) 1st Movement, Peters edition fingering, m. 316

(b) 1st Movement, alternate fingering, m. 316

Figure 31. 1st Movement, fingering, m. 316

I preferred to use the second finger on the black keys instead of the third finger, making the passage easier and faster (See Figure 31b). The eighth notes in measure 323 onward should be short (staccato). In the International edition, the slur is suggested (See Figure 32).

Figure 32. 1st Movement, interpretation in mm. 323-326
Use pedal again on the second beat at measures 327 and 328. Play the left hand scales from mm. 344-347 *mezzo forte*, and perform the chromatic scale at measure 350 stronger only by the right hand.

The cadenza by Beethoven is not Mozartean, as shown by (1) its modulation to a distant key (B major) in measure 14, (2) martellato repeated notes from measure 14 onward, (3) the use of sequences mm. 27-32 and the bass motive continuing almost to the end of the cadenza, and (4) the triplet accompanying the piano's main theme in measure 42 and the ending which is pure Beethoven's writing.⁶ (See Figure 33)

![Figure 33. 1st Movement, cadenza by Beethoven, martellato repeated notes, mm. 14-17](image)

Therefore, to play this cadenza in the Beethoven style is more convincing than playing in the Mozartian style of purity and clarity. The beginning trills are very loud. The first and the last chords in measures 5 and 7 can be played by the left hand (Figure 34) in order to reach the distant register easily without any break.
Figure 34. 1st Movement, cadenza by Beethoven, mm. 4-7

The first theme motive for the left hand should be played precisely and energetically. In other words, be sure the quarter note is short, as in measures 1, 8, and 14. In measure 17, the first two beats are ending for the previous phrase; the last two beats begin the next phrase. One may push a little bit forward on the right-hand four chords in measures 20 and 21, then slightly slower in measure 24. There are three sequences from measure 27 onward. Each occurrence should be more intense, keeping the intensity until reaching the piano’s first theme at measure 42. There should be no slowing down during this part. There is a special lasting pedal from measure 31 up to the second beat of measure 34 (See Figure 35).
Figure 35. 1st Movement, cadenza, pedalling in mm. 31-34

In the "piu presto" section, the following fingering for the scale is recommended (See Figure 36).

Figure 36. 1st Movement, cadenza, fingering in mm. 50-53
Start this long scale with forte until measure 54, which may
decrescendo. Use full pedal at measure 55. Use a little accent only
on the single B which is played by both thumbs simultaneously in the
last note of m. 55 and the first beat of mm. 56-58, then return to
soft dynamics immediately (See Figure 37).

![Musical notation]

Figure 37. 1st Movement, cadenza, interpretation, mm. 55-58

Make the seventh chord in measure 58 a surprise by playing short
with an accent. This playing approach describes the very character
of Beethoven. Use long pedal again for the ending at measures 62-65.

The Second Movement

The tempo for this movement is approximately M.M. $J = 80-84$.
However, the test of the right tempo is whether one can make the
transition to the stormy middle section without any noticeable
acceleration. Because the time signature is 2/2, think in two while
you play in order to maintain the beautiful, fluent theme. Be careful
not to destroy its calmness and intimacy. Badura-Skoda suggests playing with expressive marking as follows:⁸ (See Figure 38a).

(a) 2nd Movement, Badura-Skoda interpretation of rondo theme

(b) 2nd Movement, alternate interpretation of rondo theme

Figure 38. 2nd Movement, interpretation of rondo theme, mm. 1-4

I preferred another interpretation, shown in Figure 38b. However, if we follow the expressive marking in Figure 38a, it is easy to play too much crescendo and decrescendo and it seems that the right hand G, first beat of the second measure, is the loudest note in this phrase. The expressive marking is apparently written for the left hand part. Should it be played by the left hand or right hand?
Actually, I feel that to make this phrase beautiful, there should be no accent at all, without crescendo or decrescendo. Let the phrase become one long line. Therefore, the first note of the second measure should be the same dynamic level as the last note of the first measure. The phrasing by Badura-Skoda in measures 1-2 and 4 is a good suggestion (see the deceptive lines in the Figure 38a), however, except the expression mark (crescendo) for the last three notes in measure 4 which the phrasing should go over to the following note at the next measure 5. I prefer to play this with a subtle decrescendo, as between measures 1 and 2, to make the following note (F) in measure 5 sound the same as the previous note (E natural) at measure 4 without the influence of the bar-line. (See Figure 38b). If played with a crescendo, the following note is easy to play too loudly, and it will destroy the smooth beauty of the melodic line rather than produce an overall phrase. As with the first piano theme in the first movement, the right-hand melody of the beginning theme in the second movement needs to sing freely, but the left hand keeps steady rhythm as the bass B♭ repeats four times. The fingering for the left hand I used here is rather special. It is different from the Peters edition (See Figure 38b). This special fingering makes the hands relax and easier to operate because the fifth finger is easier to control than the fourth finger. The right hand fingering should also start with the third finger. Concerning touch, the hands should be close to the keys slowly depressed with more finger surface in order to produce a "warmer" tone and "singing" sound.
There are two ways to play the ornamentation in measure 4, as shown in Figures 39a and 39b.

(a) 2nd Movement, ornamentation in m. 4

(b) 2nd Movement, alternate ornamentation in m. 4

Figure 39. 2nd Movement, ornamentation in m. 4

Most pianists now like to perform the version shown in Figure 39b. The performer may play staccato on the eighth notes in measure 3 to produce the same articulation as the orchestra in measure 11, as Mozart's notation makes a clear distinction between staccato and non-staccato (See Figure 40).

Figure 40. 2nd Movement, staccato vs. non-staccato, mm.11-12
The last three notes with the ornamentation in measure 8 should be played staccatissimo. Lift the hand slightly just before the triplet in measure 17 to make the triplet clear and even. The following example demonstrates how I performed the phrase (See Figure 41).

Figure 41. 2nd Movement, interpretation in mm. 17-20

Focus on the first note of the bass in each measure. The phrasing in each measure should be from the last three notes of the preceding measure with a slight decrescendo. Since there are four sequences, it is interesting to make different the last sequence at measure 19, projecting crescendo instead of decrescendo. The turn in measure 22 should be played as follows: (See Figure 42).

Figure 42. 2nd Movement, performance of the turn, m. 22

The section from measure 40 should focus on the melody which is accompanied only with a very simple bass line, almost one note
per measure. Mozart seldom employs this kind of writing, but this example demonstrates that the piano is the best instrument to play a lyrical melody and project over other instruments. Singing tone quality is required, of course. Be careful not to play too heavily on the turn at measure 40. See Figure 43 for Badura-Skoda's recommendation for playing the ornament in measure 40.

![Musical notation]

played in some such way:

Figure 43. 2nd Movement, ornamentation, m. 40

This kind of playing not only gives the melody more resonance, but also lets the orchestra enter easily. Depress the damper pedal on the third beat of measure 45 until the second beat of measure 46 to create full sonority (See Figure 44).

![Musical notation]

Figure 44. 2nd Movement, pedalling in mm. 45-46
To project the sound better, use pedal, but play every quarter note separately in measures 49 and 50, even with the same fingering on each note (See Figure 45).

Figure 45. 2nd Movement, suggested fingering, mm. 49-50

It seems that one should decrescendo for each two-measure phrase (mm. 52-55), but I found that by playing in the opposite manner, using crescendo in each two-measure phrase, the piano part linked into the orchestra much better (See Figure 46).

Figure 46. 2nd Movement, use of crescendos, mm. 52-55

One should play softer in the second phrase at measure 54, louder and confident in succeeding measure 56. Play the triplet in measure
59 with non-legato and link to following measure. Here the passage
is cadenza-like and freer in tempo at measure 67.

The tempo for the middle section from measure 84 can be
faster than the beginning, approximately M.M. \( \text{\textit{d}} = 92 \). Although there
is no tempo marking change, the figure of the triplets leads the
music forward. All triplets in the middle section should be even and
clear, without rushing the last triplet in each measure. Play the
eighth note non-legato with the left hand. Play the treble clef with
left hand in measure 92 to easily reach A by the right hand. In the
Peters edition, the recommended fingering for the right-hand D at
measure 95 is the fourth finger. If one uses the fifth finger instead
of the fourth, the hand should feel more comfortable and not tire as
easily. As mentioned before, the fourth finger is not easy to control,
especially during extended use, causing it to lose its flexibility and
dexterity (See Figure 47).

Figure 47. 2nd Movement, suggested fingering for m. 95

Because the first beat sounds only in the orchestra in mm. 108-110,
be sure that the last two notes of the right hand are clear and not
rushed in order to link easily into the first beat of the orchestra without losing rhythm. It slows naturally (mm. 111-118) as the note values gradually increase, as sextuplet-sixteenth notes become triplet-eighth notes. Thus, do not try to slow down again until the last four eighth notes in measure 118, which leads back again to the main theme. Play the sixteenth notes with non-legato from measure 142. Here the piano is an accompaniment; the real melody is in the orchestra. It is surprising when the fz chord appears in measure 152. Play this measure with freer tempo, but not too much; otherwise it is difficult for the orchestra to wait that long. There is no real melody in mm.154-157, either for the piano or orchestra. Therefore, play the slur like a melody (See Figure 48).

![Musical notation]

Figure 48. 2nd Movement, interpreting the slur, mm. 154-157

There is no ritard at the ending, but use full pedal at measure 161 in order to avoid losing the syncopation and projecting a “dry” sound.

The opening theme of the Romanza occurs a total of 14 times. There is no reason to play the same theme 14 times without any variation. Because Mozart finished this concerto just before the
performance, it is easy to understand why he might not have had time to write out all variations of the theme. It is quite possible that he improvised the variations during his performance. See Figure 49 to compare the original version of measure 31 to measure 141:

![Figure 49. 2nd Movement, comparison of mm. 31 and 141](image)

Thus, proper stylistic ornamentation is expected in this movement. One may add embellishments in Mozart's style at the repeated theme. Figure 50 contains an example of the theme variation by Badura-Skoda:
Figure 50. 2nd Movement, variation on the theme by Badura-Skoda

Girdlestone also provides an example (See Figure 51) to embellish ornaments in measures 44-55 as follows:\textsuperscript{13}

Figure 51. 2nd Movement, adding of ornamentation, mm. 44-55
The Third Movement

The tempo for this movement is not too fast, approximately M.M. \( \dot{J} = 126-132 \). The suggested fingering for this beginning theme from the Peters edition is shown in Figure 52a:

![Musical notation image]

(a) 3rd Movement, Peters edition, fingering in m. 1

![Musical notation image]

(b) 3rd Movement, alternate fingering in m. 1

Figure 52. 3rd Movement, fingering in m. 1
However, I found that by beginning on the first and the second fingers instead of the second and the fourth fingers (Figure 52b), the hand can move faster and the tempo can be reached faster and easier, since the distance from the second finger on the second note to the first finger on the third note is nearer than the fourth finger to the first finger.

The beginning rocket-like motive should be played non-legato with decrescendo, rather than crescendo. Be careful not to rush the two eighth notes in measures 2, 6, 8, and 11. The octave leap of the melody in measures 8 and 11 should be emphasized, placing more focus on D which is played by the thumb (See Figure 53).

![Musical notation](image)

*Figure 53. 3rd Movement, performance, mm. 8-11*

Perform the three left hand chords (mm. 63-66) with decrescendo the first time, changing to crescendo for the second
time in order to better connect with following measure (See Figure 54).

Figure 54. 3rd Movement, dynamic contrasts, mm. 63-66

Lift the hand right before the triplet in measure 65 to produce a clear sound. The noticeable characteristic in mm. 70-71 is created by the two short ornamental notes which enhance the dramatic effect, but still must be played with a pleasing tone quality. (Actually, the first ornamental note appears at measure 64.) Change color to achieve contrast of singing tone from measure 79, and be aware of the drum rhythm by the left hand in measure 92 (See Figure 55).
Figure 55. 3rd Movement, drum rhythm, mm. 92-97

Accent the first quarter note for the drum rhythm each time (in measure 96, the first quarter note is on the second beat). All quarter notes should be short in measures 123, 125, and 127 to imitate the articulation by the orchestra. Play softer in measure 134, then loudly on the trill at measure 137. According to Badura-Skoda, there is a slur over the flute’s four eighth notes in measure 142 which should be played as follows: (See Figure 56)

Figure 56. 3rd Movement, slurred eighth notes, m.142

This also occurs in the oboe part at measure 358 and for the piano at measure 366. Thus, these slurs should also occur in measures 150, 305, and 313, and perhaps also measures 398 and 406. The first
half of the "happy" theme in measures 147-150 ascends three times and should be played in three layers, each time a little bit more than others (See Figure 57).

![Musical notation](image)

Figure 57. 3rd Movement, three layers, mm. 147-150

Play the left hand non-legato at the Alberti bass in measure 147. My recommended fingering for this melody for the right hand are the fifth and second fingers, rather than the fourth and first fingers suggested by Edwin Fischer in the Peters edition. I also used the left hand fifth finger in the bass rather than the fourth finger. The first full measure of the main theme does not have a slur on the notes D- C#- D until measure 181, where suddenly a slur appears in all the string parts (See Figure 58).
Figure 58. 3rd Movement, slurred string parts, m. 181

The reason for this phrasing can be understood if we see how this measure is continued in each case. The sequential treatment of the theme at the opening of the movement relies on the fact that the first full measure is played forcefully and aggressively, "hammering out" the notes. On the other hand, the strings have syncopations and the winds sustain chords in measure 182. There is no hammering to be heard anywhere.¹⁵

Play louder and emphasize in measures 238 and 239 than in the previous phrase, since the ending (mm. 238-239) is different from the original theme in mm. 63-73. Here occurs an important conversational section between the woodwinds and the piano from measure 240. Project a long phrase and gradually create the climax to the end of this section. Be sure to play with pedal in measures 291 and 293 because of the big leap in the melody. To emphasize its unique momentum, play the melody by the right hand alone in measure 333; do not use two hands here.¹⁶ Think of the phrase extending from the bottom to the top (See Figure 59).
Figure 59. 3rd Movement, extending phrase, mm. 333-334

Mozart did not leave a cadenza for this concerto. Beethoven's cadenza for this movement is not as good as that in the first movement, but it still keeps the dramatic spirit of the piece. Be aware of the contrapuntal writing which uses the motive of the first theme and be sure to hear each rocket-like entrance clearly. The three notes in measure 14 can be played by the left hand (See Figure 60).

Figure 60. 3rd Movement, cadenza by Beethoven, m. 14

Be sure to emphasize the contrast of piano and forte between mm. 25-30. Use of the damper pedal is very important for this cadenza.
To make a sonorous sound, use a two-measure long pedal at mm. 22-23 and 31-32, a three-measure long pedal at mm. 37-39, and a six-measure long pedal at mm. 40-45. Use the third and fifth fingers for the trill in measure 41 on E and F, and the thumb on C# by the right hand (See Figure 61).

![Figure 61. 3rd Movement, cadenza, mm. 41-46](image)

The rest just before the major section in measure 353 should be long, even longer than a fermata. Badura-Skoda explains the reason as follows:

We are firmly convinced that in measure 354 there should be a long 'general pause'. Mozart did not write a fermata over the rest, perhaps because, according to contemporary practice, this would have implied that a lead-in was to be played. But it is quite out of the question to plunge straight into the D major coda after thus breaking off the theme on a diminished seventh chord, which at this point has all the shattering effect of a natural cataclysm. A long silence is absolutely necessary here, an 'eloquent' silence, during which the pendulum can swing from minor to major - the turning-point before the final apotheosis.\(^\text{17}\)
The piano assumes an accompanying position from measure 376 to the end. For a dramatic finale, the performer can add the last two chords and play simultaneously with the orchestra.

Interpretation by Famous Pianists

Walter Gieseking executes appoggiaturas on the beat and accents trills, starting them from the principal note (as do Edwin Fischer, Schnabel, Kempff, Annie Fischer, Michelangeli, and Solomon). In his recording (with the Philharmonia, conducted by Rosbaud and Karajan, E.M.I. References CHS 763709 2), he plays the opening themes of the Romanza with a singing melody, keeping the accompaniment pianissimo, and because no tempo change is prescribed, Gieseking maintains the same tempo for the middle section, emphasizing its nobility and clarity more than its storm and stress. However, Fischer, Schnabel, and others increase the tempo in this section; Perahia even starts the movement slightly faster than usual so he won't have to speed up the middle section.

In Artur Schnabel's recording (E.M.I. References CHS 7 63703 2), he brings out the soprano and keeps the alto parts pianissimo in the opening theme of the Romanza, as does Gieseking. Nevertheless, preferring melodic beauty to slavish imitation of the woodwinds' later articulation, he does not play the tenor eighth notes staccato in measure 3 of the second movement. Both ways (legato and staccato) for measure 3 by the left hand are fascinating, but I prefer not to play staccato since no explicit mark is indicated on the score.
It is possible that Mozart wanted dissimilar articulations between the piano and orchestra. Furthermore, since measure 3 is contained in the melody, playing legato may enable the phrasing to be more complete and the melody more beautiful rather than fragmented.

In Andras Schiff's recording (London 430 510-2) with Sandor Vegh and the Camerata Academica des Mozarteums Salzburg, following the modern fashion, he starts ornaments on the note above, places appoggiaturas on the beat, and employs considerable staccato and a leggiero touch. He plays Beethoven cadenza in the first movement and plays his own cadenza in the last movement which quotes verbatim the opening of Beethoven's "Tempest" sonata in D minor, op. 31, no. 2. This is consistent with Girdlestone's opinion.\(^\text{18}\)

Daniel Barenboim has produced a set of all 27 Mozart concertos, recorded in 1967-74, but now remastered and reissued handsomely boxed (10 discs, E.M.I. CZS 7 622825 2), with his own conducting of the English Chamber Orchestra. His piano technique is even and accurate, but his musical expression delivers the most affective feature on Mozart. He begins trills on the upper note and usually executes appoggiaturas before the beat. He subdues accompaniments beautifully and frequently starts a phrase full, then diminishes to pianissimo.\(^\text{19}\) This phrasing device is very suitable for the singing quality of Mozart's themes and melodies, and it can
be effectively and perfectly employed for the first piano subject of
the first movement and the rondo theme of the Romanza.
REFERENCES


CHAPTER IV
EDITIONS, CADENZAS, AND RECORDINGS

Editions

An edition can strongly influence the performer's first interpretational perception. One may often be misled to imitate non-stylistic phrasing and expression marks added by the editor, creating a version which may differ widely from the original score. Therefore, several editions should be carefully studied and compared in order to select the most authoritative one.

Some editions contain many mistakes or incorrect notation. For example, in the International edition the following errors were found:

1. First movement:
   a. No $f$ mark is printed on measure 253
   b. Slur marks are added for the piano in mm. 323-326.

2. Second movement:
   a. The repeat signature is missing between mm. 92-107
   b. At measure 161 the rhythm should be syncopated rather than regular rhythm.

3. Third movement:
   a. The first beat of mm. 64 and 66 should be a quarter note instead of a half note
b. All slurs of subject 3 are marked in the same way
(unlike the differences in the autograph manuscript).

There are some essential editions for Mozart's complete works. The most complete and most valuable for the order of Mozart's works was made by Ludwig Ritter von Köchel who published his *Chronologisch-thematisches Verzeichniss* (the great thematic catalogue) in 1862. In its sixth edition, edited in 1964 by Franz Giegling, Alexander Weimann, and Gerd Sievers, the Verzeichniss lists all known works of Mozart, as well as the doubtful ones, together with thematic indexes and other valuable bibliographical information. Mozart's works are referred to by the letters "K." or "K.V.", instead of by opus numbers. Köchel established the first comprehensive canon of Mozart's music and numbered the compositions in chronological order from K.1, a minuet for piano of 1762, to K. 626, the Requiem Mass of 1791. As a bibliography and a source book, the Köchel work provides a wealth of information about early editions of each work and its manuscript sources, as well as early performances.

In the early 1800's, Breitkopf attempted to produce a complete edition of Mozart's music, but this plan did not succeed until after 1877. Editors for Breitkopf included Brahms, Köchel, Waldersee, Spitta and other famous scholars. Their standards were as good as the best of their day, and the Breitkopf edition was accepted until
well into the twentieth century. At present the complete full orchestral scores published by Breitkopf are difficult to access except in libraries, but the orchestral scores of the following have been reprinted by Broude: K. 271, 413, 414, 415, 450, 453, 459, 466, 467, 482, 491, 503, 537, and 595. Broude also published the 36 original cadenzas by Mozart and miniature scores.¹

The Neue Mozart Ausgabe (NMA) - new Mozart edition, was published by Barenreiter and edited by the International Mozarteum Foundation in association with the cities of Augsburg, Salzburg, and Vienna in 1955. The NMA offers uniformly high quality of scholarship, based on editorial principles which have been generally accepted as part of the growth of musicology. Thus, it becomes a fundamental source, especially where the autograph was lost, and tries to establish as exactly as possible the musical text which Mozart wrote. It is divided into 10 series, and the concertos are compiled in a series of 5.²

There are other principal Mozart editions which include various groups and series, complete and single works, and extracts and arrangements. The D minor concerto, K. 466, can be found in the following editions:


3. International Music Company (arranged for two pianos), edited by Adolf Ruthardt. Cadenzas by Beethoven, Brahms, and Reinecke for the first movement, and by Beethoven and Reinecke for the third movement, are included.


The other selective cadenzas of K. 466 are listed as follows:


4. Litolf edition (Brunswick), by R.M. Breithaupt.

5. Doblinger edition (Vienna), by Alfred Brendel.


8. Broude (N. Y.), by Landowska.


11. Rieter-Biedermann (Leipzig), by Clara Schumann.

**Cadenzas**

A standard feature of the classic concerto was the cadenza which has a compound function: (1) to set up the final area of arrival by means of an emphatic dominant gesture, (2) to allow the soloist some scope for the display of his technical skill and invention. The cadenza may take place in all three movements of a concerto; however one of the most effective places for a cadenza is just before the return to the refrain in a rondo or before the final statement of the original theme in a variation movement. Czerny explains the cadenza as follows:

The older concertos (for example, all of Mozart's, most of Beethoven's, etc.) have a prolonged pause towards the close of the last Tutti, after which the performer has to improvise a grand cadenza. These... can be extended considerably and the performer can indulge in all conceivable modulations therein. But all interesting subjects from the concerto as well as its most brilliant passages must make their appearance here (my emphasis). These cadenzas can be regarded to some extent as independent fantasies, and... the performer can display his artistry here a good deal more than in the concerto itself.

Kollmann adds:

But as on the harpsichord and the pianoforte, the sounds of the suspension cease, before the intended termination of the pause, some performers may have tried to continue
them, by dividing repeatedly the notes of the suspending chord by an arpeggio; either in their one position only, or in various positions over the whole instrument. This very proper flourish has degenerated into what is now called a Fancy Cadence.  

Mozart has 36 cadenzas available, but unfortunately no original cadenzas have been found for his many well-known concertos. Many performers today use published or improvised cadenzas that do not match Mozart's style. Therefore, a familiarity with the characteristics of surviving ones can help modern pianists choose appropriate cadenzas and entries or even compose their own.  

Mozart always placed cadenzas in first movements at the end of the recapitulation before leading into the coda. A fermata over a tonic six-four chord indicates a cadenza. Furthermore, shorter, simpler interpolations, called entries, start from the dominant instead of beginning on a tonic six-four chord and prepare the return of the main theme in rondo finales and are indicated by a fermata over a dominant chord.  

A Mozart cadenza typically opens with technical figuration or quotation of a theme from earlier in the movement, entering on the tonic six-four chord. It uses such developmental devices as sequence, shortening of motives, and altering of melodic outlines. This is usually followed by an extended final cadence which builds tension as it leads to a dramatic return of the tonic six-four chord,
resolving to a trill on the dominant seventh chord that gives way to the orchestral coda.

Most of Mozart's cadenzas contain thematic quotations; some cadenzas even quote two or three themes. Often, Mozart's cadenzas do not restate entire themes but rather develop or alternate brief thematic fragments. He draws these themes from a variety of sections within the movement, even quoting the middle or end of a theme rather than its beginning.

The brevity and conservative harmonies of Mozart's cadenzas suggest that Mozart did not intend them to match the level of excitement that he often achieved in development sections. According to Fetsch, the length of Mozart's cadenzas in first movements ranges from 5 to 39 measures; cadenzas in slow movements contain 5 to 26 measures, and in finales, 10 to 53 measures, a higher number attributable to third movements' fast tempos. Thus, nearly all the cadenzas added to Mozart's concertos by other composers are too long. Cadenzas should not be too long, particularly in pieces whose character is sad, etc. Many published cadenzas are far longer and more harmonically adventurous than any Mozart wrote.

His cadenzas and entries avoid the Sturm und Drang, frequent modulations, and surprising harmonies typical of development sections; they also quote themes sparingly.
Mozart's cadenzas do not quote figuration from the movement but rather use newly devised figures based on scales and arpeggios. Fetsch lists the following technical figurations in Mozart's cadenzas (See Figure 62):\(^{10}\)

Figure 62. Technical figuration in Mozart's cadenzas
There are many cadenzas by different composers and pianists, including the most famous one by Beethoven, which are listed as follows:

First movement:

Alkan, Anda, Badura-Skoda, Beethoven, Brahms, Breithaupt, Brendel, Busoni, Casadesus, Casella, Eckhoff, Fischer, Flothius, Hummel, Kempff, Kraus, Landowska, Magaloff, Muller, Neukomm, Reinecke, Rubinstein, Sancan, Clara Schumann, Stravinsky, Tagliapietre, Winding, Zweigelt.

Third movement:

Alkan, Anda, Badura-Skoda, Beethoven, Breithaupt, Brendel, Busoni, Casadesus, Casella, Eckhoff, Fischer, Flothius, Hummel, Kempff, Kraus, Landowska, Magaloff, Neukomm, Reinecke, Rubinstein, Sancan, Clara Schumann, Stravinsky, Tagliapietre, Winding, Zweigelt.¹¹

Brahms and Muller did not write the last movement cadenza, but only the first movement cadenza; all others wrote both movement cadenzas.
Recordings:

Numerous recordings of the D minor piano concerto are available, including those by popular pianists, featuring favorable interpretations, and different playing styles. They are listed as follows:

2. Barenboim; English Chamber Orch. With K. 488. ASD 2318; Angel S 36430 (With K. 576 Piano sonata).
3. Richter; Warsaw Phil; Wislocki. With Beethoven Concerto rondo. 135122; DGG 138075 (With Prokofiev Piano concerto no. 5).
4. Anda; Salzburg Mozarturn. With K. 456. SLPM 138917; DGG 138917.12
5. G. Anda (piano & conductor), Vienna SO + Con. 21; Ovs. RCA (Silver Seal) 60484-2 [ADD]; 60484-4 (CrO2).
6. V. Ashkenazy, Philharmonia Orch. ("Favourite Mozart") + Cons. 21, 23 & 27; Rondo, K. 511; Son. 17, London 2-436383-2 [ADD].
7. Badura-Skoda (piano & cond.), Prague CO + Con. 21, Valois V 4664.
8. Barenboim (piano & cond.), Berlin PO ("The Late Piano Concertos") + Cons. 21-27, Teldec 4-9031-72024-2 [DDD].
9. Barenboim (soloist & cond.), Berlin PO + Con. 21, Teldec
   9031-75710-2 [DDD].
10. Bilson (fortepiano), Gardiner, English Baroque Soloists +
    Con. 21, Deutsche Grammophon (Archiv) 419609-2 [DDD].
11. S. Bishop Kovacevich, C. Davis, London SO + Con. 23, Philips
    (Concert Classics) 422466-2.
12. A. Brendel, N. Marriner, ASMF + Con. 24; Rondo, K. 382,
    Philips (Concert Classics) 420867-2.
13. H. Czemy-Stefanska, E. Chakarov, Festival Sinfonietta +
    Con. 23; Cons. 1 & 2 Violin, Vivace 2-G 217 [ADD].
14. Y. Egorov, W. Sawallisch, Philharmonia Orch. + Beethoven:
    Con. 5, Angel (Studio DDD) CDD 63892 [DDD].
15. A. Fischer, E. Lukacs, Budapest So (rec. 1965) + Con. 21;
    Rondo, K.382, Hungaroton HCD 31492 [ADD].
16. E. Fischer, Jochum, Bavarian RSO (rec. live 1951) + Brahms:
    Sym. 4, Memories HR 4246 (m).
17. A. Giulini, A. Lizzio, Mozart Festival Orch. + Cons. 21, 23,
    26, Sound 2-E 219 [DDD].
18. A. Giulini, A. Lizzio, Mozart Festival Orch. ("Mozart
    Collection !") + Cons. 9, 17, 21, 23 & 26, Vivace 3-E 313
    [DDD].
19. F. Gulda, C. Abbado, Vienna PO + Con. 21, Deutsche
    Grammophon (Galleria) 415842-2 GGA [ADD].
20. Haebler, Melies, Vienna SO + Con. 19, Allegretto ACD 8011
    [ADD]; ACS 8011.


27. E. Kissin, V. Spivakov, Moscow Virtuosi + Con. 12; Rondo K. 382, RCA (Red Seal) 09026-60400-2; 09026-60400-4.

28. C. Kite (fortepiano), R. Goodman, The Hanover Band [period instruments] + Serenata; Sym. 41, Nimbus NI 5259 [DDD].

29. C. Kite, R. Goodman, The Hanover Band [period instruments] + Con. Clarinet; Cons. Horn; Con. Mvmnt, K. 494a; Requiem; Serenata; Eine kleine; Symms. 40 & 41 (limited edition), Nimbus 4-NI 1791 [DDD].

30. L. Kraus, E. Jorda, Pro Musica Orch. + Cons. 11 & 19; Menuett; Rondo, K. 485; Son. 12 Vox Box 2-CDX 5510 [ADD].

32. Y. Lefebure, Furtwangler, Berlin PO (rec. live May 15, 1954, Lugano), + Beethoven: Sym. 6, Ermitage ERM 120 [ADD].

33. Lubin (piano & cond.), Mozartean Players + Con. 23, Arabesque Z 6530.

34. Michelangeli, Mitropoulos, Maggio Musicale Florentino Orch. (rec. live, June 17, 1953) + Don Giovanni; Ovs., Arkadia 3-552 (m) [ADD].


37. Perahia (piano & conductor), English CO + Con. 27, CBS MK 42241 [AAD].

38. M. Pollini, Vienna PO + Cons. 12, 14, 19 & 24, Exclusive EXL 35 [AAD].


41. W. Sawallisch, Philharmonia Orch., EMI Classics CDE 67764.

42. A. Schiff, S. Vegh, Camerata Academica des Mozarteums Salzburg + Con. 21, London 430510-2 LH [DDD].
43. Schnabel, Susskind, Philharmonia Orch. (rec. June 17-18, 1948) + Con. 21; Son. 12, Arabesque Z 6591 (m).

44. A. Schnabel, G. Szell, Philharmonic SO, New York (rec. live Dec. 24, 1944) + Allegro & Andante; Con. 17, Music & Arts Programs of America CD 750-1 [AAD].

45. R. Serkin, C. Abbado, London SO + Con. 21 Deutsche Grammophon (3-D Classics) 431278-2 [DDD].


47. R. Serkin, G. Szell, Columbia SO ("Mozart: Legendary Interpretations") + Piano Con. 10, 12, 14, 17, 19 & 27; Rondos, K. 382 & K. 511, Sony Classical 3-SM3K 47207.

48. R. Serkin, Szell, Columbia SO + Con. 19, CBS MYK 37236 [ADD]; MYT 37236.

49. R. Serkin, Szell, Columbia SO + Con. 27, Odyssey MBK 42533; YT 42533.

50. H. Shelley (piano & conductor), London Mozart Players + Con. 23, Chandos CHAN 8992 [DDD].

51. G. Solti, English CO + Cons. 7 & 10., London 430232-2 LH [DDD].

52. Uchida, Tate, English CO + Con. 21, Philips 416381-2 PH [DDD]; 416381-5.

53. Uchida, Tate, English CO + Con. 23, Philips (Insignia) 434164-2 PM [DDD].
54. B. Walter (piano & cond.), NBC Sym. (rec. live Mar. 11, 1939) + Divert., K. 287; Smetana: Bartered (ov.), AS Disc AS 404 (m) [ADD].

55. B. Walter (piano & conductor), Vienna PO (rec. 1937, from Victor M 420) + German Dances K. 605; Eine kleine; Sym. 38, Pearl PEA 9940 (m) [AAD].

56. B. Walter (piano & conductor), Vienna PO + German Dances; Ovs.; Requiem; Eine kleine; Symns. 38, 39 & 41, Angel (Great Recordings of the Century) 3-CDHC 63912.

57. B. Walter, Vienna PO (rec. May 7, 1937; from HMV DB 3273/6) + Sym. 41; Haydn: Sym. 100, Preiser 90141 (m) [AAD].

58. Westenholz, Schonwandt, Copenhagen Collegium Musicum + Con. 23, Bis CD 283 [DDD].

59. Ashkenazy, Schmidt-Isserstedt/London Symphony: London

60. R. Casadesus, Szell/Columbia Symphony: CBS

61. Haskil, Paumgartner/Vienna Symphony: Mercury

62. Haskil, Markevitch/Lamoureux Orchestra: Philips (CD)

63. Matthews, Swarowsky/Vienna State Opera: Vanguard

The recordings of the complete Mozart concerti include:

1. Anda, Anda/Salzburg Mozarteum: DG.


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3. Ibid., pp. 80-81.


8. Ibid.


10. Fetsch, op. cit., p. 17.


CONCLUSION

This document provides a general study and discussion of the background, structural analysis, and interpretation of Mozart's D minor piano concerto. In order to perform this work and deliver Mozart's clarity of style with accurate interpretation, the performer must also bring his own sensibility and intuition into play.

The woodwinds were significantly employed in Mozart's later piano concertos to express miscellaneous tonal color. According to Ratner, the woodwinds joined the strings to form a three-part ensemble with the piano, so that these works are virtually "symphonies concertantes."¹

As a unique composition, Mozart's D minor piano concerto presents dramatic contrasts from the opening note of the first movement to the ending of the third movement. The equalized relationship between piano and orchestra reflect Mozart's transformation from composing entertainment music to music of mature introspection.
There is no doubt that the Mozart's piano concertos established the "perfect" concerto model and late 18th century elements of style and structure, leading to the continued development of the piano concerto form.
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