TEXTURE AND BALANCE IN THE KEYBOARD AND VIOLIN SONATAS OF WOLFGANG AMADEUS MOZART

A Dissertation

Presented to the Faculty of the Graduate School

of Cornell University

In Partial Fulfillment of the Requirements for the Degree of

Doctor of Musical Arts

by

Frédéric Lacroix

January 2014

TEXTURE AND BALANCE IN THE KEYBOARD AND VIOLIN SONATAS OF WOLFGANG AMADEUS MOZART

Frédéric Lacroix, D.M.A.

Cornell University 2014

This dissertation aims to demonstrate that the textures used by Wolfgang Amadeus Mozart in his keyboard and violin sonatas are closely connected to the relationship of the instruments and their performers. The study and contextualization of these textures reveals not only an astonishing effort to balance stylistic musical traits on Mozart's part, but also a strong desire to share evenly the music given to each instrument.

I will begin by studying the acoustical properties of the piano and the violin of Mozart's time. They in turn embody the balance that is characteristic of these works as both instruments are noted for their versatility and for their capacity to complement each other. Secondly, I will examine the history of the accompanied keyboard sonata, one of the most important genres of the second half of the eighteenth century; Mozart wrote several, probably tempted by the social and commercial relevance of the genre. In turn, Mozart transformed this keyboard-centric genre through the diversification of its musical content, making the repartition of the latter more even between the two instruments.

Finally, I will define and enumerate the different textures of the keyboard and violin sonatas of Mozart and link them to various musical genres, styles, and compositional processes. In turn, this variety and its consequent phraseology encourage performers to interact with a heightened awareness, constantly redefining their roles - as accompanist, soloist, collaborators – and edging closer towards the rhetoric of speech (and conversation) that was central to the musical aesthetics of the time. Ultimately, the study of the textures in the keyboard and violin sonatas of Wolfgang Amadeus Mozart, as linked to the history of the instruments and the genre, will inspire performers to build a more intricate relationship and to listen to the ways in which they and their instruments communicate to each other and to the broader public.

BIOGRAPHICAL SKETCH

Frédéric Lacroix holds degrees from the University of Montreal and the University of Ottawa. This dissertation is a requirement of his doctoral degree at Cornell University, where he studied keyboard performance practice with Malcolm Bilson. His previous teachers include Marc Durand, the late Cynthia Floyd, Andrew Tunis, Jean-Paul Sévilla, Monique Collet-Samyn, as well as Steven Gellman for composition.

Frédéric Lacroix has performed in Canada, the United States, Europe, and Asia as a soloist, chamber musician, and collaborative pianist. He has made regular radio appearances on the Canadian CBC and SRC or the American NPR. Following the University of Ottawa's purchase of a fortepiano in 1997, Frédéric has devoted part of his time to the study and performance of music on period keyboard instruments, for which he was recognized as the Westfield Center Performing Scholar for the 2008-09. Much in demand as collaborative artist, teacher, adjudicator and composer, he currently teaches at the University of Ottawa.

ACKNOWLEDGMENTS

I would first like to thank the department of music at Cornell University for their support in this long, arduous adventure. I always enjoyed the warm atmosphere with which the staff and professors surrounded the students. I would like to thank Malcolm Bilson, my teacher, my mentor, and the chair of my committee for his continued support, his wisdom and his patience. I would also like to thank the two colleagues that joined him on the committee, professors David Yearsley and Neal Zaslaw, for their valuable insight. The research for this dissertation would not have been possible without the help of many music libraries, in particular those of Cornell University (Bonna Boettcher, Lenora Schneller) and of the University of Ottawa (Debbie Begg, Luc Bédard, Gilles Daneau). I am also profoundly indebted to the late Cynthia Floyd with whom I discussed my studies and the topic of this dissertation extensively whenever I returned to Ottawa. And finally, this work would not have been possible without the help and support of my friends, my family, my children, and my wife Julie.

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

LIST OF MUSICAL EXAMPLES

LIST OF TABLES

TEXTURE AND BALANCE IN THE KEYBOARD AND VIOLIN SONATAS OF WOLFGANG AMADEUS MOZART

Texture and Balance in the Keyboard and Violin Sonatas

Of Wolfgang Amadeus Mozart

Texture and Balance in the Keyboard and Violin Sonatas

Of Wolfgang Amadeus Mozart

INTRODUCTION

"Am I too loud?" – Myriad accompanists ('collaborative pianists' for the politically corrected musician) pose this question to their dress rehearsal audience. Gerald Moore, one of the most prominent collaborative pianists of the twentieth century, used this question as the title of his autobiography, revealing how preoccupied (not to say, at times, obsessed) modern pianists are with issues of balance in chamber music.[1] As Moore discusses the art of accompanying, recounting anecdote after anecdote about his daily routine at the 'office', one can easily perceive how proud he is to give a sense of purpose and identity to accompanists worldwide. Moore's ideas are admirable considering that accompanists have often been denigrated, as they were in a marked way in the previous century.

In the late eighteenth century, Giovanni Battista Rangoni defined the role of the accompanist in terms quite similar to the well-known stereotypical contemporary view of the role: "The accompaniment needs to be simple and ingenuous. It must be devoid of all ornament capable of distracting the ear of the singer or to share the attention of the concertgoer. […] The true worth of the accompanist is to forget himself to make shine and triumph the one whom he is accompanying."[2] The noted early twentieth-century accompanist Coenraad Bos' understanding

[1] Gerald Moore, *Am I Too Loud?* (New York: The MacMillan Company, 1962)

[2] "L'accompagnement doit être simple et ingénu, il doit être destitué de tout ornement capable de distraire l'oreille du chanteur et de partager l'attention du spectateur. […] Le vrai mérite de l'accompagnateur est de s'oublier lui-même pour faire briller et triompher celui qu'il accompagne." Giovanni Batista Rangoni, *Essai sur le goût de la*

of his musical role was formed in part by the following dictum, which was offered by his partnering singer Raymond von Zur-Mühlen: "Last night you must have played well, because I was not conscious of your playing throughout the recital." Zur-Mühlen later added: "At last I can tell you in good faith that you are now an accompanist without a peer. Last night your playing of Schubert's song cycle was completely in the musical style of the work, and, in addition, at all times you were in accord with *my* intentions."[3] For many, this writer included, this is a dangerous train of thought, meant to repress the personality and the musical influence of the pianist, pushing him or her to be merely an accompanist rather than a collaborator.

Reciprocally, the relative unimportance of the accompanist enhances his partner's soloistic status. In the introduction to his survey of the repertoire for violin and keyboard, Abram Loft writes: "We have all heard sonata performances influenced by the concept of the 'star' virtuoso. A violin passage that is for a moment plainly a secondary patter of notes is brought into undue prominence, while the pianist (the star's accompanist) labors to subdue important lines into a background role."[4] A number of factors contribute to instrumentalists behaving in this manner in the performance of the keyboard and violin sonatas of Mozart: these sonatas, which originally belonged to the genre of the accompanied keyboard sonata wherein the keyboard instrument dominates, were appropriated by violinists in their search for music written by 'great' composers and these works have in turn become part of the pedagogical curriculum of the violin while disappearing from that of the piano. As well, sound recording practices have traditionally placed more emphasis on the violin. Therefore, the focus of attention has been distorted for quite

---

musique avec le caractère des trios célèbres joueurs de violon messieurs Nardini, Lolli, et Pugnani (Livorno : Thomas Masi et Comp., 1790), 68.

[3] Coenraad V. Bos, *The Well-Tempered Accompanist*, (Bryn Mawr: Theodore Presser, 1949), 24, italics mine.

[4] Abram Loft, *Violin and Keyboard: The Duo Repertoire* (New York:Grossman Publishers, 1973), 1: 8.

some time. Further muddying the issues of balance, Mozart wrote at a time when both the sonata for violin with figured bass accompaniment and the accompanied keyboard sonata existed, and to some extent his sonatas incorporate features of both types. While the violin-centric view of the classical sonata for keyboard and violin still holds true for many, some efforts are being made to reestablish the 'original' balance of power. Max Rostal, in his book about the Beethoven piano and violin sonatas, writes: "We have made progress: we now speak of duos, of ensemble playing. But the time is not long past when it was considered the greatest compliment for the 'accompanist' of the virtuoso player, even in sonatas, to say that he was adaptable, that he was not too loud."[5] As we will observe in the following document, unilateral relationships in music, whether in concept or in practice, differ with Mozart's style of composition and his treatment of the instruments in the keyboard and violin sonatas.

Departing from the old-fashioned stereotypical view of accompanists as mired in "self-abnegation, self-effacement, and self-obtrusion,"[6] Moore's pioneering work has allowed accompanists to climb the social and political ladders of the music world; university degrees in collaborative piano are currently fashionable and pianists' names now appear in slightly more visible print in concert programs and other publicity. Even though accompanists now appear to be better appreciated by their fellow performers, they are still required to be mindful of their 'soloist's' sound world, and consequently, must be careful not to infringe upon the latter's territory. As much as the social condition of accompanists has improved, they must still tiptoe

[5] Max Rostal, *Beethoven : The Sonatas for Piano and Violin* (Gloucester: Toccata Press, 1985), 202.
[6] Gerald Moore, *Am I Too Loud?*, 181. Moore takes these terms from *The Well-Tempered Accompanist*, a book written by 'the doyen of accompanists of his time', Coenraad V. Bos. (Coenraad V. Bos, *The Well-Tempered Accompanist*)

their way through much of the repertoire and continue to ask of their listeners and partners "Am I too loud?"

***

Focusing on the textures of the mature keyboard and violin sonatas of Mozart, I hope to demonstrate how his treatment of the instruments is characteristic of his style and of the instruments of the high-classical era.[7] The balance which permeates Mozart's style, his treatment of the instruments and the consequent textures and orchestration, his aesthetics, and his societal values, is reflective of the transitory aspect of the period. I believe that a better understanding of texture in the classical duo-sonata may provide the performer with an appreciation of the kaleidoscopic role of each instrument. This knowledge will help define the social dynamics of the duo team and shift the current perception of the repertoire to a view that may be more egalitarian, closer in spirit to the compositional philosophy of Mozart and to the aesthetic and social demands of his time.

In the first chapter, I will investigate the evolution of the violin and piano[8] to establish differences in the balance and timbre between late eighteenth-century instruments and those of today. Secondly, I will link the language of the Mozart duo-sonatas, specifically its textural variety, to an idiomatic and stylistically characteristic treatment of the instruments as they evolved throughout Mozart's life. Finally, I will attempt to summarize the various textures of the

[7] I understand that there has been much recent debate about the validity of defining the classical era as such, but for the sake of convenience I will espouse the epochal divisions of baroque, classical and romantic eras since for many, they represent a clear delineation of time.

[8] While Mozart played the other prominent keyboard instruments of the classical period, such as the clavichord, the harpsichord and the organ, I will refer to his instrument of choice for his mature keyboard and violin sonatas as the piano.

duo-sonatas of the classical era as used by Mozart and situate them within the history of the genre. By examining the various ways in which Mozart scores his keyboard and violin sonatas, I hope to achieve a better grasp of the instrumentalists' roles, whether it be that of accompanist, soloist or collaborator, to redefine the current perception of balance in chamber music of the classical era.

CHAPTER ONE

The piano and the violin in the classical era

It would be impossible to discuss convincingly the ways in which Mozart treats the violin and the piano in his keyboard and violin sonatas without first investigating how the characteristics of the two instruments developed during his lifetime. While the eighteenth century saw the birth and the remarkable evolution of the piano, the violin had basically attained its final design by the second half of the sixteenth century with the instruments of Andrea Amati. The violin was periodically modified throughout the classical era to reflect the adoption of a style of playing that required a more projecting tone that would better fill the larger performance spaces required by the growing music-loving public.

Composers tried to make instruments sing as much as possible[9] but they could not avoid two important drawbacks when it came to the piano. Firstly, because the hammer *hits* the string, the

[9] For example, Andreas Streicher writes that Stein's fortepianos were built upon the ideals of having a tone "resembling the human voice or other instruments that have so strong an effect on our feelings through round tones which completely fill the ear." Andreas Streicher, *Brief Remarks on the Playing, Tuning, and Care of Fortepianos*, trans. Preethi de Silva (Columbus: Early Music Facsimilies, 1983), 4. In the case of the violin, l'Abbé Sibire writes

attack of each sound, especially if it needs to be heard, can be startlingly percussive. Secondly, the sound of the piano decays naturally and the player has little control over a tone's sustaining quality.

Although the *bel canto* style of musical composition was making dramatic strides within instrumental genres, Mozart lived at a time when the rhetorical presentation of musical material was deemed to be of the utmost importance. Discussions of instrumental technique from the eighteenth century were closely linked to the rhythm, inflection, articulation, rhetoric and structure of the voice, spoken or sung.

One of the most important differences between the instruments of today and the instruments of the classical period is their strength relative to each other, affecting directly the issue of balance. Though the modern piano is stronger than the modern violin, the opposite was true with all the keyboard instruments of the classical era (the piano, the harpsichord and the clavichord) with the exception of the organ. Louis-Gabriel Guillemain advocates "a great softness in the execution [of the violin] in order to facilitate one's hearing of the harpsichord"[10] and for a similar reason, Michel Corrette suggests above the violin part of the opening of his *Sonates pour le clavecin avec accompagnement de violon* that the "violin should be played at half volume."[11] Guillemain details some of his fears about the strength of the violin, declaring

---

at length about the violin's tone being inextricably linked to the voice. L'Abbé Sibire, *La Chélonomie* (Paris, 1806 ; repr., Bressuire : Éditions Fuzeau, 2003), 1ff.

[10] "…j'ai cru ne pouvoir me dispenser d'ajouter cette partie, qui demande une grande douceur dans l'exécution, afin de laisser au Clavecin seul la facilité d'être entendu." Louis-Gabriel Guillemain, *Pièces de clavecin en sonates avec accompagnement de violon, oeuvre XIIIe* (Paris: Boivin, LeClerc, 1745), 1.

[11] "Il faut que le Violon joue à demi-jeu." Michel Corrette, *Sonates pour clavecin avec un accompagnement de violon opera XXV* (Paris: Boivin, Corrette, LeClerc, 1742), 2. Similarly, the following description of the activities of the French court depicts this practice: "Mademoiselle Couperin, daughter of Monsieur Couperin, organist to the

that he originally intended these sonatas for "the harpsichord alone without any accompaniment, since [he] had observed that the violin is somewhat too overbearing, a quality which prevents perception of the real subject."[12]

Jean-Philippe Rameau issued a similar but more precise directive in his preface to his *Pièces de clavecin en concert*, suggesting that the violin and *viola da gamba*, while yielding to the harpsichord, must distinguish that which is only accompaniment from that which is part of the subject, by softening still more in the first case wherein "connected sounds should be played softly rather than forcibly, the short notes extremely sweetly, and those which follow each other without interruption should be mellow."[13]

Considering that early pianos could play even softer than harpsichords (some early pianos combined the actions of both the piano, for a sweeter sound, and the harpsichord, for a brighter color), the problem of balance between piano and violin in chamber music was as treacherous in the middle of the eighteenth-century as it is today. As indicated earlier, the situation is now reversed; the once mighty violin now has to fight its way against the resonant, percussive strength of a 'gargantuan' nine-foot grand piano. Because string players now feel intimidated by

---

king, had the honor of playing several times before the Queen this month many harpsichord pieces. … [At the last of these performances,] she was accompanied only by Monsieur Besson, ordinary of the chamber music of the king who has made a special study of playing this sort of piece perfectly, softening his violin extremely." (La Demoiselle Couperin, fille du sieur Couperin, Organiste du Roy, a eu l'honneur de joüer plusieurs fois pendant ce mois devant la Reine plusieurs Pieces de Clavecin… elle étoit accompagnée seulement par le sieur Besson, ordinaire de la Musique de la Chapelle et Chambre du Roy, lequel s'est fait une étude particulière pour joüer parfaitement ces sortes de Pieces, en adoucissant extrémement son violon.) Nouvelles de la Cour, de Paris, etc. *Le Mercure de France* , August 1729, 1874.

[12] "Lorsque j'ai composé ces pièces en Sonates, ma première idée avoit été de les laisser seulement pour le Clavecin sans y mettre d'accompagnement, ayant remarqué souvent que le Violon couvroit un peu trop, ce qui empeche que l'on ne distingue le véritable sujet." Louis-Gabriel Guillemain, *Pièces de clavecin en sonates avec accompagnement de violon Œuvre XIIIe*, 1.

[13] "Tous les sons continus doivent être filés plutôt en adoucissant qu'en forçant, les sons coupés doivent l'être extrémement avec douceur, et ceux qui se succedent sans interruption doivent être moeleux."
Jean-Philippe Rameau, *Pièces de clavecin en concert* (Paris : Rameau, Boivin, LeClair, 1741), i.

the size of their partnering instrument, pianists have to adopt "adaptability and restraint in dynamics and expression as essential qualities in performance."[14] Therefore, concerns specific to the relationship of the two instrumentalists which were alluded to previously are heightened by the discrepancies in the acoustical properties of the instruments of the different eras. In order to understand better the relationship and balance of the two instruments, I will relate their individual histories as it pertains to their status in the classical era.

The violin

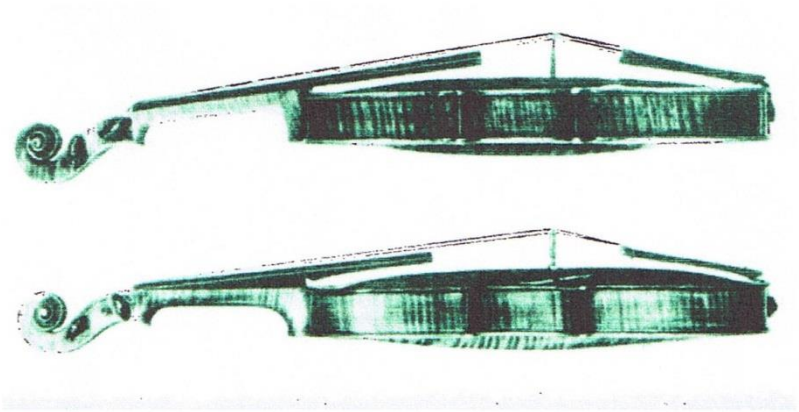
The violin was one of the main instruments of the baroque era. Although keyboard instruments, especially the piano, were coming to the forefront in the late eighteenth century, the violin still had many admirers and was often used in soloistic roles. Meude-Monpas writes in a French music dictionary from 1787: "This instrument [the violin] generally has preeminence over all others, as much by the purity of its sounds as from the extent of its means."[15]

Although the violin had more or less achieved its final design by the baroque era, it was significantly altered in two ways during Mozart's lifetime; the fingerboard was lengthened and the neck's angle with the body of the instrument was increased (fig.1-1).

[14] Rostal, *Beethoven: The Sonatas for Piano and Violin*, 202. As indicated earlier, this modern performance characteristic often appears magnified in recordings where, as Emmanuel Ax aptly observes, one frequently hears "the strings playing stock accompanimental figures as though they were the foreground, while the piano, which has all the real substance of the passage, is practically banished to another room." Jeremy Siepmann, "The Piano in Company," *Piano* 15, no. 1 (January-February 2007): 28.

[15] "Cet instrument a généralement la préminence sur tous les autres, tant par la pureté de ses sons, que par l'étendue de ses moyens." J.J.O. Meude-Monpas, "Violon," in *Dictionnaire de musique* (Paris: Knapen et fils, 1787; repr., Bressuire : Editions Fuzeau, 2003), 210.

Fig. 1-1 – 1668 violin by Jacob Stainer (below) and 1867 violin by Jean-Baptiste Vuillaume (above)[16]



The following table, compiled by violin maker David Rubio, indicates that the violin was modified significantly (fig.1-2).

Fig. 1-2 – Table of differences between original and modern violins[17]

	Original	'Modern' adaptation
Length of neck	125mm	132mm
Width of neck at nut	25mm	24mm
Width of neck at body	34mm	33mm
Back angle of neck	0-2°	5-7°
Length of fingerboard	220-240mm	270mm
Thickness of bass bar	4.5mm	5.5mm
Bass bar height at bridge	7mm	10mm
Length of bass bar	240mm	270-280mm
Diameter of sound post	4.1mm	6.5mm
Height of bridge	27-28mm	32-34mm

The increase in the neck's angle augmented the pressure of the strings on the instrument, allowing the musician to produce a heavier, more intense tone. The slight increase in size of the

[16] David D. Boyden and Peter Walls, "Violin," in *The New Grove Dictionary of Music and Musicians* (Oxford: Oxford University Press, 2001), 26: 715.
[17] David Rubio, "The Anatomy of the Violin," in *The Book of the Violin* (New York: Rizzoli International Publications Inc., 1984), 19. Please note that these measurements lean towards being more general than standardized as different luthiers have their own preferences for the construction of their instruments.

sound post and bass bar, both enlarged to counteract the increased string pressure brought on by the neck's new angle, is also believed to have played a significant role in the increase of the violin's sound and the quality of its tone.[18]

The second important modification, the lengthening of the violin's neck, affected the sound of the instrument, albeit indirectly for the most part; a longer neck and fingerboard allowed violinists to expand their technique, by venturing higher on each string and finding more brilliant and virtuosic ways of playing their instrument, while encouraging the use of a brighter tone. Since most late eighteenth-century composers were also performers, often composing to enhance their careers as performers, newer technical aspects often trumped expressive playing to become prominent features of their art. Despite this tendency towards virtuosity, there was a movement from the beginning of the classical period that intended to simplify violin playing by eliminating polyphonic passages and madrigalism-derived effects (as in the works of Heinrich Ignaz Franz von Biber), thus making it more singing.

As well, the material with which the strings are wound also differs, affecting performance significantly; the earlier gut strings are less sonorous than modern metal strings (steel, silver alloy, etc.) but are generally thought to be warmer in tone. Violinist Jaap Schröder writes that the balance between the low and high strings of the violin is more natural on the earlier instrument, on which a more reverberant bass register complements the silvery timbre of the higher

[18] For example, David Rubio writes that the increase in the diameter of the sound-post "not only gave more strength to the violin belly but a more robust tone over the whole range." Rubio, "The Anatomy of the Violin," 19. Luthier John Dilworth writes that "the exact dimensions of the bass bar affect tone quality, and are matched to each individual instrument by the maker or repairer" and pedagogue Sheila Nelson suggests that "both bass bar and sound post are vital to the tone; their positions, dimensions, and rigidity can dampen or exaggerate vibrations of belly and back." John Dilworth, "The Violin and Bow – Origins and Development," in *The Cambridge Guide to the Violin* (Cambridge: Cambridge University Press, 1992), 5. Sheila Nelson, *The Violin and Viola: History, Structure, Techniques* (Mineola: Dover Publications Inc., 2003), 246.

register.[19] This equilibrium of timbre of the registers of the violin is similar to that of the fortepiano, where the incisive and brassy bass register supports an equally sparkling top register and the warmth of the middle register.

We know that Mozart owned a Stainer-type instrument. An anonymous writer for the *Encyclopédie méthodique* of 1788 wrote that: "The violins which are most reputed are those of Jacob Stainer. […] The violins of Cremona are also very renowned. There are two kinds; those which have been crafted by Amati, and those which are of the hand of Stradivarius."[20] Peter Walls states that "Stainer instruments seemed to offer clarity where Stradivari instruments offered fullness of tone," a difference that seems "analogous to that which existed between Viennese and English-style fortepianos." As with the piano, the more powerful Italian violins would eventually win out over the subtlety of the German instrument.[21]

Even though the author of the *Encyclopédie méthodique* entry about the violin claimed that most instruments built by Stainer had already been altered,[22] Peter Walls writes that the most radical alterations to the instrument, the mortising of the neck and the wholesale replacement of bass bars, were likely done after Mozart's death.[23] It is difficult to determine how many, if any, of these alterations were to be found in Mozart's own violin. Several factors indicate that Mozart

[19] Claire Almond, ed.. "The Developing Violin: Jaap Schröder in Conversation with Christopher Hogwood," in *Early Music* 7, vol.2 (1979): 160.
[20] "Les violons qui ont le plus de réputation sont ceux de Jacob Steiner […] Les violons de Crémone sont aussi très-renommés. Il y en a de deux sortes ; savoir ceux qui ont été travaillé par les Amati, et ceux qui sont de la main de Stradivarius." "Violon," in *Encyclopédie Méthodique, Arts et Métiers Mécaniques tome cinquième* (Paris : Pancoucke, 1785 ; repr., Bressuire : Editions Fuzeau, 2003), 23.
[21] Peter Walls, "Mozart and the Violin," in *Early* Music 20, vol.1 (Oxford: Oxford University Press, 1992), 9. The differences between the English and Viennese pianos will be discussed on page 24 and 25. It is possible that Italian violins are now more noted than the violins of Jacob Stainer because the modifications that were brought about in the late eighteenth century were less successful on the latter.
[22] "Violon," in *Encyclopédie Méthodique*, 23.
[23] Peter Walls, *Mozart and the Violin*, 24.

would probably not have altered his instruments (the violin and the viola) significantly, one of the most important being that Mozart was based in Austria while most of the changes in violin construction originated from France. As well, Mozart may have spared himself such expenses as he was not playing his string instruments professionally. Though Mozart is usually viewed as being artistically forward and accepting of new instrumental techniques, his father, author of a treatise on violin playing, may have fostered in his son a more conservative approach of the instrument, reflective of mid-eighteenth-century musical practices.

Compared to the violin, the bow evolved more dramatically across the eighteenth century, culminating in its 'modern' form in the 1780s with the work of bow-maker François Tourte. The bow, and consequently bowing, preoccupied many violinists of the eighteenth century. L'Abbé le Fils wrote in his 1761 treatise, *Principes du violon*, that "one can call the bow the soul of the instrument,"[24] a sentiment that was echoed enthusiastically a quarter-century later when l'Abbé Sibire wrote in *La Chélonomie*, his treatise on violin making, that the bow was "the dominating scepter, to which belonged the absolute empire and the supremacy of power." Sibire continues exuberantly: "the bow, perpetually in action like the winds and waters, at times sways majestically over sympathetic strings, and at times flies over them with lightning speed; stirs or caresses them, and always inspires them; paints the thought and commands their song."[25] Leopold Mozart wrote similarly about the various inflections of the bow, indicating that they "give life to the notes; that they produce now a modest, now an impertinent, now a serious or

[24] "On peut appeler l'archet, l'Ame de l'Instrument." L'Abbé Le Fils, *Principes du violon* (Paris : Des Lauriers, 1772 ; repr., Bressuire : Editions Fuzeau, 2003), 1.
[25] "Quel est en un mot ce sceptre dominateur, auquel appartient l'empire absolu et la suprématie du pouvoir. … L'archet […] qui perpétuellement en action comme les vents et les flots, tantôt se balance majestueusement sur des cordes sensibles, tantôt vole sur elles avec la rapidité de l'éclair, les brusque ou les caresse et toujours les inspire, peint la pensée, et commande le chant." Sibire, *La Chélonomie*, 15.

playful tone; now coaxing, or grave and sublime; now a sad or merry melody; and are therefore the medium by the reasonable use of which we are able to rouse in the hearers the aforesaid affects."[26]

Even today, violinists, often heavily left-hand-centric in their studies, become more concerned about the bow in their maturity; they strive to control its speed, its weight, its length and their overall ability to sustain with consistency of timbre. Since the balance problems were reversed in the eighteenth century, many of the bow strokes of the classical violinist, especially in *accompagnando, flautando,* and musically subtle passages, have become rare in current practice.

To adapt to the changes in style and performance demands throughout the classical era, bow makers lengthened the baroque bow by 10 to 15 centimeters, increased its weight by 5 to 10 grams, added volume and tension to the hair, made the head bulkier and changed their preference of wood from snakewood to the more flexible pernambuco. For my taste, luthier Jaak Liivoja-Lorius offers the most persuasive summary of the difference between performance on early and modern bows, writing that "the early bows can be viewed as articulators while the modern bow serves as a resonator."[27] In other words, earlier bows are better suited to communicate the intricate phrasings and articulations of eighteenth-century music while the modern bows are set up primarily to focus and project the sound of the violin. Jaap Schröder suggests that different

[26] "Der Bogenstrich die Noten belebe; dass er bald eine ganz modeste, bald eine freche, bald eine ernsthafte, bald eine scherzhafte, itzt eine schmeichelnde, itzt eine gesetzte und erhabene, itzt eine traurige, itzt aber eine instige Melodie hervorbringe, und folglich dasjenige Mittelding sei, durch dessen vernünstigen Gebrauch wir die erst angezeigten Affecten bei den Zuhören zu erreger in der Stand gesetzet werden." Leopold Mozart, *Violinschule* (Augsburg: Johann Jacob Lotter, 1770), 123. As translated in Leopold Mozart, *A Treatise on the Fundamental of Violin Playing*, trans. Editha Knocker (Oxford: Oxford University Press, 1985), 114.

[27] Jaak Liivoja-Lorius, "The Bow," in *The Book of the Violin* (New York: Rizzoli International Publications Inc., 1984), 52.

types of bows can be linked to specific styles of violins; from his point of view, the baroque bow was meant for the baroque violin and the 'transitional' bow was intended for the eighteenth-century violin as a bridge between the baroque and the modern 'Tourte' bow. As such, the 'transitional' bow contains aspects of both early and modern bows.[28]

Although violinists and bow makers of the late eighteenth century appeared to strive towards a more consistent and sustained violin sound, a 'speaking' articulation was fundamental to the performance of classical music, and discussions about bowing are at the forefront of violin treatises of the period. Heated discussions about bowing began when Georg Muffat reported on bowing practices in France in the latter half of the seventeenth century, writing that "the first note of a measure which begins without a rest, whatever its value, should always be played down-bow."[29] Much of the debate during the eighteenth century discussed whether Muffat's rule of the down-bow was to be applied or not. Though Leopold Mozart embraced the Muffat tradition, writing that "one endeavours to take the first note of each bar with a down stroke, and this even if two down strokes should follow each other,"[30] his contemporary Francesco Geminiani advocated a style of bowing that relied on the alternation of bow strokes, abstracted from the time and pulse of a work.[31] Even Pierre-Marie-François Baillot, early in the nineteenth-

[28] Claire Almond, ed., *The Developing Violin*, 156. Even today, many professional violinists have more than one bow, each intended for a specific performance context.
[29] David K. Wilson, *Georg Muffat on Performance Practice*, (Bloomington: Indiana University Press, 2001), 34. This is the most important and nearly indispensable rule of the Lullists.
[30] "So bemütze man sich die erste Note iedes Tactes mit dem Herabstriche zu nehmen. Wenn auch gleich der Herabstrich zweymal nach einander folgen sollte." Leopold Mozart, *Violinschule*, 73. As translated by Editha Knocker in Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 74.
[31] Francesco Geminiani, *The Art of Playing on the Violin op.9* (London: 1751), 9. For example, Geminiani writes: "In playing divisions, if by your manner of bowing you lay a particular stress on the note at the beginning of every bar, you alter and spoil the true air of the piece, and except where the composer intended it, and where it is always marked, there are few instances in which it is not very disagreeable." His examples 16 and 17 reveal to what extent Geminiani alternated the use of down- or up-bows one first beats.

century, follows Lully's style of bowing, stating that down-bows generally mark the beat[32] and to some extent, the idea of the down-bows on downbeats is still relevant in current bowing practices.

The detail with which Mozart notated articulation in his music underscores how important bowing and phrasing were to him. Mozart's intricate use of articulation also indicates that the expressivity of the slur was one of the foremost performance concerns of his time, prompting Benoît Rolland to later write that "each [bow] stroke had its individual life."[33] The sound envelope of a bowed note, as Leopold Mozart describes it, starts with a crescendo and ends with a diminuendo, and encourages violinists to espouse the rhetoric of speech.[34]

Pianist Susan Tomes suggests that "classical articulation and phrasing let air into the textures of the music" which heightens the punctuated, declamatory and speech-like attributes of eighteenth-century music.[35] If bowing represented articulation and punctuation, one should strive to make it as expressive as possible in the performance of works from the classical era. Another benefit of this 'fussier' articulation and phrasing is an increased clarity of the phrase structure that allows both the listener to better understand the almost kaleidoscopic presentation of

[32] Pierre-Marie-François de Sales Baillot, *L'art du violon* (Paris : Conservatoire de Musique de Paris, 1834; repr., Bressuire : Editions Fuzeau, 2003), 92. Ultimately, Baillot compared up-bows to inhalations and down-bows to exhalations.
[33] Benoît Rolland, "The Playing Parts of the Bow: Focusing on the Stick," in *Journal of the Violin Society of America* 19, vol.1 (2004): 204.
[34] Leopold Mozart, *Violinschule*, 103. Mozart writes: "Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke. […] This same softness must be heard also at the end of each stroke." [Ieder auch auf des stärkefte ergriffene Ton hat eine kleine obwohl kaum merkliche Schwäche vor sich. […] Eben diese Schwäche ist an dem Ende jedes Tones zu hören.] As translated by Editha Knocker in Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 97.
[35] Siepmann, *The Piano in Company*, 28.

Mozart's music and the performer to communicate with more precision the different meaning of each texture and gesture.

For Baillot, a clear detached stroke was one of the main features of good execution on the violin.[36] Even at the outset of the romantic era, Baillot's statement recalls baroque performance practices rather than the more modern legato and unified style of bowing that we associate with the performance of music in the late nineteenth century. The idea of longer bowings was eventually espoused by nineteenth-century violinists and became a principal feature of a new type of expressive violin performance later in that century.

***

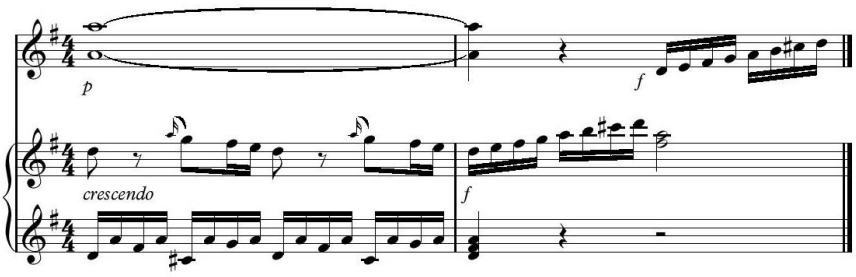
The variety and complementarity of color in instruments was prized in the classical era. Baillot, praising the violin's tonal richness and flexibility, wrote that the violin possessed a timbre that could recall a "second human voice… the country-like character of the oboe, the penetrating sweetness of the flute, the noble and moving sound of the horn, the pompous brilliance of the trumpet, the fantastic vagueness of the [glass] harmonica, and the successive vibrations of the harp, the simultaneous vibrations of the piano and finally, the harmonious gravity of the organ."[37] Although Baillot appears to extol his instrument hyperbolically, his belief that the violin was an instrument capable of matching the timbre of a wide variety of

[36] Baillot, *L'art du violon*, 100. Baillot writes: "Clarity is one of the three bases of the mechanism of good execution. This clarity depends greatly on the manner in which one plays the detached stroke." (La netteté est l'une des trois bases du mécanisme de toute bonne exécution. Cette netteté dépend en grande partie de la manière dont on fait *le détaché*; il est donc essentiel.)

[37] "Son timbre est une seconde voix humaine […] le caractère champêtre du haut-bois, la douceur pénétrante de la flûte, le son noble et touchant du cor, l'éclat belliqueux de la trompette, le vague fantastique de l'armonica, les vibrations successives de la harpe, les vibrations simultanées du piano, enfin la gravité harmonieuses de l'orgue." Baillot, *L'art du violon*, 5.

instruments brings to mind a quality much prized in chamber music performance. Rangoni indicated that the proficient accompanist and chamber musician "modified the natural tone of the violin to imitate the human voice, the flute, the bassoon, the harp and other instruments."[38] Occasionally, these timbral effects were composed into chamber music itself, mostly to evoke specific orchestral colors. For example, held octaves in the violin could easily evoke horns.

Fig.1-3 Mozart: Sonata in G major K.301, mvt.1, m.71-72



It is difficult to ascertain the degree to which the evolution of the violin and the bow affected Mozart personally. As most adjustments to the instrument were done originally in France and subsequent to Mozart's sojourn in that country, one can only hypothesize as to the degree with which he was cognizant of any major changes in violin making. Furthermore, the 'newer' Tourte bow only gained gradual acceptance throughout Europe, ultimately accepted for general use by the 1830s. [39] Although Mozart might have been familiar with the bows of

[38] "Monsieur Lolli connoît lui même si bien cette différence, qu'il tâche de la pallier en falsifiant le son naturel du violon, pour imiter la voix humaine, la flûte, le basson, la harpe et d'autres instruments." Rangoni, *Essai sur le goût de la musique*, 52.

[39] Walls, *Mozart and the Violin*, 21. Incidentally, Regina Strinasacchi, for whom Mozart composed the sonata K.454 in 1784, holds a Tourte-style hatchet-head bow in a silhouette portrait that dates from 1795. Though Strinasacchi holds a 'modern' bow in this silhouette, I doubt that this bow was used for the original performance of the sonata K.454 sonata due to her relative youthfulness and to the newness of the Tourte-style bow.

François Tourte,[40] it is highly improbable that he would have played on them. In the end, the earlier bow and the techniques associated with it allow for a more precise articulation and lighter attack, and as such, they are better suited to the types of bowings and phrasings found in Mozart's works.

The piano

The regular use of various keyboard instruments throughout the eighteenth century complicates the study of music for keyboard of the time; the harpsichord, the fortepiano, the clavichord, the organ, and compound instruments, which combined two different types of actions, were all consistently utilized during the classical era. The manner in which the instruments (with the exception of the organ) were inconsistently identified in publications complicates the matter even further. For example, Mozart's family seemingly used the words *Flügel, Cembalo,* and *Clavier* interchangeably for both the fortepiano and the harpsichord. For the purpose of this study, I will not discuss the organ, which had a specific liturgical use, as well as its own thin slice of chamber music repertoire, most of which was intended for performance in the church by Mozart's generation. Furthermore, I have opted not to include the clavichord in this discussion as its tone was generally too soft, making it impractical for chamber music. As for the other two instruments, the harpsichord and the piano, they battled for supremacy throughout the second half of the eighteenth century. In time, both the clavichord and the harpsichord were

[40] Walls, *Mozart and the Violin*, 21. Walls writes: "The Mannheim violinist Friedrich Johann Eck heard Viotti play in Paris in 1782 and was so impressed that he returned in 1785 to have lessons from him. In 1786 Eck was in Vienna. He took the Viotti E minor Violin Concerto to Mozart, who added trumpet and timpani parts." Walls hypothesizes that Eck, as a disciple of Viotti, could have purchased a Tourte bow and Mozart could have heard Eck's performance of the Viotti concerto or discussed bows with Eck during their meeting.

replaced by the piano in the home, and the accompanied keyboard sonata blossomed as the latter instrument became more fashionable.

It is difficult to determine accurately when the fortepiano became more widely used than the harpsichord and this difficulty often causes researchers much chagrin as one attempts to determine which instrument was envisioned in the original composition of keyboard works of middle of the classical era. Significant (but not always reliable) clues were often found on the title page of scores; after the initial popularization of the piano, publishers kept including both instruments on their title page (works for 'harpsichord or piano') in order to be able to sell to a greater number of buyers. For example, it is only from Beethoven's Sonatas op.31 that the title pages refer exclusively to the piano as the intended instrument. In the case of Mozart, though the publishers generally refer to the accompanied keyboard sonatas as being written for harpsichord or piano, the first editions of the sonatas K.481 and K.526 state the instruments in the reverse order.

The following anonymous letter summarizes the late eighteenth-century reception of the fortepiano in comparison to the harpsichord:

> As a source of social gratification, music has no small obligations to the perfection to which mechanical ingenuity has brought the pianoforte. The power of expression it offers to the finger of the feeling performer, and the force and delicacy, the light and shade, the illustration of the composer's designs which it permits, is so prodigious and so delightful an advance beyond the inferior-toned and monotonous harpsichord of our forefathers that, to say nothing of the advantage of the enlarged compass afforded by its additional keys, it may now be said to form the king of stringed instruments.[41]

[41] William Leslie Sumner, *The Pianoforte* (London: MacDonald, 1966), 53.

Even in its early history, the fortepiano, with its mechanical imperfections, was praised for the dynamic contrasts it could provide in opposition to the alleged 'monotony' of the harpsichord.

However, this opinion was not uniformly shared. Friedrich Wilhelm Marpurg reacts to the critics of the harpsichord who challenged its expressivity by inferring that the competent and artistic performer would easily remedy its perceived expressive flaws, writing that "one should not believe that it makes no difference what manner of treatment the keys of a harpsichord are accorded, or that a distinction in tone may be achieved perhaps only with the flute, because of variety in attack, or with the violin, because of variety in bowing."[42] Even though the intensity on a harpsichord is always the same, Marpurg insists that variety, interest, and expressivity can be found in the manner of linking many successive tones (in articulation and phrasing).

Because Marpurg states "that there can be only one true way of operating the keys in such a manner as to be pleasing to the ear," he implies that a particular type of artistry is required to play the harpsichord beautifully.[43] On the other hand, the fortepiano would accommodate the growing number of amateurs performing in their homes, facilitating their ability to play expressively by giving them control over dynamics with the touch and over possibilities of sustenance of the sound with the pedals or levers. Yet E.T.A. Hoffmann, a contemporary of

[42] "Man glaube nicht, dass es einerlei sei, auf was für Weise die Tasten eines Flügels angegeben werden, und dass sich nur etwan allein bei den Flöten, wegen der Berschiedenheit des Ansatzes, oder bei der Geige, wegen der Berschiedenheit des Striches, in Ansehung des Tons, ein Unterscheid ereignen könne." Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen* (Berlin: Jaude und Spener, 1765; repr., Hildesheim: Georg Olms Verlag, 1970), 5. As translated in Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspeilen,* trans. Elizabeth Hays (Ph. D. Dissertation: Stanford University, 1977), 15.

[43] "Es nur eine wahre Art geben kann, die tasten in solche Bewegung zu bringen, woran das Gehör Vergnügen haben könne." Marpurg, *Anleitung zum Clavierspielen*, 5. As translated in Marpurg, *Anleitung zum Clavierspeilen,*trans. Elizabeth Hays, 15.

Beethoven, admits that the expressive side of the instrument is still imperfect: "It is true that the pianoforte remains a more useful instrument for harmony than for melody. The finest expression of which this instrument is capable does not lend life to the melody in the way the violinist's bow or the wind instrument player's breath can elicit thousands and thousands of nuances."[44] While both Marpurg and Hoffmann bemoan the apparent expressive deficiencies of the instruments, these only become amplified in the hands of the less proficient amateurs while remaining hidden as the instruments are brought to life by sensitive and musical performers.

From the earliest commentary about the piano, written by Scipione Maffei in 1709, it seems that the instrument (in this case, one of the earliest pianos by Bartolomeo Cristofori) was recognized as ideal for the performance of chamber music: "This is properly a chamber instrument, not so adaptable for the church or to play with large orchestras. […] It is certain that it succeeds perfectly to accompany a singer, and to second [accompany] an instrument, or even to play within a moderate consort."[45] This sentiment was echoed throughout most of the eighteenth century until the piano became popular enough to no longer require such endorsements.[46]

---

[44] "Es ist doch wahr, der Flügel (Flügel-Pianoforte) bleibt ein mehr für die Harmonie als für die Melodie brauchbares Instrument. Der feinste Ausdruck, dessen das Instrument fähig ist, gibt der Melodie nicht das regsame Leben in tausend und tausend Nuancierungen, das der Bogen des Geigers, der Hauch des Bläsers hervorzubringen imstande ist." Ernst Theodor Amadeus Hoffmann, "Fantasiestücke in Callots Manier," in *Werke* (Frankfurt am Main: Insel Verlag, 1967), 1:42. As translated in Ernst Theodor Amadeus Hoffmann, *Fantasy Pieces in Callot's Manner*, tr. Joseph M. Hayse (Schenectady: Union College Press, 1996), 36.

[45] "Questo è propriamente strumento da camera, e non è però adattabile a un musica di Chiesa, o ad una grand'orchestra. […] Egli è certo, che per accompagnare un cantante, e per secondare uno strumento, ed anche per un moderato concerto riesce perfettamente. " Scipione Maffei, "Nuova invenzione d'un Gravicembalo col piano, e forte," in *Giornale de' letterati d'Italia* 5 (1711): 146-147

[46] Carl Phillip Emmanuel Bach, *Essay on the True Art of Playing the Keyboard*, trans. and ed. William J. Mitchell (New York: W.W. Norton & Co. Inc., 1949), 172. Carl Phillip Emmanuel Bach writes that "the pianoforte and clavichord provide the best accompaniments that require the most elegant taste." (Das Fortepiano und das Clavichord unterstücken am besten eine Ausführung, wo die grösten Feinigkeiten des Geschmackes vorkommen.) Carl Philipp Emmanuel Bach, *Versuch über dies wahre Art, das Klavier zu spielen* (Berlin: George Ludewig Winter, 1762; repr., Leipzig: C. F. Kahnt, 1925) 2:2. As well, Johann Joachim Quantz wrote that "this instrument [the

The piano inconsistently gained acceptance across Europe. Italian composers generally disregarded the piano as their instrument of choice while French and English composers were generally more interested in the new instrument. The Germanic composers who emigrated to Paris and London (Schobert, Eckard, J.C. Bach, J.S. Schroeter, etc.) were largely responsible for the increasingly favorable reception of the fortepiano in France and Britain. Harding hypothesizes that Pantaleon Hebenstreit, the famous pantaleonist (player of a type of hammered dulcimer), may have contributed to the popularization of the piano. In her opinion, Hebenstreit was instrumental in the installation of a damper pedal on the fortepiano and to the construction of a few pianos with no dampers.[47]

There existed two different types of pianos in the late eighteenth century; the Viennese model was built mostly in southern Germany and Austria while the English model was built primarily in London and Paris. The English piano possesses a fuller sound, mostly due to thicker strings and heavier hammers. Although the sound is always referred to as 'fuller', it is more diffuse than the sound of the Viennese instruments. The lighter Viennese action is quicker to respond and gives a clearer, more incisive tone and possesses a more efficient damping system; the latter seems best suited to communicate the intricacy of Mozart's writing.

---

pianoforte], of all those that are designated by the word keyboard, has the greatest number of qualities necessary for good accompaniment." (Dieses Instrument hat vor allem, was man Clavier nennet, die zum guten Accompagnement nöthigen Eigenschaften am moisten in sich.) Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Leipzig: C. F. Kahnt, 1906), 175. As translated in Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (Boston: Northeastern University Press, 2001), 259.

[47] Rosamond Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851,* (London: Heckscher and co., 1989), 17.

Johann Nepomuk Hummel details the differences between the Viennese and the English piano in his 1828 piano method:

> Each of the two mechanisms has its advantages: the Viennese lets itself be played lightly by delicate hands. It allows the player to give all kinds of nuances, it speaks clearly and quickly, with a round and flute-like sound that demarks itself well in larger spaces from that of an accompanying orchestra and does not require much effort to play with fluency. […] Of the English mechanism, one can justly say that its tone has solidity and fullness. Yet this instrument does not permit the same degree of skill as the Viennese in that the touch is heavier and the keys have greater depth and therefore, the hammer action in repeated notes is not as quick. […] On these instruments [the English], I have observed that as strong as their tone is in one's home, it projects less in larger halls and it struggles more to cut through the sound of a complex orchestra than that of ours [the Viennese].[48]

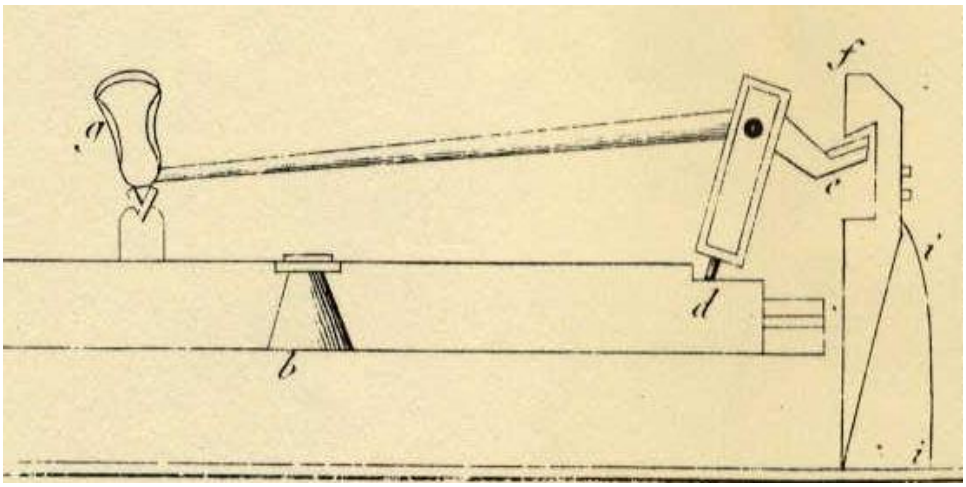
The most striking difference was the direction from which the hammer hit the string. The Viennese action consisted of a hammer that was pivoted from a block at the end of the key and which pointed towards the front of the instrument. The English action had the arm of the hammer pivot from a rail that is situated mid-key, with the hammer projected towards the back of the instrument (fig.1-4). Beyond the dissimilarities in the mechanism, variances in the actual construction of the parts of the piano and the materials used (for example the use of metal supports and feather dampers in English pianos) contributed to the differences in sound between the German and English instruments.[49]

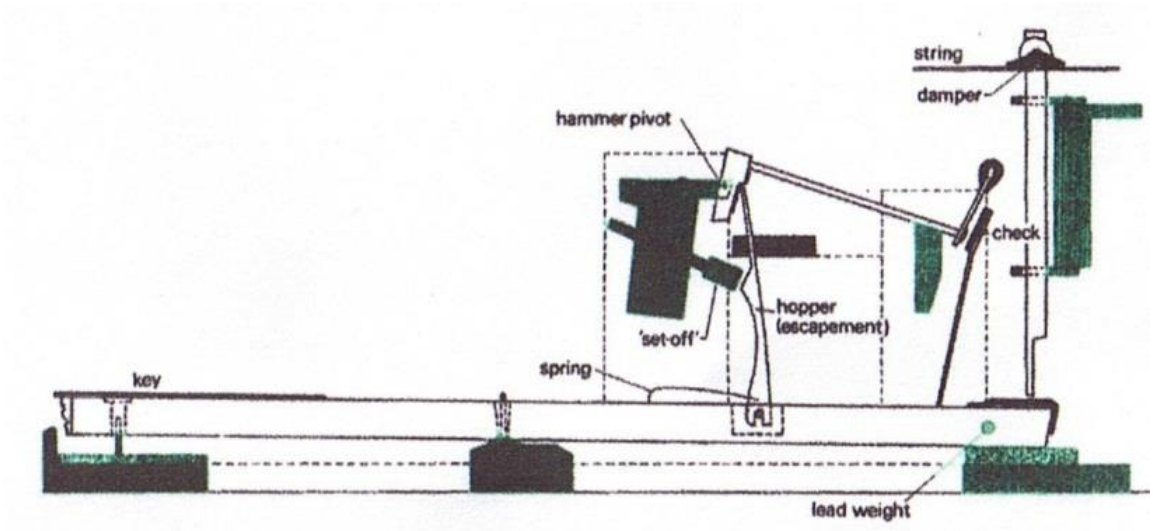
---

[48] "Jeder dieser beiden Mechanismen seine eigenen Vorzüge hat. Der Wiener lässt sich von den zartesten Händen leicht behandeln. Er erlaubt dem Spieler, seinem Vortrage alle möglichen Nuancen zu geben, spricht deutlich und prompt an, hat einen reunden flötenartigen Ton, der sich, besonders in grossen Lokalen, von dem akkompagnirenden Orchester gut unterscheidet. […] Dem englischen Mechanismus muss man, wegen seiner Dauerhaftigkeit und Fülle des Tones, gleichfalls Recht widerfahren lassen. Diese Intrumente gestatten jedoch nicht den Grad von Fertigkeit, wie dies Wiener, indem sich der Anschlag der Tasten bedeutend gewichtiger anfühlt, sie auch viel tiefer fallen, und daher die Auslösung der Hämmer bei wiederholtem Tonanschlag nicht so schnell erfolgen kann. […] Indessen habe ich beobachtet, dass, so stark diese Instrumente im Zimmer tönen, sie dennoch in einem grossen Lokale und bei komplizirter Orchester-Begleitung weniger durchdringen, als die unsrigen." Johann Nepomuk Hummel, *Ausführliche theoretisch practische Anweisung zum Pianofortespiel* (Wien: Tobias Haslinger, 1828; repr. Straubenhardt: Antiquariat-Verlag Zimmermann, 1989), 454-455.

[49] In his history of the piano, William Sumner summarizes the main differences between the Viennese and the English piano: "The strings of the Viennese piano were thinner than those of the English. […] The Viennese sound-board was quite flat but the English sound-board was thicker and was bucked, that is, slightly convex outwards. In the Viennese piano the case was merely decorative, and the instrument was built with a very solid base and system

Fig.1-4 – Mechanism of the Viennese (Stein, 1801 - above)[50] and English (Broadwood, 1799 - below) pianos[51]





of braces, but in the English instrument the case took most of the pull of the strings and the bottom was only a part of the case. The hammer of the English piano was somewhat heavier than that of the Viennese, which escaped more easily from the key mechanism and had a higher velocity ratio. The dampers of the Viennese instrument were properly weighted wedges and were efficient, whereas the English instruments had relatively poor dampers which rested lightly on the strings." Sumner, *The Pianoforte*, 48.

[50] Edward E. Swenson, *The Viennese Action,* http://www.mozartpiano.com/en/articles/viennese.php, accessed April 15, 2012.

[51] Edward M. Ripin et al., "Piano," in *The New Grove Dictionary of Music and Musician,* (Oxford: Oxford University Press, 2001), 19:668.

For Sumner, "the Viennese instrument achieved perfection in itself about the year 1780,"[52] coinciding with Mozart's maturity as a composer. In the following decades, Viennese builders would increase the size and tessitura of their instruments while essentially retaining the same core principles in their instruments. Although builders used wood as the primary building material for pianos, Harding writes that in the nineteenth century "pianoforte makers grudgingly resorted to the use of iron to brace their instruments against the increased strain of the heavier strings; for the old idea that iron was deleterious to the tone still prevailed."[53]

The massive metal plate and the resultant increase in string tension, the wound bass strings, the cross-strung interior, the significantly bigger hammers and the weightier and deeper keys, all features which are particular to the modern piano, led to the production of a bigger, more reverberant tone, delayed in its development and with a lengthier decay. Awareness of the differences between the modern piano, a descendant of the English piano, and the late eighteenth-century Viennese instrument is essential for every pianist to better appreciate the more intricate refinements of Mozart's compositional notation. Though not all the subtleties of performing on period instruments may translate well in the performance of Mozart's music on the modern piano, it is possible to modify one's technique to have it be more representative of the earlier manner of playing. After all, the historical performance movement seems now to be embraced (and investigated) by modern performers after years of resistance.

[52] Sumner, *The Pianoforte*, 46.
[53] Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851*, 198. Although fortepiano strings were originally built similarly to the strings of clavichords or harpsichords, piano builders eventually required strings with bigger gauges, either made of brass, iron, or steel, increasing the tension on the instrument's case. The English builders started using iron to strengthen their instrument case around 1800, an innovation that was only adopted by its Viennese counterpart much later.

It is unclear to what extent Mozart played on pianos (as opposed to the clavichord or the harpsichord) before the purchase of his own instrument in Vienna, although one can glean from his oft-quoted discussion of Stein and Späth pianos from 1777, that he was already familiar enough with the fortepiano to appreciate the respective qualities and shortcomings of the instruments of each builder:

> This time I shall begin at once with Stein's pianofortes. Before I had seen any of his make, Späth'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. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. […] His instruments have this special advantage over others that they are made with escape action. Only one maker in a hundred bothers about this. But without an escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them.[54]

Eva Badura-Skoda suggests that the young Mozart may have had access to a fortepiano in his Salzburg home, as she surmises that the family's Friederici could have been a compound instrument, comprising both the mechanism of a harpsichord and that of a piano.[55] During his travels in Europe, the young Mozart would have performed on a wide variety of instruments, with most of his performances on the harpsichord. Jürgen Hunkemöller, as well, believes it is

---

[54] "Nun muss ich gleich bey die steinischen Piano forte anfangen. Ehe ich noch vom stein seiner arbeit etwas gesehen habe, waren mir die spättischen Clavier die liebsten; Nun muss ich aber den steinischen den vorzug lassen; den sie dämpfen noch viell besser, als die Regensburger, wenn ich starck anschlage, ich mag den finder liegen lassen, oder aufheben, so ist halt der ton in dem augenblick vorbey, da ich ihn hören liess. Ich mag an die Claves kommen wie ich will, so wird der ton immer gleich seyn. […] seine instrumente haben besonders das vor andern eigen, dass sie mit auslösung ist es halt nicht möglich dass ein Piano forte nicht schebere oder nachklinge; seine hammer, wen man die Claves anspielt, fallen, in den augenblick da sie an die saiten hinauf springen. Wieder herab, man mag den Claves liegen lassen oder auslassen." Wilhelm A. Bauer and Otto Erich Deutsch, ed., *Mozart: Briefe und Aufzeichnungen* (Kassel: Bärenreiter, 1962), 2: 68, from a letter to his father from October 17, 1777. As translated in Emily Anderson, trans. and ed., *Letters of Mozart and his Family* (London: MacMilland and Company Limited, 1966), 328.

[55] Eva Badura-Skoda, "Mozart and the Compound Pianoforte" in *Musicologica humana: Studies in honor of Warren and Ursula Kirkendale* (Firenze: Leo S. Olschki, 1994) 473-484. This assertion is widely contested, with most writers agreeing that the Mozart family in Salzburg owned a Friederici harpsichord and a Stein clavichord.

probable that Mozart would have had access to some pianos during his trips across Europe.[56] He began playing fortepianos with more regularity in the mid-1770s during his trip to southern Germany and Paris. Consequently, his mature keyboard and violin sonatas (the first set K.301-306 written in 1778) were almost certainly intended to be performed on the piano, whereas his youthful sonatas would likely have been performed on the harpsichord. Ultimately, Mozart bought a piano by Anton Walter, a Viennese builder – this was probably shortly after his move to the Austrian capital in 1781. While the date of purchase of this piano remains uncertain, many of Mozart's circle of aristocratic acquaintances owned fortepianos to which he would have had access before this purchase.

***

As can be witnessed in the proliferation of keyboard techniques devised in the late classical era which pushed the instruments to their limits, the development of an instrument is integrally linked to the development of its performance technique. For instance, Harding suggests that the style of Clementi and Hummel "was very greatly influenced by the type of pianoforte that they used."[57] Because the piano was still relatively near the beginning of its evolution when Mozart wrote his duo-sonatas, certain aspects of harpsichord technique (such as the importance of articulation and the expressive use of time and accentuation for melodic and harmonic emphasis) must have been still in use in the original performances of these works. Even though the use of the harpsichord declined during the latter part of the eighteenth century,

[56] Jürgen Hunkemöller, *W.A.Mozarts frühe Sonaten für Violine und Klavier* (Bern: Francke Verlag, 1970), 95. Jürgen Hunkemöller claims that Mozart was influenced both by J. G. Eckard and J. C. Bach in his dealings with the fortepiano.
[57] Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851*, 152.

there was nevertheless a lingering demand for the type of sound it produced. It is therefore important for pianists of today to be familiar with the technical and musical requirements of proper harpsichord playing as this was Mozart's point of departure as opposed to the reverse, a century and a half long history of performance on modern pianos, which is the point of departure of current pianists.

The expressive nature of the newer instrument and the addition of the damper-raising mechanism (pedal), allowed a keyboardist both to 'sing', to produce a new soundscape, and to display bravura in a particular manner at his instrument, eventually enabling piano technique to separate itself from that associated with the harpsichord. As composers familiarized themselves with the piano, the writing became increasingly suited to that instrument, matching it as it evolved.

The clarity of the eighteenth-century Viennese piano timbre, compared with the more diffuse tone of the modern piano, makes articulation one of the most important performance practice differences between the two instruments. Mozart intricately notated articulation in his works. Baillot wrote that Mozart, Haydn and Beethoven left nothing to the performer, including bowings,[58] an idea echoed in the twentieth century when discussing the ultra-precise notation of the music composed in serialist and new-complexity aesthetics. The increase in the precision of musical orthography in the latter half of the eighteenth century, in particular in the domain of expressive markings, reveals the growing frustration of composers with the interpretive excesses and the misapprehensions of performers. As well, this penchant for precise notation allowed Mozart to clarify the stylistic, textural, and melodic contrasts in his music. Just as bowing was an

[58] Baillot, *L'art du violon*, 156.

important point of contention for violinists, articulation for the keyboardist was at the very heart of the performance of music of the classical era.

The piano and the violin: the *ideal* duo

One could suggest that the histories of the piano and violin are indirectly linked: the rise of the great Italian school of violin playing and singing rekindled attention to the world of expression in music, thereby hypothetically opening the door for the invention of the piano as a more expressive counterpart to the harpsichord. Both the violin and the piano in turn can be associated with the primacy afforded to the voice during the late baroque and classical eras. Ronald Kidd, who penned an exhaustive dissertation on the English accompanied keyboard sonata, writes that the "espousal of the new pianoforte obviously plays a role in this style, in which composers exploit the sustaining properties of the instrument in imitating the sentimental melody of the lied and singspiel."[59] If, as Johann Georg Sulzer writes, "there is no form of instrumental music that is more capable of depicting wordless sentiments than the sonata,"[60] the piano, with its novel expressive qualities (not to deny its role in the harmonic discourse), and the violin, which was recognized as one of the most 'vocal' instruments, were appropriate primary exponents of the classical sonata.

[59] Ronald R. Kidd, *The Sonata for Keyboard with Violin Accompaniment in England (1750-1790)* (Ph.D. dissertation: Yale University, 1967), 244. In the original text, Kidd refers specifically to Johann Samuel Schroeter as one of the early exponents of this style of writing for the piano.

[60] "Die Instrumentalmusik hat in seiner Form bequemene Gelegenheit, ihr Vermögen, ohne Worte Empfindungen zu schildern, an den Tag zu legen, als in der Sonate." Johann George Sulzer, *Allgemeine Theorie der Schönen Künste* (Leipzig: M.G. Weidmanns Erben und Reich, 1779) 4: 219. As translated in Nancy Kovaleff Baker and Thomas Christensen, *Aesthetics and the Art of Composition in the German Enlightment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch* (Cambridge: Cambridge University Press, 1996), 103.

As much as the two instruments seem a perfect pairing in the classical era, there was an underlying problem of balance, due to the early piano's soft tone which could be overpowered by the violin's more penetrating sound. In *The True Art of Playing the Piano* from 1793, Johann Peter Milchmeyer writes: "if he [the accompanist / violinist] wants to reap applause, but possesses no talent, then one is in a bad way, for he will make so much noise and racket on his instrument that the pianoforte cannot even be heard…"[61] Similarly, the late classical era critic Hans Georg Nägeli referred to the accompanied keyboard genre as "nonsensical," stating that the main voice tends to fade and disappear underneath the fullness of the accompaniment because the instrument that possesses the sustained sound (the violin) takes the accompanying voice while the instrument that possesses the decaying tone takes the main voice.[62] Therefore, Mozart's more orchestral and virtuosic approach to the composition of the keyboard part, as well as the use of a more robust technique on the player's part helped the eighteenth-century piano stand up to the violin.

While I believe that the most important determining factor in the placement of the instruments was dictated by logistical issues such as the optimal way to share the performance space between the audience and the musicians, the central (or frontal) placement of the piano ultimately helped to resolve many of the issues relating to balance, fostered the social aspect of music making within a chamber group (the proximity of the performers to each other), and indicated clearly to the audience who was the main protagonist in the accompanied keyboard

[61] "Will er Beifall einärnten, und besitzt doch kein Talent, so ist man übel daran. Den er wird so viel Lärm und Geräusch auf seinem Instrumente machen, dass man das Pianoforte gar nicht hört…" Johann Peter Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden: Christian Meinhold, 1797) 69. As translated in Robert Rhein trans., *Johann Peter Milchmeyer's* Die wahre Art das Pianoforte zu spielen: *an Annotated Translation* (University of Nebraska: Ph.D. dissertation, 1993), 166.
[62] Hans Georg Nägeli, *Vorlesungen über Musik mit Berücksichtigung der Dilettanten* (Stuttgart: J.G. Cotta, 1826), 176.

sonata. The artwork of figure 1-5 depict the keyboard's central position in the performance of chamber music with the violinist (and other musicians) located *behind* or around the pianist, reading from the keyboard stand.

Fig.1-5 – Visual reproductions of chamber music from the eighteenth century

a) Louis Garrogis de Carmontelle (1717-1806) - Mozart Father, his Son and his Daughter (~1763)[63]

[63] "Mozart père, son fils et sa fille."Dale G Cleaver and John M. Eddins, *Art and Music: An Introduction* (New York: Harcourt Brace Jovanovich, Inc., 1977), 353.

b) Thomas Gainsborough (1727-1788) – The Music Lesson[64]

c) Louis Garrogis de Carmontelle (1717-1806) – The Sonata and its Admirer[65]

[64] Georg Kinsky ed., *A History of Music in Pictures* (London: J.M. Dent and Sons Ltd., 1930), 231.
[65] "La sonate et son admirateur." François Lesure, *Music and Art in Society* (University Park: Pennsylvania State University Press, 1968), Plate 16.

d) Jean-Michel Moreau le jeune (1741-1814) [66]

Signor Scappa, leader of the Paris Opera in the 1820s, remarked that Érard's pianos had "a great deal more strength and power than any other instrument and greater effect in accompanying the voice,"[67] thereby indicating that builders were increasing the piano's strength, making it better balanced with its musical partners. More resonant pianos also answered the acoustical needs of bigger performance spaces but ultimately, the evolution of the instrument went beyond the capabilities of its partnering instrument. Because of the new acoustical realities

[66] Jean-Benjamin de la Borde, *Choix de chansons, mises en musique, ornées d'estampes en taille douce* (Paris : De Lormel, 1773; repr., Rouen : J. Lemonnyer, 1881), 2: 128.
[67] Pierre Érard, *Erard's New Patent Action Grand Pianoforte* (London: Richard Taylor, 1835; repr. Genève: Minkoff Reprint, 1980), 11.

of the piano, the instrument lost some of its intrinsic intimacy, making its use in chamber music more removed from its origins as a 'proper instrument for the chamber.'

Many performers and composers concede that the modern concert grand piano is not the ideal chamber music instrument, bringing about suggestions of alterations that can be made to have it better suited to chamber music: for example, the softening and mellower voicing of the hammers, the lowering of the keyboard lid, the forward and distanced placement of the collaborating instrumentalists, as well as the use of smaller grand pianos. However, these modifications do not allow musicians to replicate the balance and the sound world that comes from the use of the instruments Mozart knew and for which he composed. Therefore, performance on earlier instruments and the knowledge of its practices and contexts can only elucidate our search for the most appropriate manner of performing the piano and violin sonatas of Mozart.

CHAPTER TWO

Mozart and the accompanied keyboard sonata

Mozart wrote his keyboard and violin sonatas at a time when the music for these two instruments was divided into two distinct types. The first type, the *solo sonata*, had the violin (or another melodic instrument, such as the flute) as the main instrument. It was accompanied by a *continuo* group whose predominant function was to provide harmonic support to the melody through the realization of a figured bass. This accompanying group was generally positioned

around the keyboardist, who, in the possible absence of his colleagues, would accompany alone. Written in the baroque tradition, violinists, many of whom were Italian, continued the tradition of this type of solo sonata until the early nineteenth century.

The demise of the solo sonata aesthetic seems to have coincided with the growing disenchantment with the harpsichord and the decreasing popularity of antiquated thorough-bass related textures; the verticality of the musical language resulting from figured bass constructs apparently failed to engage and thrill the late eighteenth-century public, now more enamored with *bel canto* melodies. Rangoni sensed this disconnectedness between the public and the genre and he bemoaned the state of the solo sonata, claiming that the beauty of the solo sonatas from the beginning of the eighteenth century (specifically those of Arcangelo Corelli) had become associated with an "exhausted" sense of taste, which had now been replaced by "tremendous speed and very little gentleness; much lightness and little expression and depth; many extravagant and bizarre difficulties that surprise without touching one."[68]

Mozart's sonatas for keyboard and violin on the other hand, are usually categorized as accompanied keyboard sonatas, the solo sonata's counterpart in the latter part of the eighteenth century. The accompanied keyboard sonata consists of a solo keyboard sonata accompanied by one or more string or wind instruments. Primarily rooted in *style galant* aesthetics[69], the accompanied keyboard sonata gained popularity during the course of the eighteenth century as

[68] "Tel est celui [le goût] des sonates à la mode : beaucoup de vitesse et peu de douceur ; beaucoup de légèreté et peu d'expression et de fond ; beaucoup de cette difficulté extravagante et bizarre qui est attachée aux règles fondamentales du contrepoint et du bon goût." Rangoni, *Essai sur le goût de la musique*, 32.

[69] *Style galant* in music is characterized by the simplification of textures and of the musical material, resulting in pleasant melodies with uncomplicated accompaniments. Works written in this style seem to have been written mostly for the consumption of the amateur class of musicians. *Grove Music Online*, s.v. "Galant," by Bruce Alan Brown and Daniel Heartz, accessed September 11, 2013, http://www.oxfordmusiconline.com.com.proxy.bib.uottawa.ca/.

keyboard instruments, especially the fortepiano, became an integral part of music making in private settings. The polarity of the instruments in the accompanied keyboard sonata would seem diametrically opposite to that of the baroque solo sonata. Yet, we will see in the ensuing pages that the roles of the instruments are distributed more evenly or ambiguously in many sonatas of the classical era and this ambiguity is a defining characteristic of the duo-sonatas of Mozart.

Firstly, there was a type of hybrid sonata that alternated sections written in the baroque solo sonata style and sections written in the '*galant*' accompanied keyboard sonata style. An important exponent of this type of sonata was Felice Giardini, an Italian who achieved great fame in Great Britain. In the late eighteenth century, this type of sonata evolved into the *concertante* sonata. Such sonatas blend characteristics of the chamber style and the concerto style and feature a frequent alternation of the instruments, as well as a general equality in the division of their roles.[70] The mature keyboard and violin sonatas of Mozart exhibit throughout the attributes of the *concertante* sonata sub-genre. Composed at the crossroads of baroque and classical styles (as in the hybrid sonata), the *concertante* sonata, with its mixture of older and more current styles and with its characteristic alternation of textures (and instruments in the presentation of the music), clearly looked to the future, especially the nineteenth century while continuing to honor the past.

***

[70] I will refer occasionally to this type of sonata as duo-sonata to reflect the instruments' relatively equal partnership.

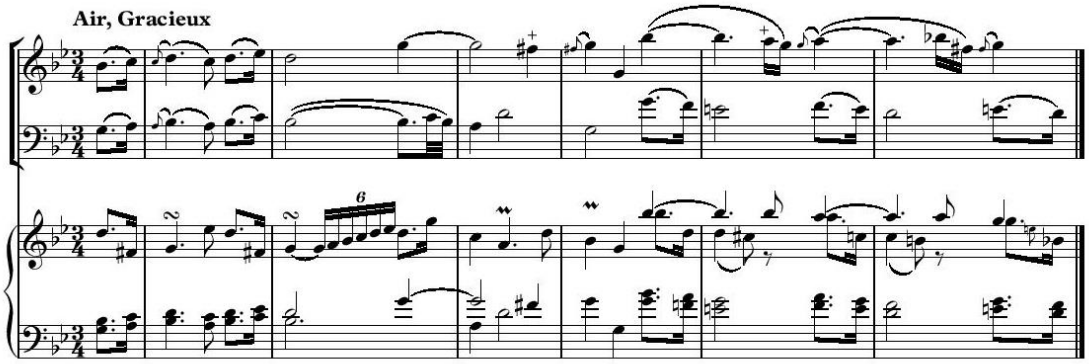
The accompanied keyboard sonata was one of the most popular instrumental genres of the classical era as well as one of the era's most important sources of keyboard music.[71] Almost every fashionable and notable composer of the period contributed to the genre, including Carl Philipp Emanuel Bach, Johann Christian Bach, Luigi Boccherini, Joseph Haydn, Jan Ladislav Dussek, Muzio Clementi, Ludwig van Beethoven, and of course, Wolfgang Amadeus Mozart.

Ruth Halle Rowen hypothesizes that a reaction to the empowerment of the accompanying continuo group provided the impetus for the shift in the balance of power between the violin and the keyboard that marked the development of the duo-sonata in the eighteenth century. She writes: "As the harpsichord, formerly merely an accompanying instrument in chamber music, began to participate in melodic presentation and development, the melodic instrument, in its turn, was forced to take its share of the accompaniment."[72]

While this statement may be exemplified by the sonatas of Johann Sebastian Bach, the point of departure in the composition of many early keyboard and violin sonatas was a fully composed keyboard piece, subsequently colored by the sound of the violin. In the following example (fig.2-1), the violin (or flute) doubles the tenor (m.1) and the soprano voice (m.4), and the lower string instrument parallels the keyboard's bass voice at the unison. Because the two instruments are clearly accompanying, their presence does not prevent this composition (and others) from being termed a work for harpsichord.

[71] The repertoire for solo piano has since proliferated to such an extent that these classical accompanied keyboard sonatas no longer serve their original purpose. Instead, they are now, if not forgotten, enriching the repertoire of the violin (or the other accompanying instrument), often for pedagogical purposes.
[72] Ruth Halle Rowen, *Early Chamber Music* (New York: Da Capo Press, 1974), 127.

Fig. 2-1 – Jean-Philippe Rameau, *Pièces de clavecin en concerts*, La Boucon, m.1- 8[73]



Composers of the eighteenth century freely admitted that the doubling of the keyboard part with other instruments counteracted the harpsichord's inability to sustain a singing tone. Charles Avison suggests that the violin parts "may assist greatly in striking out some kind of Expression, wherein the Harpsichord is remarkably deficient."[74] Until keyboard instruments could sustain their tone efficiently, the violin had the prolongation of the keyboard sound as one of its primary duties in the accompanied keyboard sonata.

The *galant* accompanied keyboard sonata was central to Mozart's early output. As the accompanied keyboard sonata was central to music publishing and domestic music-making in both London and Paris at the time of Mozart's first European tour, the decision to compose in this genre also seems obvious from a commercial as well as from a social standpoint. The composition of works in this genre was probably complicit as well with Leopold Mozart's wishes as it provided a medium for father and son to perform together.

[73] Although both accompanying voices double the keyboard in this example, Rameau tends to use only one voice to double the keyboard material in the other *Pièces de clavecin en concerts* while the second accompanying voice provides a counterpoint.

[74] Charles Avison *Essay on Musical Expression* (Aldershot: Ashgate, 2004), 50. Avison also wrote in his preface to his set of sonatas op.7 that "the accompanying Violins, which are intended to enforce the Expression of the Harpsichord, should also be kept always subservient to it." Avison, *Essay on Musical Expression*, 177.

The interaction between instruments found in Mozart's early accompanied keyboard sonatas exemplifies the norm of the time, in which the subservient violin is almost never placed in a soloistic role. As would be expected from the works of a young child, the keyboard and violin sonatas K.6-15, 27-30[75] written in 1762 and 1766, although impressive for his age, did not affect significantly the evolution of the genre.

Whereas the violin essentially colored the keyboard part in Mozart's early sonatas, its role is much more prominent in his mature sonatas, sharing the presentation of the musical events almost equally with the piano. Though the piano retains its importance in the mature sonatas, the coloristic, orchestral and often indispensable melodic presence of the string instrument is undeniable, making the interconnectedness and conversational aspect of both parts one of the main characteristics of Mozart's mature sonatas.

In the interim between the composition of his early sonatas and his mature sonatas, Mozart's violin playing had improved so much that it prompted him to declare that he "played as though he was the finest fiddler in all Europe."[76] The interesting violin parts which permeate Mozart's keyboard and violin music reflect in part his abilities as a capable violinist. Peter Walls believes Mozart abandoned the violin as a means of livelihood once in Vienna because of the negativity entailed by the drudgery of playing in the Salzburg orchestra and the servitude it

[75] The sonatas K.10-15 are occasionally considered trios because they were published with a cello part. It essentially doubles (and simplifies) the keyboard's bass voice.

[76] "Ich spiellte als wen ich der gröste Gerger in ganz Europa wäre." *Briefe und Aufzeichnungen zu W. A. Mozart und seine Familie aus den Beständen der Stiftung Mozarteum Salzburg* (Salzburg: Internationale Stiftung Mozarteum, last updated March 2010) http://dme.mozarteum.at/DME/briefe/letter.php?mid=908&cat=2. From a letter to his father, October 6, 1777. As translated in Anderson, *The Letters of Mozart and his Family*, 300.

entailed.[77] Nonetheless, string playing remained central to Mozart as the viola became his string instrument of choice in Vienna.

Though Mozart was himself proficient on the violin, his compositions for keyboard and violin were sometimes the result of his fraternization with other violinists of quality. Specifically, Mozart composed the keyboard and violin sonata K.380 for Antonio Brunetti, who replaced Leopold Mozart as concert master in Salzburg, and the sonata K.454 for Regina Strinasacchi who visited Vienna in 1784. As well, one can assume that Mozart wrote some of the sonatas K.301-306 for the talented musicians of Mannheim.[78] Since the originally intended pianists and violinists were highly proficient, it would be difficult to convey convincingly the spirit of Mozart's mature keyboard and violin sonatas if either of the two partners did not possess in some measure the attributes of a soloist.

The partnership brought about by the composition of the sonata K.454 transcends the social implications that were central to the composition of the typical accompanied keyboard sonatas of the late classical era; the typical gender roles were reversed in the initial performance with Regina Strinasacchi at the violin and Mozart as the pianist. The usual social standing between the eighteenth-century man and woman is generally contrary to that of the accompanied

[77] Walls, *Mozart and the Violin*, 8. One should also indicate that Mozart's abandonment of the violin coincides with his progressive detachment from his father's overwhelming presence.

[78] Gertraut Haberkamp, 'Eine bisher unbekannte Widmung Mozarts an die Kurfürstin Maria Elisabeth von Bayern zur Erstausgabe der Sonaten für Klavier und Violine KV 301-306', in *Musik in Bayern* 18-19 (Tutzing: Hans Schneider, 1979), 7. See the dedication to the first edition of the keyboard and violin sonatas K.301-306 in which Mozart (presumably) writes: "The exalted reputation which the chapel and school of Mannheim deservedly enjoys throughout Europe, both for the celebrity of its theatre and its large number of excellent professors [of music], would make timid any music master who would lay his productions at the feet of your Most Serene Electoral Highness." (La haute réputation dont la chapelle et l'école de Mannheim jouissent à si juste titre en Europe, soit par la célébrité de son théâtre, soit par le grand nombre d'excellents professeurs qui la composent, doit rendre timide tout maître de musique qui ose porter ses productions aux pieds de votre altesse sérénissime électorale.) As translated in Cliff Eisen, *New Mozart Documents* (Stanford: Stanford University Press, 1991), 28.

clavier sonata, with the woman taking the leading role at the keyboard. Young aristocratic girls were conventionally taught music, most often piano, as part of the feminine refinements that would lead to an advantageous marriage. In the process, it was inevitable that a number would develop into brilliant, sensitive pianists.[79]

After having heard Strinasacchi in 1785, Leopold wrote to his daughter Nannerl that "she plays no note without feeling, even in the symphonies she always plays with expression, and none can play an Adagio with more feeling and more touchingly than she. Her whole heart and soul are in the melody she presents, and her tone is beautiful as well as powerful." In fact, Leopold Mozart underlines the feminine graces in this same letter by stating "a woman who has talent plays with more expression than a man."[80] In the weeks that led to his concert with Strinasacchi, Mozart himself wrote to his father that "the famous Strinasacchi" played with "a great deal of taste and feeling."[81]

***

Mozart's mature compositions for the keyboard and violin, in which permeates an unmistakable attempt to establish an equal partnership between the two instruments, are generally thought to be a turning point in the history of the genre. Even though these works are

[79] For example, Mozart wrote piano concertos for his student Barbara Ployer (K.449 and K.453), for Maria Theresa von Paradis (K.456), and for his sister Nannerl.

[80] "Überhaupts finde, dass ein Frauenzimmer, die Talent hat, mehr mit Ausdruck spielt, als ein Mannsperson" Bauer and Deutsch ed., *Mozart: Briefe und Aufzeichnungen*, 3: 467. From a letter written by Leopold Mozart to his daughter, December 7 and 8, 1785. In this letter, Leopold refers to the sonata as a duet for piano and violin, a designation that emphasizes the instruments' equality.

[81] "Hier haben wir nun die berühmte Mantuanerin Strinasacchi, eine sehr gute Violinspielerin; sie hat sehr viel Geschmack und Empfindung in ihren Spiele." Bauer and Deutsch ed., *Mozart: Briefe und Aufzeichnungen*, 3: 311. From a letter from Mozart to his father, April 24, 1784.

perceived as having revolutionized musical composition for the piano and the violin, one can find precedents in the music of his contemporaries. Hence, the study of the alleged influences that marked Mozart's progress is a well-researched musicological topic. Richard Engländer, like many musicologists after him, believed that Mozart absorbed the cultural influences of his immediate surroundings.[82] The huge repertory of accompanied keyboard sonatas composed during Mozart's youth makes assigning influences or originality a nearly impossible task. As well, it is notably difficult, if not impossible task to confirm whether a national stylistic trait is absorbed consciously or subconsciously into a work of music. In fact, musicological appraisals of this music repeatedly talk of the music's synthesis of styles.

Occasionally, specific influences for Mozart's works for piano and violin can be traced. According to Ronald Kidd, the composition of Mozart's Mannheim sonatas coincided chronologically with the return to favor of the duo-sonata idea, indicating "that numerous composers began to publish sets of sonatas with the *concertante* principle applied more-or-less consistently throughout."[83] Specifically, the keyboard and violin *Divertimenti* of Joseph Schuster have occasionally been identified as Mozart's most immediate influence in the composition of his first mature keyboard and violin sonatas and on his adoption of the *concertante* style.[84] In one of his letters from Mannheim, Mozart praised the Schuster *Divertimenti*, which the whole Mozart family subsequently embraced, with Leopold and Nannerl performing these works at once back

[82] Richard Engländer, "Les sonates de violon de Mozart et les 'Duetti' de Joseph Schuster", in R*evue de Musicologie* 23 (Paris: Société française de musicologie, 1939), 16.
[83] Kidd, *The Sonata for Keyboard with Violin Accompaniment*, 283. There was a first brief outburst in the composition of accompanied keyboard sonatas in France in the 1730s. Mozart refers to Schuster`s *Divertimenti* for keyboard and violin, discussed below, as duets and even though Mozart did not use the term duet in the publication of his own works, the definition of the term became the underlying idea in Mozart's concept of chamber music.
[84] Engländer, *Les sonates de violon de Mozart*, 7. Schuster's *Divertimenti* were probably performed in Munich earlier in 1777 prior to Mozart arrival. Engländer suggests that their popularity ensured their performance in that city for several months following their initial publication.

in Salzburg.[85] Though less intricate than Mozart's mature works for keyboard and violin, the essence of Schuster's *Divertimenti,* with their heightened sense of partnership between violin and keyboard, corresponds to the main 'new' idea representative of the Mozart sonatas for keyboard and violin.[86]

The works of Johann Schobert, Josef Mysliveček, Luigi Boccherini, Carl Friedrich Abel, and Johann Christian Bach have also been cited as having inspired Mozart's keyboard and violin compositions, but their relationship with specific works of Mozart is tenuous at best.[87] John Irving suggests that the perception that Schobert's works influenced Mozart has been absorbed into musicological scholarship almost unquestioned, helped by historians who tried to pigeonhole the former as the composer who "gave birth to the genius of Mozart."[88] Because of his travels, Mozart's influences are probably innumerable, with many names forgotten and unaccounted for. Furthermore, the overwhelming presence of Leopold Mozart in Mozart's youthful travels across Europe insured that the influence he encountered would have been 'tainted' heavily with his father's opinions.

However important these influences on Mozart may be, it is their synthesis and the corresponding newness in the composer's creative thought that characterizes their originality. An oft-quoted review from Cramer's *Magazin der Musik* of Mozart's second set of mature keyboard

[85] See the letters from Wolfgang to Leopold, October 6, 1777 and the letter from Leopold to Nannerl to Wolfgang, October 18, 1777. Bauer and Deutsch, ed., *Mozart : Briefe und Aufzeichnungen*, 2: 41 and 2: 71, 76 respectively.
[86] Mozart wrote in a letter to his father from October 6, 1777: "When I stay here [Munich], I will also write six works in this style [of the Schuster *Divertimenti*]." (Wenn ich hier bleibe, so werde ich auch sechs machen, auf diesen gusto, dan sie gefallen sehr hier.) Bauer and Deutsch, ed., *Mozart: Briefe und Aufzeichnungen*, 2: 41.
[87] Kidd, *The Sonata for Keyboard with Violin Accompaniment,* 90, 214, 275; William S. Newman, *The Sonata in the Classic Era* (New York: W.W. Norton, 1972), 228; John Irving, "Johann Schobert and Mozart's Early Sonatas", in *Irish Musical Studies* 5 (Dublin: Four Courts Press, 1996), 82; Neal Zaslaw, *The Compleat Mozart* (New York: W.W. Norton & Company, 1990), 298.
[88] Irving, *Johann Schobert and Mozart's Early Sonatas*, 82, 84.

and violin sonatas reveals a contemporary's appreciation for Mozart's originality in thought: "These sonatas are unique in their kind. Rich in new ideas and traces of their author's great musical genius. Very brilliant, and suited to the instrument. At the same time, the violin accompaniment is so ingeniously combined with the clavier part that both instruments are constantly kept in equal prominence; so that these sonatas call for as skilled a violinist as a clavier player."[89] The impact of his work on future composers can allow one to perceive him as the true father of the modern chamber sonata.

***

Because the accompanied keyboard sonata was the most popular type of keyboard writing in the second half of the eighteenth century, assuming an important place in the body of works of many respected composers of the classical era, it is natural that Mozart would contribute significantly to the genre. His lifestyle and his means of livelihood motivated him to compose in genres that would be socially useful and commercially viable. Though composers, including Mozart, wrote solo piano sonatas as well, the accompanied keyboard sonata possessed an additional social dimension, as many believed that it was more agreeable to make music in a small group than alone. The most important roots of the accompanied keyboard sonata were in essence sociological rather than musical. Embracing Johann Mattheson's identification of the

[89] "Diese Sonaten sind die einzigen in ihren Art. Reich an neuen Gedanken und Spuren des grossen musicalischen Genies des Verfasssers. Sehr brillant, und dem Instrumente angemessen. Dabei ist das Accompagnement der Violin emit der Clavierpartie so künstlich verbunden, dass beide Instrumente in beständiger Aufmerksamkeit unterhalten werden; so dass diese Sonaten einen eben so fertigen Violin- als Clavier-spieler ersodern." Carl Friedrich Cramer ed., *Magazin der Musik* (Hamburg: Musicalischen Nieberlage, 1783), 485. As quoted in Otto Erich Deutsch, trans. Eric Blom, *Mozart: A Documentary Biography* (Stanford: Stanford University Press, 1966), 214. This review was printed on April 4, 1783, shortly after the publication of the six 'Auernhammer' sonatas, K.296 and K.376-380.

chamber style as 'domestic,'[90] music was an important component of the newer upper middle class and aristocratic family, wherein, as stated earlier, girls were encouraged to play the piano or sing. An affordable symbol of affluence, the piano became a favorite instrument in the homes of the *bourgeoisie*. While the regency hired orchestras to grace their courts, the nouveaux-riches brought the orchestras of the crumbling nobilities into their households in the form of chamber music. This phenomenon may have prompted Johann Georg Sulzer to refer to the sonata as a symphony meant for the house, with the principal distinction seeming to be that the parts were not doubled.[91]

Hence, many accompanied keyboard sonatas were aimed at the private musical society of dilettantes and amateurs of diverse talent, and for this reason the violin parts (and at times the keyboard parts as well) were often undemanding of the performers, a characteristic that assured the genre's commercial viability. The commercial success of the accompanied keyboard sonata brought many lesser composers to fashion through the medium of simple, predictable, and facile music.[92]

Though violinists were generally expected to display a certain virtuosity (or proficiency) in chamber music of the late baroque era, the typical accompanied keyboard sonata encouraged violinists to play in a more subdued and often rather servile manner. Charles Avison specified in

---

[90] Ernest C. Harriss, ed. and trans., *Johann Mattheson: 'Der vollkemene Capellmeister': a revised translation with critical commentary* (Ann Arbor: UMI Research Press, 1981), 69.

[91] Baker and Christensen ed., *Aesthetics and the Art of Musical Composition*, 103.

[92] Even a great composer such as Carl Philipp Emmanuel Bach resisted the composition of this 'easy' music until pecuniary issues forced him to relent. He wrote to Johann Nikolaus Forkel on February 10, 1775, a few months before the composition of his first set of accompanied keyboard sonatas, that he had "little desire to compose clavier sonatas with an accompanying instrument according to the routine fashion," yet conceding that this "non- or half-entity could be more lucrative than any dark fantasy." (wenig Lust zu Claviersonaten mit einem beglietendem Instrument nach dem jetzigen Schlendrian. Doch dieses letztere Unoder Mittelding könnte lucrativer sein, als jene finsntere Fantasien.) Ernst Suchalla ed., *Carl Philipp Emmanuel Bach: Briefe und Dokumente* (Göttingen: Vandenhoeck und Ruprecht, 1994), 1:486. As translated in Stephen L. Clark trans. and ed., *The Letters of C.P.E.Bach* (Oxford: Clarendon Press, 1997), 76.

the preface to his accompanied harpsichord sonatas op.5 that the string parts were intended for "Assistants only."[93] The following announcement, published in 1789 in the *Wiener Zeitung* contextualizes socially Avison's statement: "A nobleman's house of the area is looking for a servant who knows how both to play the violin well and to accompany difficult clavier sonatas."[94]

While the trend of writing 'routine' sonatas to meet commercial demands is regularly associated with the music of the second half of the eighteenth century, half a century earlier, François Raguenet discusses the existence in France of these types of accompaniments, describing them as "no more than single strokes of the bow heard at intervals, that have no connected and continuous melody, serving no other purpose than to have chords heard from time to time."[95] This idea was embraced by many eighteenth-century music publishers who unashamedly boosted their sales by adding insignificant violin or flute parts to solo keyboard sonatas, making them accessible to a broader public. Even Mozart's works did not escape the blatant commercialism of the era; his solo piano sonata in Bb major K.570 was posthumously published with a violin accompaniment, most likely composed by the publisher Johann André.[96] Since much of this music tended to be vapid and banal, the popularity of the accompanied keyboard sonata genre was relatively short-lived, becoming virtually extinct by 1825.

[93] Avison, *Essay on Musical Expression*, 170.
[94] "In ein hiessiges Herrschafthaus wird ein Bediente gesucht, welcher die Violin gut spielen, und schwere Claviersonaten zu accompagnieren versteht." *Wiener Zeitung*, February 7, 1789, 103.
[95] "Quant aux accompagnemens de violon, ce ne sont, en la plûpart, que de simples coups d'archet qu'on entend par intervalles, qui n'ont aucun chant lié et suivi, et qui ne servent qu'à faire entendre, de tems en tems, quelques accords." François Raguenet, *Parallèle des italiens et des français en ce qui regarde la musique et les opéras* (Paris : Jean Moreau, 1702; repr., Genève : Minkoff Reprint, 1976), 54.
[96] This 'accompanied keyboard sonata' occasionally finds its way in collections of Mozart keyboard and violin sonatas. (i.e. G. Schirmer's 1906 publication of eighteen sonatas for piano and violin)

A. Hyatt King suggests that even though Mozart's composition of duo-sonatas may have been motivated occasionally by a certain commercialism,[97] one of the main reasons why the chamber works of Mozart are so interesting is that they were primarily intended for performance by the composer himself, differing from other accompanied sonatas of the time which were more or less aimed at music lovers who would 'buy' and 'play' publications.[98] E.T.A. Hoffmann acknowledges that the music of Mozart and Beethoven reflected a different social reality from the norm: "She [an aristocratic lady] carries her disrespect to such length that she sometimes even has Gottlieb accompany her on the violin while she plays sonatas by Beethoven or Mozart on the piano. Those sonatas *cannot* enlighten tea drinkers or whist players at all."[99]

Compared to most accompanied keyboard sonatas of the time, Mozart's *concertante* sonatas as well as his other chamber music demanded greater technical proficiency of its performers, seemingly targeting the professional musician rather than the general performer. Mozart's own performance of the music and the high degree of artistic conviviality between himself and his colleagues may have motivated him to redefine the boundaries of the chamber sonata genre, encouraging a partnership that tends towards genuine equality.

[97] Loft, *Violin and Keyboard*, 255. Mozart's belief that his duo-sonatas would be commercially viable is indicated in this letter to his father from May 19, 1781: "Now the subscription of the six sonatas [K.296, 376-380] is in course and then will I get money." (Nun ist die Suscription auf 6 Sonaten im Gang, und da become ich geld.) Bauer and Deutsch, ed., *Mozart:Briefe und Aufzeichnungen*, 3:118.
[98] A. Hyatt King, *Mozart Chamber Music* (Seattle: University of Washington Press, 1969), 7. Note that I consciously make a difference here between performing in a public presentation and playing as a social activity.
[99] "Sie treibt ihre Rücksichtslosigkeit so weit, dass sie sich zuweisen sogar von Gottlieb auf der Violine accompagniren lätzt, wenn sie Beethovensche oder Mozartsche Sonaten, aus denen kein Theeherr und Whistiker klug werden kann, auf den Piano spielt." Ernst Theobald Amadeus Hoffmann, *Fantasiestücke in Callot's Manier* (Bamberg: T. F. Kunz, 1819), 1: 45. As translated by Joseph M. Hayse in Hoffmann, *Fantasy Pieces in Callot's Manner*, 23.

Johann Adolph Scheibe writes that the general character of chamber music is to be, first and foremost, "lively and penetrating,"[100] qualities that permeate the keyboard and violin sonatas of Mozart and help distinguish it from the more unashamedly popular music of the time. While many composers wrote sonatas in an easy and gallant manner to meet the commercial demands of the *nouveaux bourgeois* music-loving society, Mozart's efforts were clearly more rewarding artistically and intellectually, reflective of the quality of the musicians with whom he surrounded himself, and it is the Mozartian sonata model that the next few generations of composers would adopt to compose their own sonatas rather than the former.

***

Beyond its significant role as *Hausmusik* in the classical era, the accompanied keyboard sonata was also used for pedagogical purposes. Stating that beginners were attracted too often to virtuosity, Francesco Pasquale Ricci suggests in his keyboard treatise of 1786 that music students would develop their musical taste more effectively by choosing better constructed works such as the newer type of keyboard sonata which, considering the violin accompaniments that were supplied by Johann Christian Bach for the treatise, included the accompanied keyboard sonata.[101]

In his *Leçons méthodiques de clavecin et de Forte-Piano* from 1797, Joseph Nonot's encouraged the concept of learning through the performance of chamber music, stating that the "development [of the beautiful and the good] is furthered by the habit of hearing good music and

[100] "Hieraus ist zugleich der allgemeine Character der Kammermusik zu schliessen. Si muss vornehmlich lebhaft und durchdringend sein." Johann Adolph Scheibe, *Critischer Musikus* (Leipzig: Bernhard Christoph Breitkopf, 1745; repr., Hildesheim: Georg Olms Verlag, 1970), 397. From the 39th installment of his journal, May 26, 1739.
[101] Johann Christian Bach and Francesco Pasquale Ricci, *Méthode ou Recueil de Connaissances Élémentaire pour le Forte-Piano ou Clavecin* (Paris : Le Duc, 1786 ; repr., Bressuire : Editions Fuzeau, 2001)

by being accompanied by an artist that unites taste and talent in performance; the expressive battle which is established between the student and his accompanist speeds up infallibly the progress of the former."[102] Incidentally, several sets of eighteenth-century accompanied keyboard sonatas are organized in such a way that their educational purpose is implied; over the course of a set of sonatas (most often six), the violin parts become more and more involved, revealing a sense of progression in the musical demands of each work.[103]

It is difficult to establish concretely to what degree Mozart used his works for keyboard and violin in his teaching. Mozart, once upon a time a proficient violinist, may have written the occasional work for his (piano) students to be accompanied by himself on the violin, following a common pedagogical practice of the period. Since Mozart divulged in his correspondence that he used some of Johann Schobert's sonatas in his teaching,[104] one can assume that some of his own sonatas or variations may have been used in lessons as well. This seems especially true of the sonata for 'beginners' K.547 and the variations for keyboard and violin (K.359 and K.360).[105]

***

[102] "Ce développement [du beau et du bon] s'accélère par l'habitude d'entendre de bonne musique et par celle d'être accompagné par un artiste qui réunisse le goût au talent de l'exécution; la lutte d'expression qui s'établit entre l'élève et celui qui l'accompagne hâte infailliblement les progrès du premier." Joseph Nonot, *Leçons méthodiques de clavecin et de forte-piano* (Paris: Boyer et Naderman, 1797; repr., Bressuire : Editions Fuzeau, 2001), 3-4. Several treatises (including the works of Spohr, Baillot, Türk) reveal that the accompanist's craft was important and well respected in the musical community.

[103] Kidd, *The Sonata for Keyboard with Violin Accompaniment*, 465.

[104] From a letter written to his father on May 29, 1778: "I was just in a music shop where I bought a set of sonatas by Schobert for a student." (Ich war just in in den Musickladen, um ein oeuvre Sonaten von Schobert für eine Scolarin zu kaufen) Bauer and Deutsch, ed., *Mozart: Briefe und Aufzeichnungen*, 2: 368.

[105] From a letter from Mozart to his father on June 20, 1781: "I must now finish my variations for my student." (Ich muss noch für meine Scolarin Variazionen fertig machen.) Chronologically, the writing of this letter coincides with the composition of his variations K.359 and K.360. Bauer and Deutsch, ed., *Mozart: Briefe und Aufzeichnungen*, 3: 134.

Whether Mozart was socially, commercially, pedagogically, or artistically motivated in the composition of his works for keyboard and violin, the result is the embodiment of an impressive array of styles which seems to target every strata of music lovers in Viennese society. The stylistic variety that characterizes Mozart's works helped to redefine the composition of the *concertante* sonata.

The incorporation of literary and declamatory ideas in music encouraged stylistic variety and became an integral part of the form and construction of the *concertante* sonata. The parallel between music and the oratory arts was central to the aesthetics of the classical era and it became important in instrumental music of the classical period to incorporate the rhetoric of speech and the lyricism of song in its construction and performance. As early as 1738, Mattheson stated this aesthetic principle behind much eighteenth-century instrumental music: that the voice was the most important instrument and that instrumental music should be made to mimic the inflections of the voice, writing that "instrumental music is nothing other than speech in tones or oratory in sound."[106] Therefore, a strong sense of characterization and theatricality permeates musical composition of the classical era which, when applied to a complete movement, becomes central to the structuring of sonata, ternary and rondo forms. Many commentators of the period refer to instrumental chamber music in rhetorical terms, alluding to discourse (Grétry),[107] dialogue (Sulzer),[108] or conversation (Schubart, La Cépède, Avison).[109]

---

[106] "Instrumentalmusik nichtes anders ist, als eine Tonsprache oder Klangrede." Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Verlegts Christian Herold, 1739; repr., Kassel: Bärenreiter Verlag, 1969), 82. As translated in Ernest C. Harriss, ed. and trans., *Johann Mattheson:* '*Der vollkommene Capellmeister'* (Ann Arbor: UMI Research Press, 1981), 208.

[107] "Une sonate est un discours." André Ernest Modeste Grétry, *Mémoires, ou essais sur la musique* (Paris : Imprimerie de la république, 1797; repr., New York : DaCapo Press, 1971), 356.

[108] "Die Sonaten […] sind wahrhafte leidenschaftliche Tongespräche." Sulzer, *Allgemeine Theorie der schönen Künste,* 4: 347.

Sulzer praises the sonata because its performing forces (usually one or two musicians) allows for greater flexibility in structure, permitting one to mimic with more ease patterns of speech in the construction of each movement.[110] In a way, the duo-sonata became one of the primary exponents of rhetorical presentation in the instrumental music of the late eighteenth century. That is, this music often mirrored opera, in which the text and the interaction of the characters shaped its drama. Though not overtly operatic in construction, Mozart's instrumental music often exhibits stylistic similarities to his operas, especially in the characterization of his thematic material. As well, the idea of dialogue in music encourages more equal participation of the instrumentalists.

In his survey of the repertoire for violin and keyboard, Abram Loft writes that "the ideal duo is egalitarian."[111] Concerning this noble pursuit of equality, pianist György Sebök suggests that "the desire to be superior is very common. The desire to be inferior is also often encountered. But the desire to be equal is the rarest of all."[112] Whether Mozart's search for equality stems from his embrace of concepts of musical or social equality or as a way to heighten the sense of dialogue in music, his keyboard and violin sonatas K.454 and K.526 have often been recognized as his most important masterpieces in the genre because in them (from the first note to the last), he inched ever closer to a complete equality of the instruments. Because there is

---

[109] "Die Sonate ist mithin musikalische Conversation." Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Wien: J.V. Degen, 1806; repr., Hildesheim: Georg Olms Verlag, 1969), 360. "Toute espèce de musique instrumentale, récitante ou de chambre, n'est que la conversation de ces amis fidèles, de ces amants heureux." Bernard Germain La Cépède, *La Poétique de la musique* (Paris: Impremerie de monsieur, 1785; repr., Genève : Slatkine Reprints, 1970), 2: 343. "This Kind of Music [Sonatas for harpsichord with accompaniments] is rather like a Conversation among Friends."
Avison, *Essay on Music Expression*, 177.

[110] Sulzer, *Allgemeine Theorie des schönen Künste*, 4: 348.

[111] Loft, *Violin and Keyboard: The Duo Repertoire*, 9.

[112] Siepmann, *The Piano in Company*, 29. Susan Tomes quotes György Sebök, one of the most influential pedagogues in her life, in her in interview with Jeremy Siepmann. This statement implies that equality, the wish for a perfect balance, is an idealistic concept that goes beyond the humanity of inferiority and superiority complexes.

something idealistic, almost unattainable about perfect equality, the balance of the instruments that Mozart pursued and for the most part achieved allows many to perceive his music as transcending humanity.

Most often, the type of dialogue that suggests the equality of the instruments was limited to secondary and tertiary thematic areas in the accompanied keyboard sonata form but both Mozart and Beethoven expanded its use by applying it to the initial thematic presentation, most often by having the instruments alternate. Johann Peter Milchmeyer writes about the alternation of the instruments in his 1793 treatise, suggesting that "each will let the other be heard in full splendor at the right time, and the whole will thereby maintain its *perfection*."[113]

Although most works of the time written for keyboard and violin clearly featured one of the instruments as soloist, it is the intricate relationship of the instruments, as fostered by Mozart and Beethoven, which has allowed that repertory to survive the test of time. Even Coenraad Bos - for whom the accompanist (the pianist in his case) should adopt a servile and unassuming attitude - states that "in sonata playing, with violinists or cellists, one should always keep in mind the fact that the pianist is not playing an accompaniment, but is the co-equal of the string player."[114]

The rhetoric of speech and song of classical era forms is embodied in the dialogue between soloist and orchestra in the concerto, an integral part of the construction of the

[113] "Von zwei solchen Spielern wird jeder den andern zur rechten Zeit im vollen Glanze erscheinen lassen, und das Ganze wird dadurch seine Vollkommenheit erhalten." Milchmeyer, *Die wahre Art das Pianoforte zu spielen*, 69. As translated by Robert Rhein in Rhein, *Johann Peter Milchmeyer,* Die wahre Art das Pianoforte zu spielen*: an annotated translation*, 167. (my italics)
[114] Bos, *The Well-Tempered Accompanist*, 85

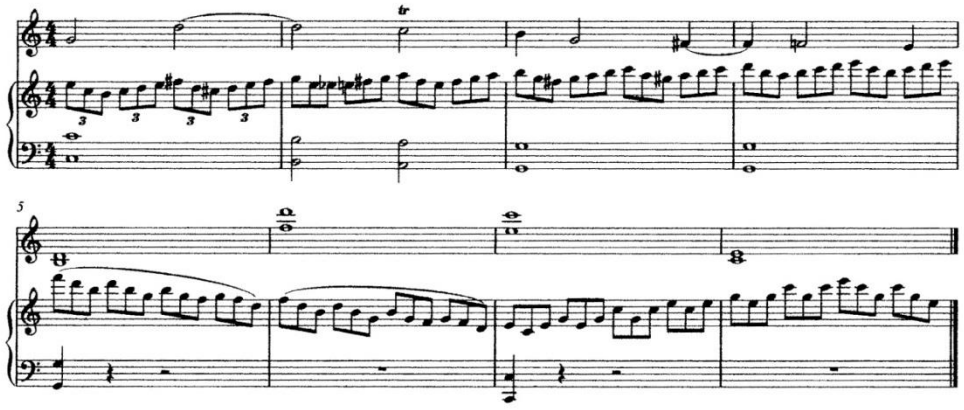
concertante sonata (distinguished here from the typical accompanied keyboard sonata), the term by which the duo-sonatas of Mozart are most often defined. There were two perceptions of the concerto dialogue during the eighteenth century – one in which the solo instrument battled the orchestra and the other in which the soloist and the orchestra consorted and worked together. Carl Czerny explains the *concertante* style as being a battle in which "both players constantly vie with each other in the endeavor to distinguish themselves."[115] In his book about the piano and violin sonatas of Beethoven, Joseph Szigeti similarly defines the word *concertante* as a "juxtaposition and rivalry of two entities, of two protagonists."[116] While some of the textures of the *concertante* sonatas adhere to the principles of the eighteenth-century concerto, such as opposition of instrumental forces, the quick alternation of contrasted timbres - as well as the use of trio-sonata derived textures - contributes to develop a more intimate rapport between the instruments.

Because of the textural variety brought about by the different ways in which the instruments interact, the *concertante* sonatas of Mozart essentially embody both eighteenth-century perceptions of the concerto. There are a number of instances in Mozart's keyboard and violin sonatas where he seems to refer in a marked manner to the style, practice, virtuosity, and orchestration of the concerto, hence the reference to this type of sonata as being written in a *concertante* style. For instance, Loft suggests that "the allegro episodes in the sonata K.303 are vignettes of piano-concerto writing, with the violin serving as a one-man orchestral section."[117]

[115] Carl Czerny, *School of Practical Composition op.600* (London: Robert Cocks and Co., 1848; repr., NewYork: DaCapo Press, 1970), 142.
[116] Joseph Szigeti, *The Ten Beethoven Sonatas for Piano and Violin* (Urbana: America String Teachers Association, 1965), 30.
[117] Loft, *Violin and Keyboard : The Duo Repertoire*, 1: 240.

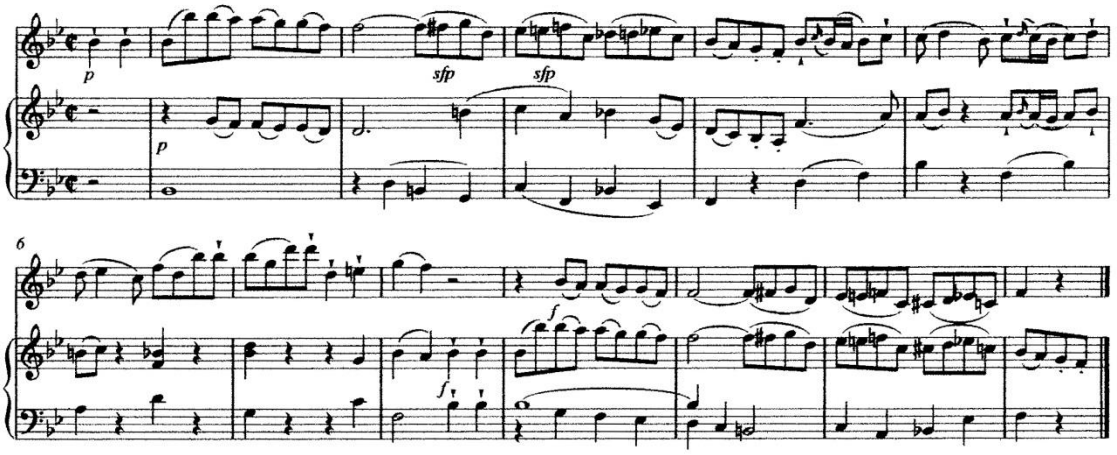
(Fig. 2-2) As always, Mozart frequently reverses the roles and the piano and the violin each take turns as orchestra and soloist.

Fig. 2-2 – Mozart: Sonata in C major K.303, mvt.1, m.39-46

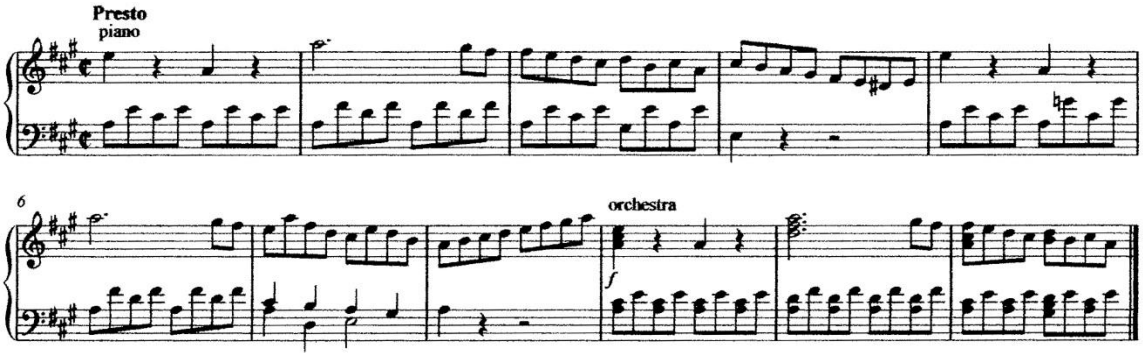


Furthermore, the structural alternation of the instruments and the corresponding organization of the instrumentation, as is shown here in the rondo of the sonata K.454, evoke the form and orchestration of a concerto rondo (fig.2-3).

Fig. 2-3 – Mozart: Sonata in Bb major K.454, mvt.3, m.1-12



Mozart: Concerto in A major K.488, mvt.3, m.1-11



Although the *concertante* sonata is affiliated with the orchestral palette of the concerto by its name, the relative lightness and the sophistication of the musical gestures written in both parts of Mozart's piano and violin sonatas indicate a more intimate complicity, akin to the social and more intimate performance circumstances of *Hausmusik*. Therefore, the line that demarcates the accompanied keyboard sonata and the *concertante* sonata is not always clear. The sonata in Eb major K.481 exemplifies this ambiguity; the instruments share their roles inconsistently from movement to movement and neither part is ever written in a very extroverted manner. Though the piano is clearly prominent in the first movement, the equality of piano and violin is complete

in the second movement with the merging of the two instruments carried to a stage, as indicates Loft, "never exceeded either by Mozart or his peers."[118] The instrumental distribution of the themes in the second movement is significant because the two instruments are given melodies that underline their attributes; the violin is assigned the more cantabile material and the piano, the more rhythmic.[119]

The blend of the two instruments in this sonata is far from one's usual understanding of the *concertante* sonata treatment that color most of Mozart's other works for piano and violin, inciting King to refer to the instruments' relationship as "an animated partnership of restrained sonority."[120] Though the work seems intended for the house rather than the stage with its playful and pastoral feel – as such a more literal representation of 'domestic' chamber music – the outer movements still contain moments of unbridled energy and the middle movement has some startling modulations which elevates this sonata beyond the scope of the typical accompanied keyboard sonata.

***

Spurred on by Mozart's egalitarian treatment of the instruments, William S. Newman compares the degree to which each instrument dominates the other in his article 'The Duo

[118] Loft, *Violin and Keyboard : The Duo Repertoire*, 1: 295.
[119] Edith Eisler, "A Whola Lotta Sonata", in *Strings* 21 no.9 (April 2007), 36. While composers of the time usually give both instruments the same music, the thematic material appears to have been written specifically for each instrument in this movement. Instead of having the instruments alternate shorter motives, Mozart gives each instrument important segments within the form.
[120] King, *Mozart Chamber Music*, 40. The comparative lack of brilliant writing in the sonata K.481 probably causes performers to overlook its unpretentious charm. As well, Girdlestone's comments, in which he claims that "the allegro is one of his most lifeless sonata movements" and that the andante is a "mere reflection of the slow movement of the G minor quartet," casts a dark shadow over this sonata, encouraging its neglect. Cuthbert Morton Girdlestone, *Mozart and his Piano Concertos* (New York: Dover Publishing Inc., 1964), 351.

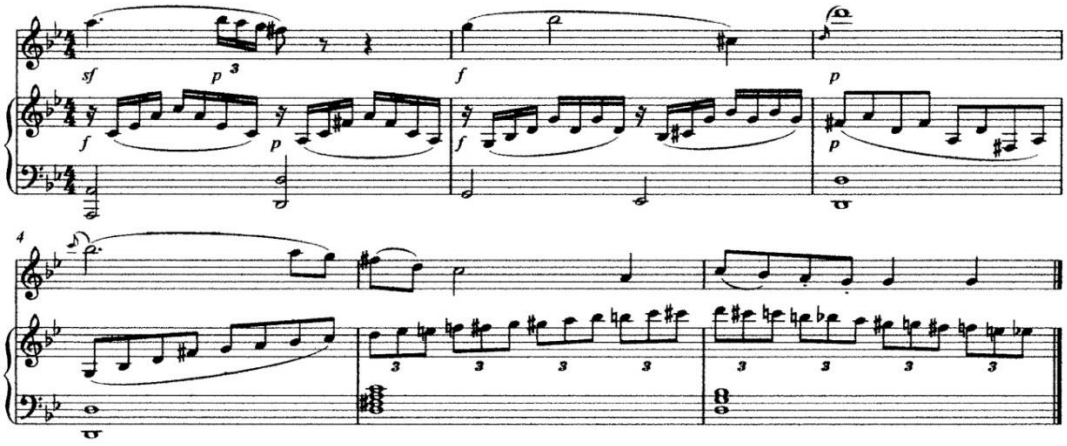
Texture of Mozart's K.526', concluding that Mozart distributed his melodic material fairly evenly between the violin and piano, with the latter having slight predominance.[121] Because the delineation of primary and secondary material is often ambiguous, it is inadvisable to claim unreservedly that one instrument dominates more than the other. This is particularly true of parallel music textures, chordal passages and contrapuntal thematic presentations. Overall, the ambiguity in the delineation of roles in Mozart's keyboard and violin sonatas and the equality in the distribution of the material indicate that one cannot always refer to the musicians as soloist and accompanist (even more problematic nowadays since the pianist is usually referred to as being the accompanist) but instead, that one must understand this partnership as being more intricate and mutually rewarding.

The rapport between the piano and the violin became more clearly defined somewhat later as both instruments evolved closer to their current design. As the power and the ability to sustain of the piano increased, nineteenth-century composers slowed down the harmonic movement (especially noticeable in the bass voice) and thickened the textures of the accompaniment by expanding their repertoire of keyboard figurations. A greater familiarity with the piano pushed composers of the late classical era and beyond to expand the performer's technical range, discovering new limits for the instrument and its performers and imbuing both the roles of accompanist and soloist with virtuosity. This becomes apparent in the piano

[121] William S. Newman, *The Duo Texture of Mozart's K.526: An Essay in Classic Instrumental Style*, in "Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday," ed. Gustave Reese and Robert J. Snow (Pittsburgh: University of Pittsburgh, 1965), 195-196. More importantly, there seems to be an evolution in Mozart's compositional process that saw him give more importance to the violin as he matured. The following figures represent the percentages of instrumental prominence for the sonatas K.301 (1778), K.378 (1781), and K.454 (1784). K.301: Violin – 38.2%, Piano – 52.4%, Ambiguous – 9.4%; K.378: Violin – 46.2%, Piano – 46.2%, Ambiguous – 7.6%; K.454: Violin – 47.8%, Piano – 46.2%, Ambiguous – 7.6%. Due perhaps to the performance context surrounding the composition of the sonata K.454, my analysis reveals that the violin holds a little more than half of the main melodic material in all three movements.

accompaniments of Mozart's late piano and violin sonatas, which comprise a wide array of increasingly virtuosic figurations (fig.2-4). Pragmatically, the resultant busyness of the accompaniment helped the piano to balance the comparatively stronger *concertante* violin of Mozart's time.

Fig.2-4 – Mozart: Sonata in Bb major K.454, mvt.1, m.71-76



The increasing importance, variety, and the idiomatic nature of keyboard figurations eventually encouraged composers to differentiate the material of the violin from that of the piano, making their parts more complementary rather than homogenous. Even within Mozart's sonatas for piano and violin, the tendency for the violin to be more independent from the keyboard is apparent in the last sonatas (Mozart's decreasing reliance on parallel melodic thirds and sixth exemplifies this tendency). Duo-sonatas from future composers, even though they were most often conceived as equal partnerships, had the instruments share their musical functions less and less.[122]

[122] For example, Johannes Brahms' first sonata for violin and piano op.78 contains extended sections in which the piano is relegated to the role of 'accompanist' (i.e. the primary melodic material is given to the violin from measure

The 'artistic' music of Mozart, and later Beethoven, soon came to exemplify a standard of classical music of the highest order. Their keyboard and violin sonatas were far too impressive artistically to allow subsequent 'serious' composers to consciously write works of deliberately superficial quality for the same chamber music formation. Although classical-period ensemble sonatas composed with Mozart's ideology were noticeably outnumbered by the standard accompanied keyboard sonata of their day, the quality of the compositional and creative thought of Mozart's music earns it an important place in music history and in the standard repertory of subsequent centuries.

CHAPTER THREE

Textures of Mozart's keyboard and violin sonatas

Mozart used a remarkable variety of compositional devices in his keyboard and violin works: imitation, figured bass derived harmonies, *galant*-style accompaniment figurations (Alberti basses for example), counterpoint, and *bel canto* melodies, to name only a few. These many ways of organizing the structure of the music and the relationship of the instruments contributed to the development of an extensive array of textures, which stems from Mozart's often noted ability to incorporate various styles. Kidd refers to Mozart as "an eclectic who absorbed everything which was of use to him" and describes his final decade as a "culminating

148-197 in the first movement) although the work features many high-classical compositional practices. In romantic and post-romantic sonatas, the violin is given the melody with more frequency and the piano parts, though almost always essential, are often replete with accompanying figurations.

synthesis."[123] Indeed, Mozart boasted that he was able to "adopt and imitate to some extent all manner and style of composition."[124]

One characteristic aspect of Mozart's music is his integration of erudite devices into the melody-centric, rather simple and crowd-pleasing gallant style that dominated the time. While counterpoint (or the learned style) was largely relegated to sacred music in the second half of the eighteenth century, it remained an important part of a musician's training and gave a composer much credibility when used correctly. Rowen states that "good composers had long been concerned with combining polyphonic and homophonic styles" and that "the intermixture of *da chiesa* and *da camera* styles in turn was superseded by the union of gallant and learned styles."[125] Not intent on alienating his public (from any social strata), Mozart strived it seems to find the correct balance between his use of the popular *style galant* and a more cerebral discourse. Mozart states this policy in clear terms in his oft-quoted letter about the concertos he had composed in 1782 (K.413-415):

> "These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."[126]

---

[123] Kidd, *The Sonata for Keyboard with Violin Accompaniment*, 233-234.

[124] "Ich kann so ziemlich alle Art und Styl vom Compositions annehmen und nachahmen."
Bauer and Deutsch, ed.,, *Briefe und Aufzeichnungen*, 2: 265. From a letter written to his father while in Mannheim on February 7, 1778.

[125] Rowen, *Early Chamber Music*, 154. Incidentally, Rowen suggests that the amalgamation of the *sonata da chiesa* (Church) and the *sonata da camera* (chamber) into one sonata type reconciled to some extent the French and Italian styles. (108)

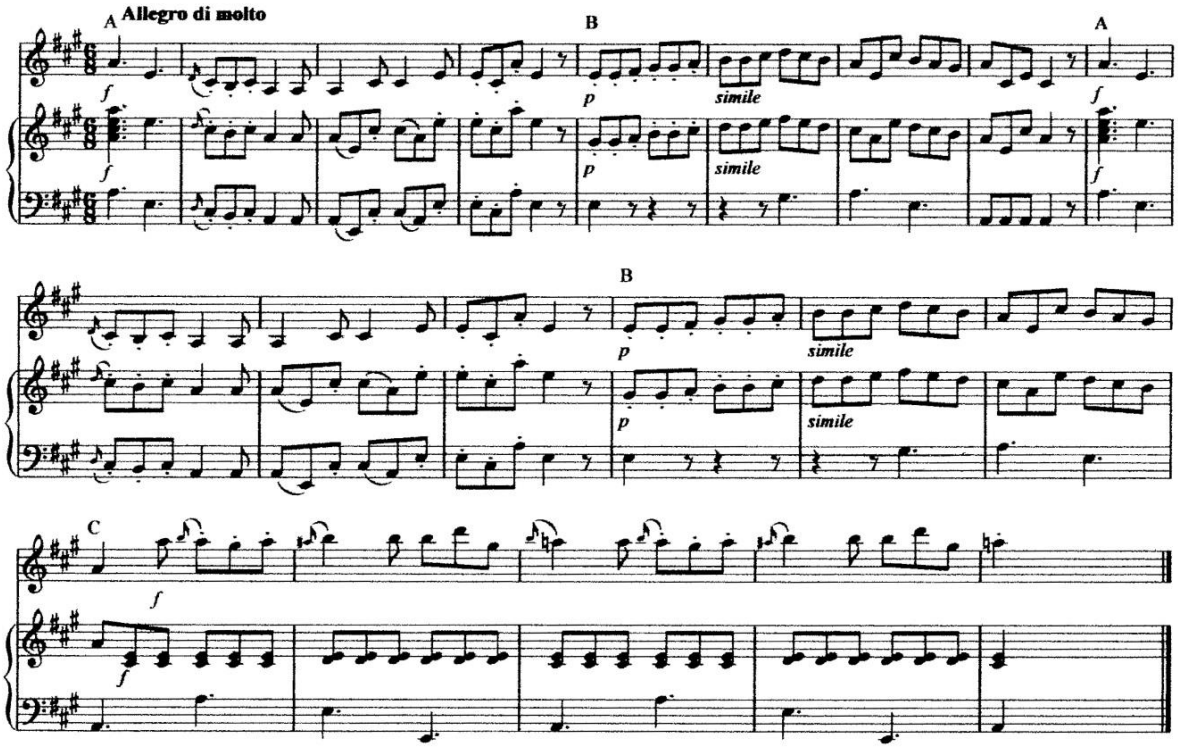
[126] Bauer and Deutsch, ed., *Briefe und Aufzeichnungen*, 3: 245-246. From a letter written to his father on December 28, 1782. As translated by Emily Anderson in *Mozart's Letters: An Illustrated Selection* (Boston: Bulfinch Press, 1990), 182.

His style also seemingly combines all branches of music embodying often within *one* work the variety as expounded by Johann Matthesson: "Music, since its usage extends to churches, theaters and chambers, would also have to show great variety in the application and combination of certain tones, passages, events, meters and values in its styles of composition."[127]

In many instances, Mozart uses the contrast that is brought about by the mixture of styles to define his forms. This is apparent in most of his works for piano and violin wherein he often alternates orchestral and chamber music textures (fig.3-1). This alternation of full orchestra (*tutti*) and solo ensemble (*concertino*) colors recalls the form of the concerto, previously identified as one of the genres from which the *concertante* sonata is derived.

[127] "Die Tonkunst, da sich ihr Nutz und Gebrauch über Gotteshäuser, Schaubühnen und Zimmer erstrecket, nothwendig auch, durch dergleichen Anwendung und Zusammenfügung gewisser Klänge, Gänge, Fälle,Zeitordnungen und Geltungen, in ihrer Schreib- und Setz- Art, sehr verschieden seyn müsse." Mattheson, *Der vollkommene Capellmeister*, 68. As translated in Harriss, ed. and trans., *Johann Mattheson:* '*Der vollkommene Capellmeister'*, 189.

Fig. 3-1 – Mozart, Sonata in A major K.305, mvt.1, m.1-19 (A-B-A-B-C)



While the example of figure 3-1 might suggest a preoccupation to make textures coherent formally, Mozart's use of textures is often unpredictable (and more interesting), closely linked to the affective rhetoric of the music. As the relationship between the instruments intensified over time, the textures became more varied and more complex. As an example of the relatively uncomplicated music of Mozart's youth, Jürgen Hunkemöller compiled the following table (fig. 3-2) to show the importance of parallel melodic textures in the early keyboard and violin sonatas. Even then, each opus number gains in complexity (and maturity) over the previous one.

Fig. 3-2 – Prominent textures of the early keyboard and violin sonatas of Wolfgang Amadeus Mozart[128]

Type of instrumental discourse	**Op.1/2**	**Op.3**	**Op.4**
Doubling (at the octave or unison)	29.4%	17.5%	7.7%
Parallel motion (in thirds and sixths)	28.2%	24.3%	23.1%
(Total parallel movement of the voices)	57.6%	41.8%	30.8%
Self-standing motives	42.4%	58.2%	69.2%

Generally, the textural make-up of the early sonatas is less intricate than that of the later keyboard and violin sonatas because the keyboard is clearly at the forefront in the former; the violin's main purpose being the enrichment of the solo keyboard textures. As the violin gained importance in the mature sonatas, new textures needed to be created to accommodate the violin's new role.

***

An appropriate starting point for the discussion of textures in the duo-sonatas of Mozart is Carl Czerny's *School of Practical Composition op.600*, which includes a chapter devoted to the various manners with which composers can make the piano and the violin interact in the composition of duo-sonatas. Even though Czerny's composition treatise was first published in

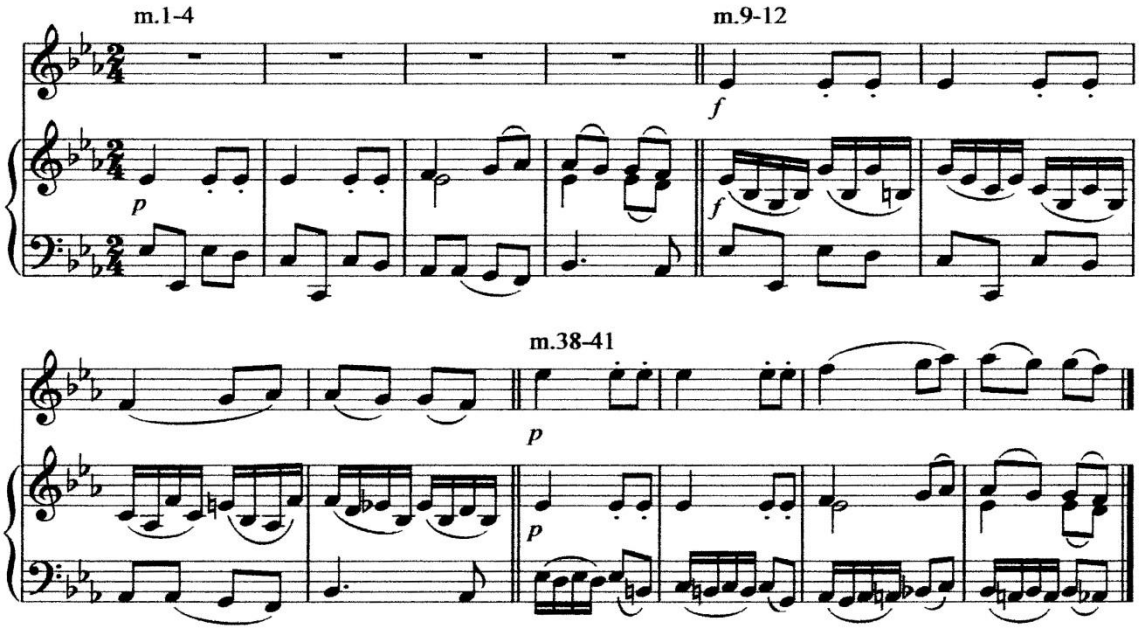
[128] Hunkemöller, *W.A. Mozarts frühe Sonaten für Violine und Klavier*, 33. (op.1/2 = K.6-9, op.3 = K.10-15, op.4 = K.27-30) The sonatas K.10-15 are occasionally considered trios because they were published with a cello part, which essentially doubles (and simplifies) the keyboard's bass voice.

1839, it was based upon the piano and violin sonatas of Ludwig van Beethoven (Czerny's teacher), composed decades earlier.

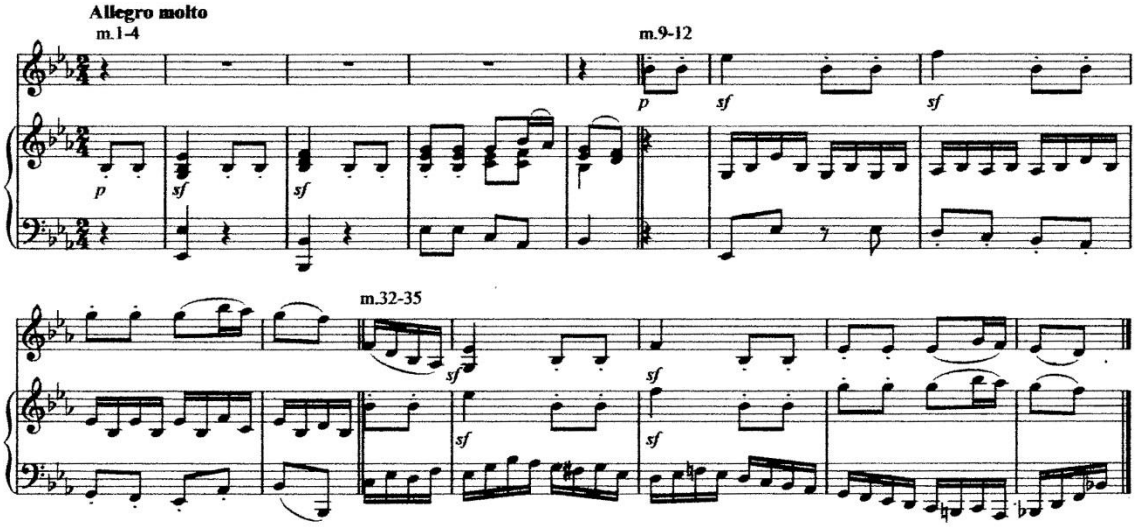
As strong-willed and original as was Beethoven, his keyboard and violin sonatas share remarkable similarities of construction with the sonatas of Mozart, especially in the interaction of the two instruments. While Beethoven's treatment of each individual instrument appears to be more impetuous and 'romantic' on the whole, both composers employ essentially the same textures. Most of the similarities between the works for piano and violin of both composers pertain to the overall affect or topic of a movement, to the use of texture to delineate form and to the interchangeability of the roles of both instruments. Figure 3-3 offers a good example of this relationship between the sonatas for piano for violin of both composers.[129]

[129] The example shows the first three presentations of the primary thematic material. Though the instruments are positioned inversely in the third part of the example (the violin takes the higher octave in the Mozart and the lower one in the Beethoven), both composers reverse the positioning of the instruments in the next passage in parallel octaves (Mozart at m.54 and Beethoven at m.40, 44, and 48). Even though this excerpt is too short to explore the similarities of form in depth, a look at the movement's subsequent music reveals comparable traits in the form (though Beethoven is much more elaborate here), in harmony, in texture and in the relationship of the instruments.

Fig. 3-3 – Mozart, Sonata in Eb major K.302, mvt.2, m.1-4, 9-12, 38-41



Beethoven, Sonata in Eb major op.12 no.3, mvt.3, m.1-4, 9-12, 32-35



Because of the musical and stylistic relationships between the duo-sonatas of Mozart and Beethoven, Czerny's writings about the piano and violin sonata are invaluable to this study. While Czerny provides us with a summary of the compositional make-up of the piano and violin

sonata of the early romantic era, Mattheson's exhaustive discussion of musical styles and their underlying textures, from *Der vollkemene Capellmeister* written a century earlier[130], offers a historical basis for Mozart's use of texture. Although there is a distinct conceptual rift between German baroque music and the *style galant* music of the classical era, Mozart's music never seems completely disassociated from the music of the past since, as noted earlier, he often adopts early eighteenth-century compositional practices to give intellectual substance and variety to his classical rhetoric.

Mattheson's definition of the chamber style implies a sense of textural variety comparable to that of the chamber music of Mozart. Mattheson writes that the chamber music style embraces several types of music; the symphonic style (instrumental), the madrigal style, the melismatic style (solo voice), the canonic style (counterpoint), and the choral style (multiple homophonic voices).[131] Mozart amalgamates the music that is characteristic of these various styles, including some that would be more modern to him, and blurs the boundaries of genre in the process.

The resultant textural variety is an integral part of the innovative fabric of Mozart's piano and violin sonatas and in order for each style and texture to flow naturally from one style to the next, a certain flexibility in the technical and musical demands of each performer is implied. As well, the various manners of presenting each texture imply a certain equality and

[130] Mattheson, *Der vollkemene Capellmeister*, 90-93.
[131] In light of the uniformity of compositional style within movements that was typical of the baroque era, Mattheson, in his discussion on style, refers to the stylistic contrasts brought about by the different performance contexts of chamber music between different works (or between significantly sized sections within a larger work). Conversely, Mozart combines these various styles within the microcosm of classical era forms.

interchangeability of the instruments and their roles. This repertoire requires a flexible musical approach of its performers; they must lead and accept to be led.

Using Czerny's summary as a starting point,[132] I will define and catalog the various textures found in Mozart's piano and violin works and in doing so will demonstrate that the use of textures follows musical principles from baroque, classical and romantic eras alike. The placing of each texture in its context will provide insight into performers' understanding of the various musical ideas, helping them make better decisions about questions of style and instrumental relationships.

The Violin accompanies with single notes in the inner part, while the piano supports the upper part and the bass.

This texture slates the violin in the role of accompanist, perpetuating the accompanied keyboard sonata tradition of the classical era. As stated earlier, the overuse of this texture eventually led to a certain banality, a problem to which Mozart responded by varying the disposition of the two upper voices, thereby allowing the instruments to be more equal in their musical content. The distribution of voices as specified by Czerny (melody: piano's right hand, countermelody: violin, and bass: piano's left hand) represents in fact only a starting point from which a panoply of textural variations can be derived. The most important of these are the trio-sonata derived textures and the use of parallel melodic lines.

[132] The titles for the following sub-sections are taken from the chapter on the composition of duo-sonatas in Carl Czerny's 'School of Practical Composition op.600.' (London: Robert Cocks and Co., 1848; repr., New York: Da Capo Press, 1970)

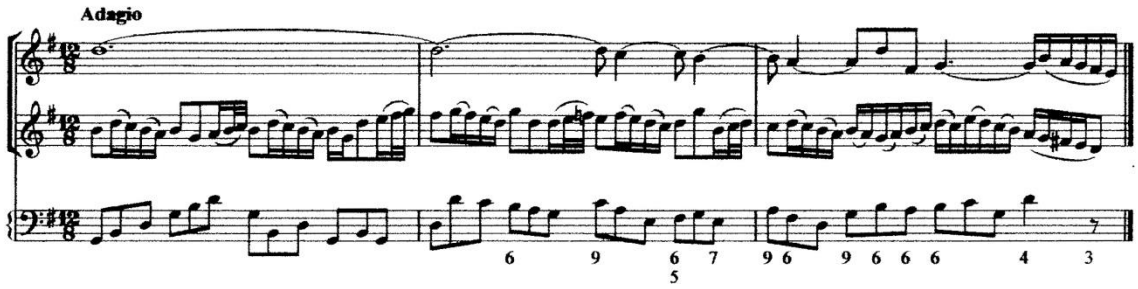
a. The Trio-Sonata Texture

Mozart often reverted back to baroque practices and increased the contrapuntal relationship between the accompaniment and the melody to intensify and intellectualize the less complex narrative of classical melodic-harmonic textures. Mozart's intricate use of trio-sonata textures coincided with a revival of the use of contrapuntal devices in 'classical' works. Contrapuntal textures could signify elevated, spiritual, or intellectual ideals in instrumental music and was often linked to religious topics though Mozart's use of counterpoint does not explicitly reveal a religious subtext.[133]

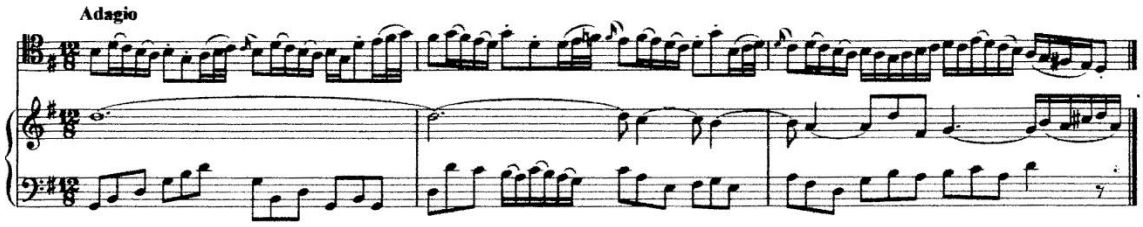
The trio sonata's impact on the composition of chamber music in the classical era is important, evolving into various instrumental genres such as the string trio, the string quartet, the piano trio, and the duo-sonata. Johann Sebastian Bach's gamba, violin, and flute sonatas, 'accompanied' by an *obligato* cembalo, are some of the earliest duo-sonatas written in the style of trio sonatas. The conversion of a trio sonata into a duo-sonata is convincingly exemplified in the comparison between Bach's trio sonata for two flutes and figured bass in G major BWV 1039 and his own transcription of the work for viola da gamba and *obligato* clavier BWV 1027; the differences between both versions are remarkably minor (fig.3-4).[134]

[133] Mattheson, *Der vollkommene Capellmeister*, 69-70. Mattheson explains that each style could be further defined as being low (human) or elevated (tending towards the divine). In most of his works, Mozart appears to strive towards musical ideals, making these, including the sonatas for keyboard and violin, elevated.
[134] Notably, C.P.E. Bach appears to refer to J.S. Bach's sonatas for keyboard and violin BWV 1014-1019 (of similar compositional style as the keyboard and gamba sonatas) as 'trios' in a letter to Johann Nikolaus Forkel. Suchalla ed., *Carl Philipp Emanuel Bach:Briefe und Dokumente*, 447-448.

Fig. 3-4 – Johann Sebastian Bach, Trio Sonata in G major BWV 1039, mvt.1, m.1-3

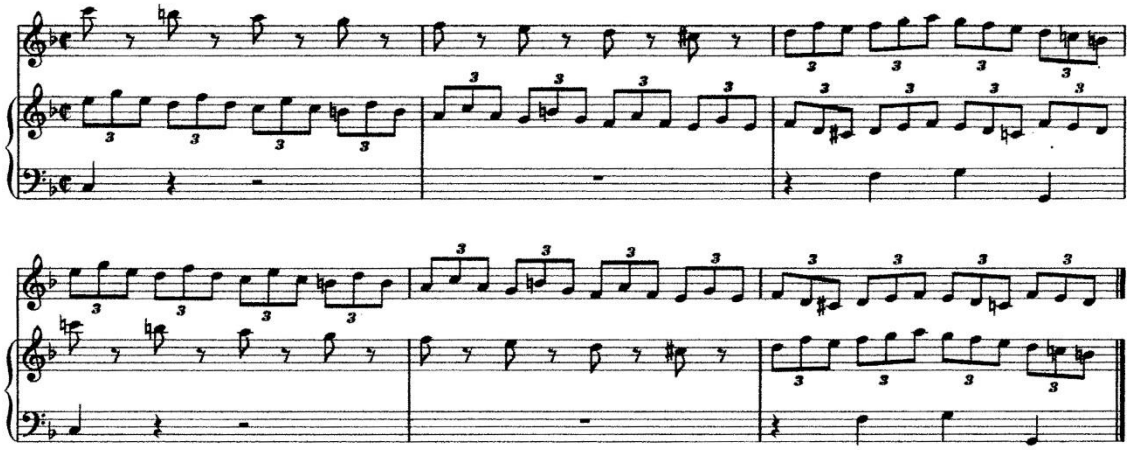


Johann Sebastian Bach, Sonata for viola da gamba and obligato keyboard in G major BWV 1027, mvt.1, m.1-3



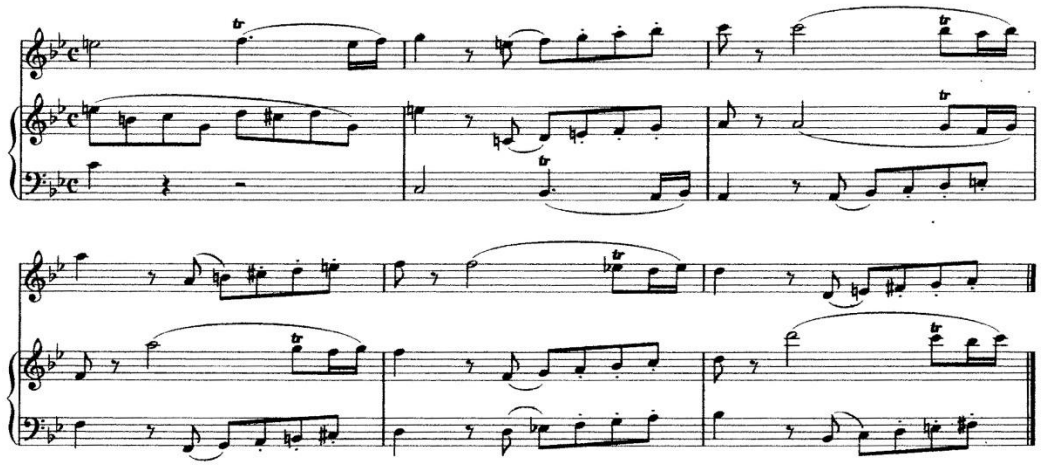
In the trio-sonata texture, the two melodic voices (usually, the violin and the piano's right hand) often behave like a subject and its countersubject, assuming an almost equal melodic importance. The linear interdependence of this texture, resultant of the contrapuntal and motivic treatment of the voices, promotes a unity of thought between performers rather than a sense of individuality. If the counterpoint of the melodic voices is simplified (parallel thirds and sixths) or subjected to rigorous contrapuntal laws, an exchange of musical material between the voices becomes possible. This allows the composer to share the musical material between the instruments with relative ease, promulgating the *concertante* style and encouraging an equal partnership of the two musicians (fig.3-5).

Fig. 3-5 – Mozart, Sonata in F major K.377, mvt.1, m.37-42



The two melodic voices were usually accompanied by a harmonically derived bass voice, from which, if realized, stemmed many chords, often vertical rather than linear. The harmonic nature of the bass voice did not preclude Mozart, as Bach did repeatedly, from allowing it to contain moments of melodic interest at which point the typical 2+1 linear texture then becomes a three-voice counterpoint (fig.3-6).

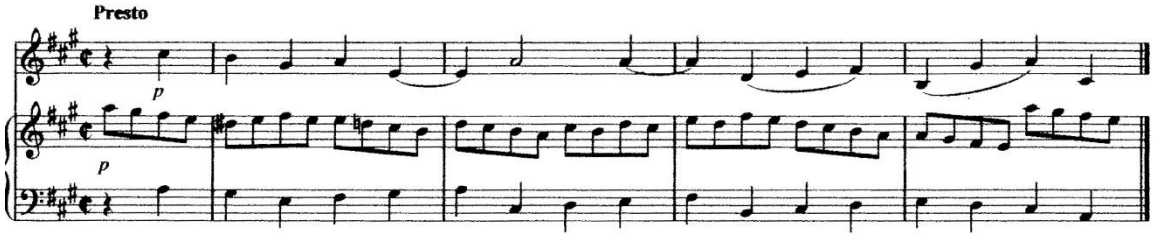
Fig. 3-6 – Mozart, Sonata in Bb major K.454, mvt.1, m.102-108



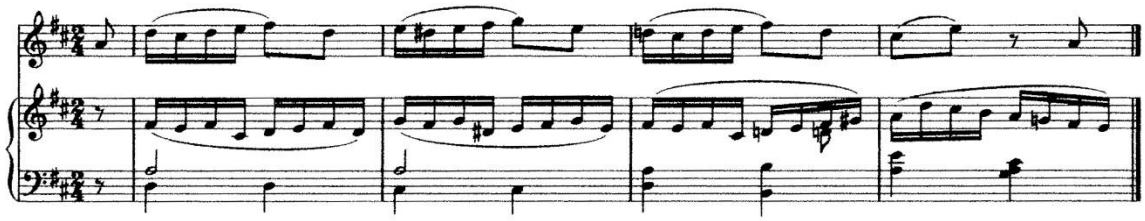
While the equality of voices may not be the composer's ultimate goal in the composition of contrapuntal passages, the resultant textures make each voice important, furthering our perception of their equality. Therefore, the use of contrapuntal and trio-sonata derived textures in the keyboard and violin sonata implies that the instruments should be reasonably even in volume and in timbre. This is especially true of Mozart as he often has both melodies share the same register as was the case in most trio sonatas where the melody lines were originally performed by two similar instruments (i.e. two violins or two flutes). Mozart's use of trio-sonata textures, demonstrative of his interest in counterpoint within his works for keyboard and violin (for example, the unfinished fugue of the sonata K.399 and the canonic entries of figure 3-6), suggests that he perceived the tone of both instruments as being equal and complementary.

Mozart uses trio-sonata derived textures with regularity, most often for short periods of time. Occasionally, he prolongs its use over a larger section as in the last movement of the sonata K.526 (fig.3-7), where the keyboard's *moto perpetuo* of the primary thematic section is constantly in counterpoint with the violin, as well as in the fifth variation of the second movement of the sonata K.376 (fig.3-7), in which the texture becomes the main feature of the variation.

Fig. 3-7 – Mozart, Sonata in A major K.526, mvt.3, m.1-4



Mozart, Sonata in F major K.377, mvt.2, var.5, m.1-4



***

It is a common current perception that the timbres of the classical era violin and piano are more compatible with each other than that of the present instruments and many musicians question whether or not the modern piano and violin are too contrasted in timbre to be able to complement each other well. Both Béla Bartók and Maurice Ravel complained about the modern composer's inability to blend successfully the tones of the modern instruments.[135] The music they created for violin and piano reflects that concern and both composers more often than not opposed the color of the two instruments rather than attempted to blend their tones. Echoing

[135] "Much has been said and written about the incompatibility of violin and piano Sonatas written for this combination. Bartók in the first movement of his Second Sonata deliberately avoids using the same thematic materials for both instruments. He did this – as he told me – out of a profound conviction, and it is significant that he never wrote another sonata for violin and piano after 1923." Szigeti, *The Ten Beethoven Sonatas for Piano and Violin,* 14. In his autobiographical sketch, Ravel declared that he imposed upon himself the instruments' independence in the composition of his piano and violin sonata as "the two instruments are essentially incompatible, and far from balancing their contrast, they live in this work by their incompatibility." (Je me suis imposé cette indépendence en écrivant une *Sonate pour piano et violon,* instruments essentiellement incompatibles, et qui, loin d'équilibrer leurs contrastes, accusent ici cette même incompatibilité.) Maurice Ravel, Arbie Orenstein ed., *Lettres, Écrits, Entretiens* (Mayenne: Flammarion, 1989), 47.

these thoughts, pianist Susan Tomes observes that "many newer works have pitted the melodic qualities of the strings against the sharper articulation of the piano, seeing the strings/piano almost as antagonists rather than as friends."[136]

In the discussion about balance that ensued from Jeremy Siepmann's interview of numerous present-day pianists about the piano trio, the main complaints about problems of balance were aimed at the following culprits: the thickness of texture and instruments sharing registers, features characteristic of the trio-sonata texture and of its use by Mozart.[137] The duo-sonata has evolved significantly in its conception since the eighteenth century (when it was intended for 'piano and violin' rather than the current perception of the sonata for 'violin and piano'), and the contrast in the timbres of the instruments appears to have contributed significantly to this disjoin. For the performance of Mozart duo-sonatas on modern instruments, musicians are forced to make musical concessions to achieve proper balance. Generally, pianists play softer (especially in the bass voice) and violinists louder, concessions which consequently affect the energy and character which one infuses in these works, essentially altering their musical meaning. In a way, the use of period instruments redefines our perception of the acoustical relationship between the piano and violin, allowing the musicians to develop performance strategies in which one would be nearer to the essence of the work as it was originally conceived.

[136] Siepmann, *The Piano in Company*, 28

[137] Siepmann, *The Piano in Company*, 32. Modern composers use baroque textures on occasion but in most cases, these are deliberate references (not unlike some uses of the same textures by Mozart but in a more pronounced way) to the style of the baroque era, giving, as with Mozart, a new flavor and meaning to the overall musical content of a work. For example, Paul Hindemith, can be perceived to write in a neo-baroque style with his baroque layering and treatment of voices clothed in modern harmonies. While the instruments may occasionally share the musical material in his music as it does in the music of Bach and Mozart, Hindemith is usually conscious of the sound properties of each instrument and writes in dynamics that are instrument-specific, encouraging the musicians to balance each other with more ease.

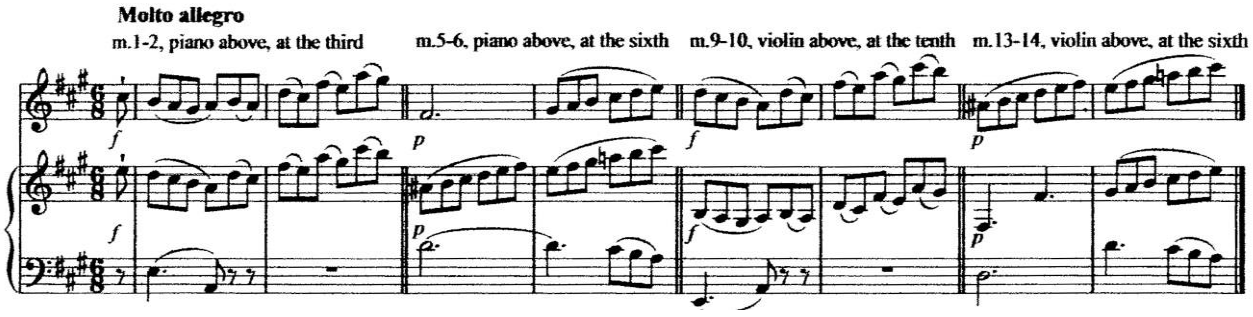
b. The Parallel Melodic Texture

The use of parallel melodic lines as accompaniment can also illustrate Czerny's definition of the texture as the single-note accompaniment of a melody. Composers of accompanied keyboard sonatas often harmonized their melodies in thirds or in sixths. Derived from the trio sonata, this device has little contrapuntal significance compared to the aforementioned trio-sonata textures; the two voices are more easily perceived as a melody and its accompaniment rather than a subject and its counterpoint. In parallel melodic textures, the accompanying instrument either amplifies the melody (doubling at the unison or at the octave) or heightens the interest by creating the illusion of counterpoint (doubling at the third or at the sixth).

Perhaps overused in some earlier accompanied keyboard sonata, parallel motion in thirds and in sixths is still often seen in Mozart. In his mature sonatas, Mozart`s orchestration of these parallel lines is so imaginative that he is able to maintain variety and interest even though the technique was often perceived as being rather banal. Nowhere is his creativity in this respect more apparent than in the opening of the first movement of the sonata K.526, where the parallel melodic texture is presented in four different intervallic and instrumental relationships (fig.3-8).[138]

[138] One can also see the same process in figure 3-5 where Mozart alters the instrumental presentation of the 2+1 linear discourse (two parallel voices and one counter-melody) in almost every bar.

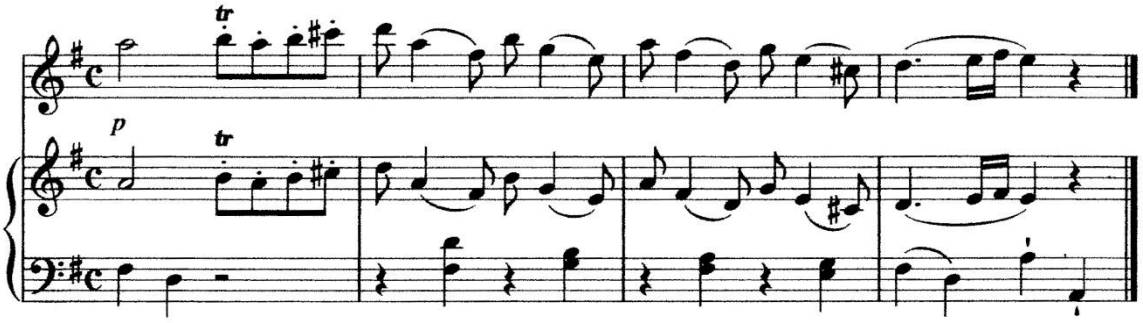
Fig. 3-8 – Mozart, Sonata in A major K.526, mvt.1, m.1-2, 5-6, 9-10, 13-14



Similar to the parallel motion in thirds or sixths, the doubling of a melodic voice at the octave or at the unison is another conventional compositional process of the period. The addition of the violin one or two octaves above the more dominant keyboard line imbues chamber music with a particular color. This doubling is not unlike the orchestration practice of timbral addition, superimposing a flute or an oboe onto a string texture to vary and enhance the main instrument's timbre (fig.3-9). Kidd refers to the doubling of the keyboard melody at a higher octave by the violin as a *concertante* texture, possibly because the two instruments are equally prominent in this position; the richer middle-range of the fortepiano better matches the thinner and sweeter sound of the violin in its higher tessitura.[139] Overall, the melodic use of parallel octaves or unisons enhances the tone of the keyboard instrument of the time with relative compositional ease.

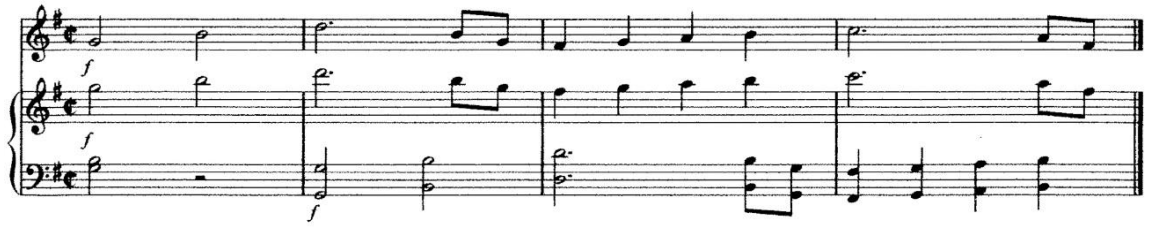
[139] Kidd, *The Sonata for Keybaord with Violin Accompaniment*, 247.

Fig. 3-9 – Mozart: Sonata in G major K.301, mvt.1, m.48-51



Occasionally, Mozart uses octaves in the bass voice of the piano, helping it better balance the comparatively stronger dual melodic lines in the violin and in the piano's right hand (fig.3-10). Four-voice textures such as the one in figure 3-10 seem closely related to the string quartet, in which the violin and the pianist's right hand correspond to the two violins while the reinforced bass voice is a substitute for the viola and the cello. By its clear demarcation of the musical material by register, this texture recalls the orchestration practice of timbral opposition (i.e. strings versus winds). As well, the doubling of the bass line often endows this texture with an architectural quality which will eventually become focal to the writing for the pianist's left hand in later music.

Fig. 3-10 – Mozart: Sonata in E minor K.304, mvt.1, m.77-80



While parallel melodic textures in thirds and in sixths became much less prominent with time, unison doublings (including octaves and their multiples) are still used regularly today, often as coloristic effects, especially when the instruments are placed in contrasting registers. The relative incompatibility of the timbres of the modern piano and violin may explain why parallel thirds and sixths are rarely used in the current duo-sonata repertoire. Though parallel melodic textures are easy to orchestrate, Mozart's use is never commonplace, constantly varying the position (top or bottom) of the instruments and the intervals by which they are separated. The degree to which Mozart interchanges his instruments in his use of parallel melodic textures implies the innate compatibility and equality of the two instruments.

***

The nature of trio-sonata and parallel melodic textures and the variation in their use by Mozart often makes ambiguous the identification of the principal melodic line. Performers must then look to the context in which this texture is found (the music that precedes and follows) to decide whether one of the parallel voices should be more prominent than the other. The study of this texture, contrapuntal in nature, fosters the musicians' ability to listen in performance to the different vertical layers of the voices thereby allowing them to define their role at any given moment. Even then, the performers may opt to reflect the egalitarian nature of the texture and play both voices with equal strength and importance. Ultimately, Mozart's use of parallel melodic and trio-sonata derived textures in his keyboard and violin sonatas enhances the basic sense of collaboration between the pianist and the violinist.

The Violin takes the melody, or the principal figure, whilst the Pianoforte accompanies.

This texture is recognized as one of the most idiomatic textures of the repertoire for violin and piano, rooted in the baroque solo sonata for violin and continuo. The harmonic rhythm and counterpoint of solo baroque sonata accompaniments are often simplified in the classical version of this texture (written in *bel canto* style), establishing a stronger sense of linear movement in the accompanying figurations.

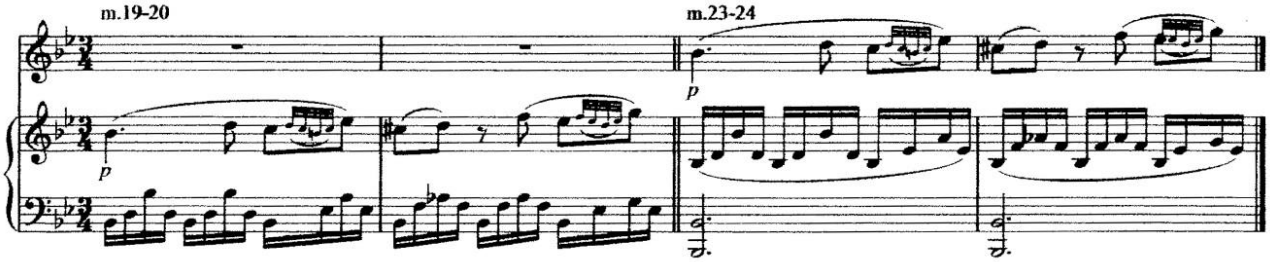
In accompanied keyboard sonatas, the melody was most often given to the keyboard but when composers began to pen these sonatas with specific accomplished violinists in mind, it became necessary to give the violin a more important role melodically. This melodic shift to the violin would undoubtedly have happened naturally, since, as Czerny writes, "the sustained tone of the violin is especially suited to the performance of slow, melodious passages."[140] In the duo-sonatas of Mozart, the texture appears frequently in slow movements or in the more lyrical thematic groups of faster movements.

For most of the eighteenth century, the accompaniment figurations of this *bel canto* texture were relegated to the left hand, often in the guise of Alberti bass patterns, as broken octaves, or as repeated notes. Because of the simplistic nature of many of these figurations, Frederick Niecks suggests that the use of this texture was mostly responsible for the lesser artistry of the 'classical' piano and violin sonata, intimating that these sonatas "ceased to be one of the artistic genres in which composers revealed their noblest inspirations, and began to be

[140] Czerny, *School of Practical Composition op.600*, 143.

chiefly an instructive and pleasantly entertaining genre."[141] Yet, we see remarkable variety and complexity in the accompanying figurations of Mozart's sonatas for piano and violin. He was able to give himself more creative freedom by often dividing the material between the two hands; bass notes in the left hand are lengthened while figurations are played by the right. The following example demonstrates how Mozart by the addition of architectural bass notes adapts for two hands a rolling accompanying figuration first presented in the left hand (fig.3-11).

Fig. 3-11 – Mozart: Sonata in Eb major K.380, mvt.2, m.19-20 (left hand alone), 23-34 (both hands)



In step with Hoffmann's understanding of the piano's role as most useful for the realization of harmony (see page 22), the repertoire of pianistic accompanying figurations, already impressive in Mozart's music (see fig. 2-5), kept expanding throughout the nineteenth century as melodies became broader and the demands on the piano as an 'accompanying' instrument became more pronounced.

This melodic-harmonic texture allowed Mozart to showcase the violin as an ideal melodic instrument within the confines of what had been hitherto a keyboard-dominated genre.

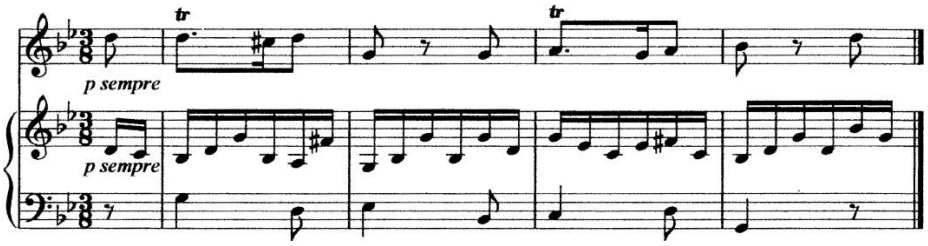
[141] Frederick Niecks, "Professor Niecks on the Sonata for the Pianoforte and the Violin", in *The Musical Times and Singing Class Circular* 43 no. 708 (February 1, 1902), 98.

Loft observes that Mozart's use of violin melodies is often subdued, placed in the lower register, where the instrument tends to merge with the piano rather than stand out.[142] Not only does this statement allude to one of the main differences between the violin writing in the sonata and the concerto, namely the generally lower tessitura in the former, but it also suggests that composers were mindful of the complementarity of the timbres of the two sonata instruments.[143]

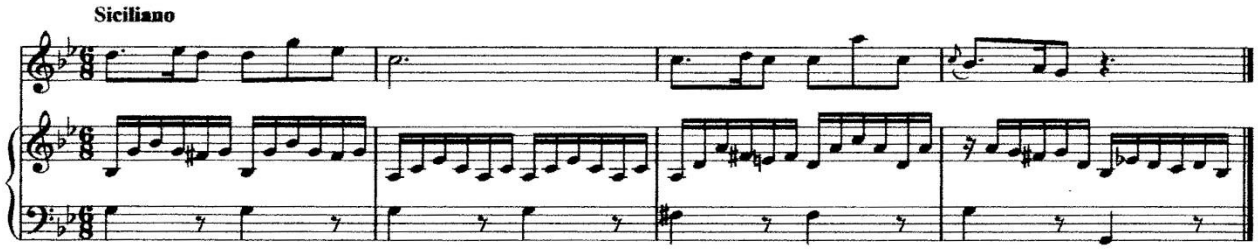
Although this texture is usually more akin to the classical *bel canto* style of writing, one of Mozart's most striking uses of the texture harks back to the baroque era, its tonality and rhythm recalling a sonata for flute and *obligato* keyboard by Johann Sebastian Bach (fig.3-12). In Mozart's case, the piano is completely subservient to the violin for the entire section (the middle part of a ternary form) in a manner quite atypical of the accompanied keyboard sonata.

[142] Loft, *Violin and Keyboard: The Duo Repertoire*, 240.
[143] As well, the lower tessitura of the violin in sonatas insures their playability by amateur musicians.

Fig. 3-12 – Mozart: Sonata in G major K.301, mvt. 2, m.75-78



J.S. Bach: Sonata in Eb major for flute and obligato harpsichord BWV 1031, mvt. 2, m. 1-4



As with the trio-sonata derived textures, Mozart varies this texture through the reorganization of voices, the most common process being the substitution of melody and accompaniment between the violin and the pianist's right hand (an example being the opening of the sonata in G major K.301 discussed previously).[144] This reversal of roles brought about by Mozart's manipulation of the instruments represents one of the main characteristics of *concertante* sonata construction, revealing that the instruments are relatively equal in timbre, in spirit, and even in melody. Yet, Mozart's more prominent melodic use of the violin within the accompanied keyboard sonata genre brings to light his keen understanding of the violin's more idiomatic characteristics and ultimately helped to redefine the genre by varying the ways in which the instruments and instrumentalists relate to each other.

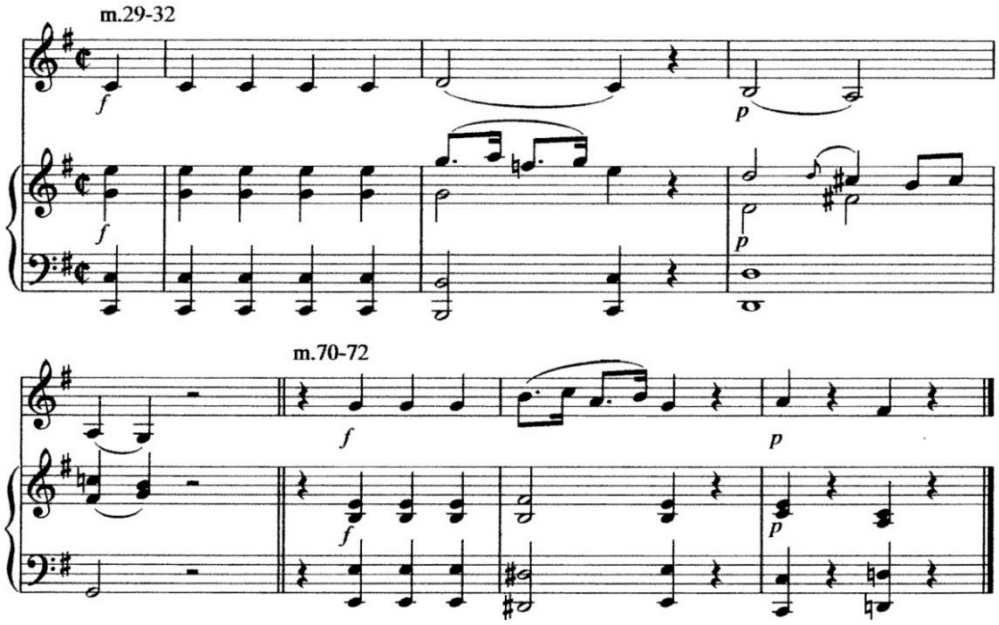
[144] This reorganization of voices (with the *bel canto* melody in the piano) will be explored further in the section titled "The Violin receives moving staccato passages in the lower part of its scale, whilst the Pianoforte performs a melody and its bass."

In three or four part harmony, the Violin forms an essential part, either above as the melody, or in the middle.

This statement seems to refer to homophonic writing, to the unfolding of the harmony in a more vertical, chordal manner. Commenting on such positioning of the violin, violinist Joseph Szigeti writes that "Beethoven's admirable stubbornness in integrating the violin line in the middle of three voice passages poses some perilous problems of acoustical adjustment to both players. […] (It) is one of the cruelest tests of unanimity and dynamic sensitivity of a Sonata team."[145] Referring to the performance of this music on modern instruments, Szigeti's statement does not take into account that the relationship between the sound of the violin and that of the piano was quite different in the classical era. Mozart, as usual (as with Beethoven later), varies the position of the violin within his vertical chords and one often finds it placed in the middle. The following example delineates two different placements of the violin line in a predominantly homophonic texture (fig.3-13), once again suggesting that Mozart perceived both instruments as being equal in strength and color.

[145] Szigeti, *The Ten Beethoven Sonatas for Piano and Violin*, 32-33. It is doubtful that Szigeti would have had any significant exposure to performance of historical instruments.

Fig.3-13 – Mozart: Sonata in E minor K.304, mvt.1, m.29-32, 70-72



Although a survey of Mozart's keyboard and violin sonatas does not reveal a clear pattern as to the placement of the violin within chordal textures, a few tendencies emerge. For the most part, the violin tends to be hidden within the piano chords in softer passages and when it colors harmonies. In more brilliant and rhythmic passages, the violin often shares the top note with the keyboard, strengthening the overall sound. The acoustical properties of present instruments - the increased strength of the piano and the steeliness of the violin's sound and strings – eventually made the integration of the violin sound within a piano chord exceptional in later duo-sonatas.[146]

The ordinary manner of playing the violin in the mid-eighteenth century implies a release of the bow weight (especially on down bows) which makes a better companion to the naturally

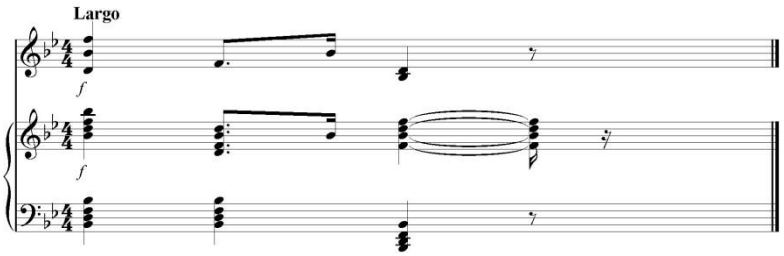
[146] A modern example of this texture is found in Paul Hindemith's Sonata for violin and piano in Eb where I believe the energy of the rhythmic motives and its focus on the sound's onset rather than the way it sustains helps to counteract any problems related to balance. As noted previously, Hindemith often helps performers find the proper equilibrium by assigning each instrument a different dynamic marking.

decaying piano sound, especially if the violin part is imbedded within the piano chord. Because, as Stowell explains, "vibrato was generally used selectively up to the late nineteenth century as an expressive ornament linked inextricably with the inflections of the bow," one could assume that the use of vibrato would normally be minimal in such homophonic textures.[147] Only towards the beginning of the twentieth century did violinists develop an aesthetic wherein the use of vibrato on every note became an integral part of a beautiful, sustained and focused sound, at which time it had almost become necessary to help counteract the resonance of the modern piano, their most frequent partner.

Another current performance concern that arises from chordal textures is the narrowness of the intervals in the piano part's left hand chord (fig.3-14). While these chords sound full and exciting on a period piano, where the notes speak with greater clarity, the result is a murkier, rather indistinct sound when they are played on a modern piano with a similar distribution of the hand's weight. To solve this problem, most pianists tend to shift the weight of both hands towards the higher note of the chord in order to make the resultant piano textures more transparent and less cumbersome for their partners. This practice leads to one of the more common conveniences of modern accompanying, the quasi suppression of the bass voice. On pianos of the classical era, the pianist does not need such an adjustment and he can play all the notes of the chord with more or less equal strength, giving the music more character.

[147] Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 65.

Fig. 3-14 – Mozart: Sonata in Bb major K.454, mvt.1, m.1



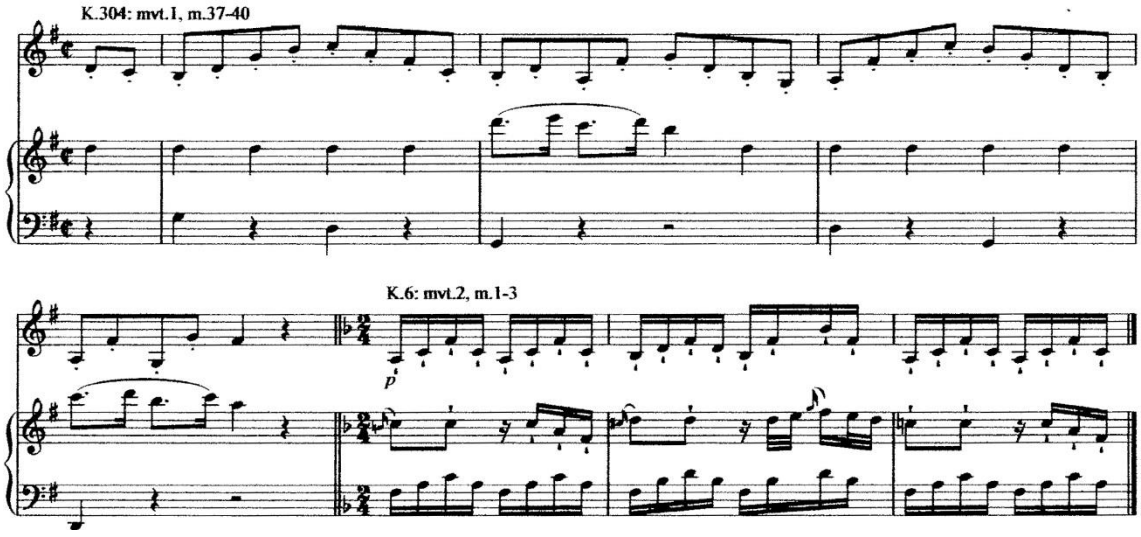
The Violin receives moving staccato passages in the lower part of its scale, while the piano performs a melody and its bass.[148]

This texture represents best the typical accompanied keyboard sonata in which the violin is assigned the role of accompanist. Mozart uses this specific texture only occasionally in his mature keyboard and violin sonatas whereas it is much more prevalent in his youthful works (fig.3-15). In essence, this texture transfers to the violin many of the accompanying figurations found in solo keyboard sonatas of the classical era. The transfer of this material to the violin contributes to the instruments' alternation of melody and accompaniment so characteristic of the keyboard and violin sonatas of Mozart.

[148] While Czerny specifies the use of staccato in the figuration as one of the defining characteristics of this texture, the inclusion of legato or other types of articulation in the accompanying figurations can broaden the scope of this texture.

Fig. 3-15 – Mozart: Sonata in E minor K.304, mvt.1, m.37-40

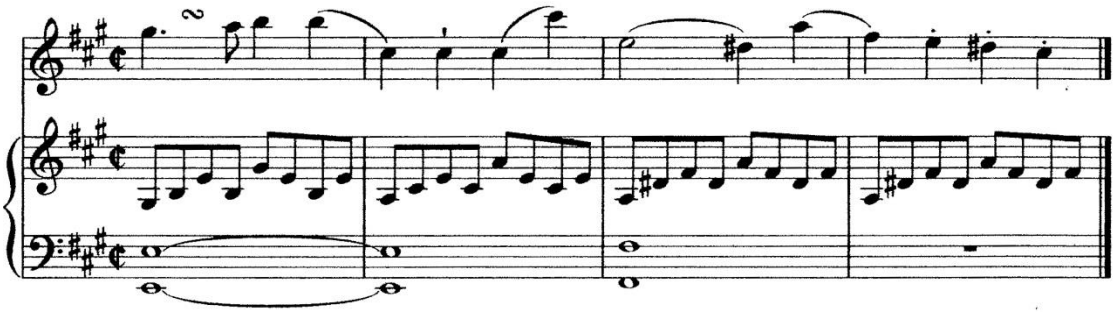
Mozart: Sonata in C major K.6, mvt.2, m.1-4



Because the early classical piano sonata was often aimed at amateurs and consequently not overly demanding, the transfer of piano figurations to the violin was fairly unproblematic. At first, these accompanying figurations from the solo keyboard sonata seemed to be copied verbatim into the violin part by composers, independently of how idiomatic they were for the bowed instrument. As the pianistic demands of the accompanying figurations increased, Mozart transferred with less frequency these figurations to the violin if they were overtly pianistic or too quick to be performed with relative ease (fig.3-16, the tempo marking at the beginning of the movement is *presto*). In a way, the proliferation of new technical demands in the piano's accompanying figurations encouraged composers to disassociate the violin from its accompanying duties and to give it a more important melodic role, leading to the perception of the violin as the main instrument by listeners of subsequent eras. Indicative of the transitory period during which the duo-sonatas of Mozart were composed, the multitudinous ways in which a melody and its accompaniment are organized refer at times to the *galant* manner of the early

accompanied keyboard sonatas and in other cases anticipates the more expansive violin melodies of the romantic era. Once again, the variety with which Mozart varies the melodic presentation constantly redefines the way the two performers relate to each other, encouraging equality through the sharing of the roles.

Fig. 3-16 – Mozart: Sonata in A major K.526, mvt.3, m.85-88



Both players perform energetic passages conjunctively or perhaps in unison.

Passages in unison and hammer chords (a gesture in rhythmic unison) are two textures representative of an orchestral color. While Mozart often uses both piano and violin idiomatically in his duo-sonatas, as soloists or chamber musician, he also evokes the sound of the full orchestra by employing gestures which are written in a more symphonic style.[149] Augustus Frederic Christopher Kollmann, who authored a treatise on composition in 1799, remarks that "Solos, Duets, Quartets, Quintetts, etc. may be set in the style of a character of a Symphony as well as a Sonata, if their author is able and disposed to distinguish the two Characters."[150] The thematic multiplicity of the classical sonata and rondo forms, with its characteristic alternation of

[149] Mattheson, *Der vollkommene Capellmeister,* 82. Johann Mattheson defines and discusses here the symphonic style.
[150] Augustus Frederic Christopher Kollmann, *An Essay on Practical Musical Composition* (London: Friary of St. James's Palace, 1799; repr., New York: DaCapo Press, 1973), 19.

'masculine' and 'feminine' material, is well-suited to the inclusion of both symphonic and chamber music styles.

The piano has almost always been perceived as one of the most efficacious instrumental substitutes for the orchestra, prompting Hector Berlioz to claim in his famed treatise on orchestration that the piano could be perceived "as forming a complete small orchestra in itself."[151] Eighteenth-century musicologist Charles Burney attributed Johann Schobert's celebrity to his orchestral treatment of the piano, writing that "the novelty and merit of Schobert's compositions seem to consist in the introduction of the symphonic, or modern overture style, upon the harpsichord, and by light and shade, alternate agitation and tranquility, imitating the effects of an orchestra."[152] This and the pioneering role that Schobert had in the composition of accompanied keyboard sonatas encouraged composers across Europe to write piano sonatas in a similar style with an *ad libitum* instrumental accompaniment.[153] Although the piano was often used as a substitute for the orchestra in the eighteenth-century home, composers often gave an orchestral role to the violin in the accompanied keyboard sonata, evocating the orchestral accompaniment of a keyboard concerto.[154] Thus, orchestral thinking eventually became an integral part of the tonal fabric of the accompanied keyboard sonata.

Although Schobert's influence on Mozart is well-documented, the former's keyboard writing is "far more orchestral in nature than Mozart's (at any stage in his career), incorporating

[151] Hector Berlioz, *Traité d'instrumentation et d'orchestration* (Paris : Henry Lemoine et cie, 1970), 91. 'Le Piano […] peut être considéré sous un double point de vue; comme instrument d'orchestre ou comme étant lui-même un petit orchestre complet.'
[152] Charles Burney, *A General History of Music* (London: 1789), 4: 597-598.
[153] Newman, *The Sonata in the Classic Era*, 629.
[154] In time, composers recognized that the piano was a better-suited representative of the orchestra than the solo violin and the orchestral use of the violin within the duo-sonata decreased.

frequent *tremolandi* and generally thick, chordal textures."[155] Even though Mozart may use Schobertian textures on occasion, the two composers' orchestral use of the instruments is best summarized by Loft's terminology of 'symphony-sonata' (Schobert) and 'concerto-sonata' (Mozart).[156]

Kidd suggests another source for the integration of orchestral devices in *Hausmusik,* writing that "the fad for the Mannheim symphony affected the structure and sonority of accompanied keyboard works."[157] A chronological and stylistic link between Mozart's symphonic approach in his composition of chamber music to his travels to Mannheim in 1778 can be established, prompting Marius Flothuis to observe that "the sonata K.305 betrays its Mannheim background in the frequency of its crescendos and in the unison writing for both instruments."[158] Not limited to the sonata K.305, Mozart uses orchestral textures in the other Palatine sonatas, most notably in the unison writing of the sonata K.304 (see figure 3-17).

The unison texture, in which the instruments play the same music simultaneously, is one of the most striking uses of the orchestral palette in chamber music. Baillot suggests that the unison texture is one of the most beautiful effects in orchestral music and in this way, most evocative of the timbre of an orchestra.[159] In the high-classical sonata, unison textures were most

[155] Irving, *Johann Schobert and Mozart's Early Sonatas*, 82.
[156] Loft, *Violin and Keyboard: The Duo Repertoire*, 1: 210.
[157] Kidd, *The Sonatas for Keyboard with Violin Accompaniment*, 467. The city of Mannheim was home to one of Europe's most reputable orchestras.
[158] Zaslaw, *The Compleat Mozart*, 289.
[159] "Some of the most beautiful effects in ensemble music are produced by unisons and the octaves, when the interest of the melody is found joined to the prestige of the number of voices, to the instruments of similar nature, and to those of different timbre. Haydn said that nothing had moved him as much as the voice of six thousand children singing a hymn in unison in the temple of St. Paul in London." (Quelques-uns des plus beaux effets de la musique d'ensemble sont produits par les unissons et les octaves, lorsqu'à l'intérêt de la mélodie se trouve joint le prestige du nombre des voix, des instruments de même nature, ou de ceux de timbre différent. Haydn disait que rien ne l'avait plus ému que les voix de six mille enfants chantant un hymne à l'unisson dans le temple de St. Paul à Londres.) Baillot, *L'art du violon*, 207.

often used to capture an audience's attention, as in the opening musical gesture of a work (fig.3-17, in this case, quite haunting), or to punctuate the music, especially at cadences (fig.3-18).

Fig. 3-17 – Mozart: Sonata in E minor K.304, mvt.1, m.1-4

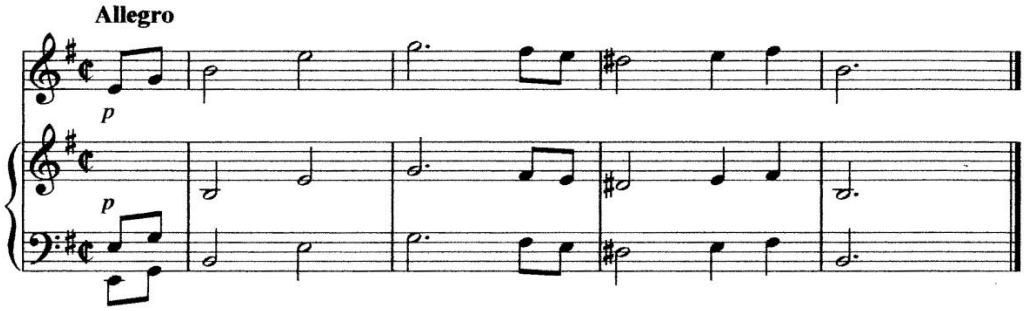
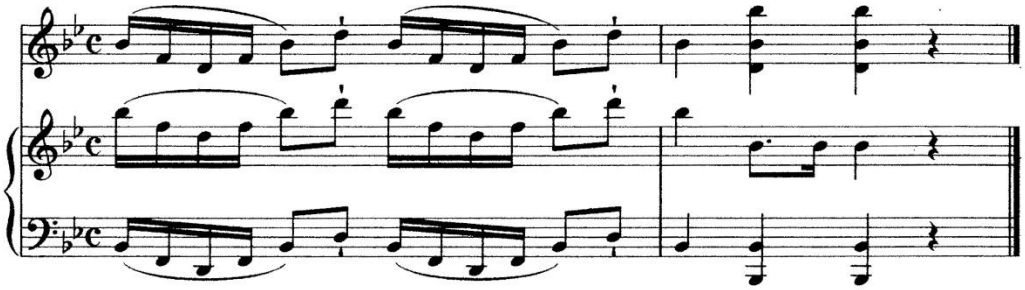


Fig. 3-18 – Mozart: Sonata in Bb major K.378, mvt.1, m.192-193



Often similar in spirit to the use of unison and octaves is the use of hammer chords, strong orchestral chords that extend through the whole range of the orchestra. Mozart uses hammer chords in his keyboard and violin sonatas most often to punctuate a section's end. The use of double- or triple-stops in the violin, which evokes the fullness of an orchestra's string section, is one of the defining characteristics of this texture. Mozart, as usual, varies the organization of these chords; the instruments may share the top note, emphasizing the melody (fig.3-19) or, if the piano is set in a leading role prior to the hammer chords, it will probably

retain the higher note and the violin chord will provide the harmony underneath (fig.3-20). The variety with which the instruments interlock in the hammer chords is highly suggestive of the compatibility of their timbres.

Fig. 3-19 – Mozart: Sonata in Eb major K.380, mvt.1, m.1-2

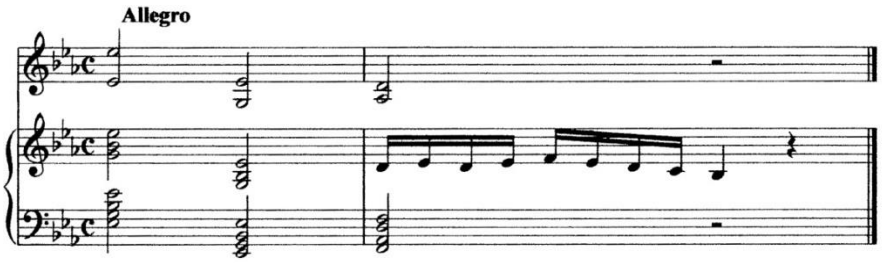
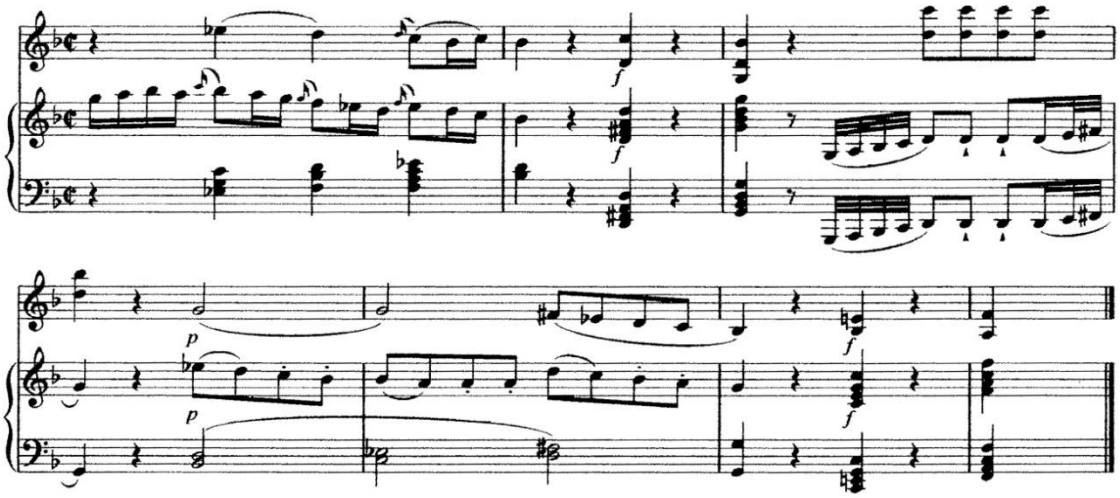


Fig. 3-20 – Mozart: Sonata in F major K.376, mvt.3, m.107-113



A closer examination of the previous examples reveals that a certain technical practicality dictates the arrangement of the notes in the violin chords - in most cases, the use of open strings. While it would be possible on the violin to play the chords in measures 112 and 113 (these make use of open strings) with the same layout as those of measures 108 and 109 (fig. 3-20), Mozart's

organization of the notes allows the violinist to remain in the same position as beforehand, thus making the technical demands in that instance more manageable (the use of open strings would be more problematic in this case). Mozart rarely writes three-note chords that do not make use of open strings and then, only in slower passages, where the violinist has sufficient time to prepare properly (fig.3-21).[160] When the music is too rapid to allow the violinist to change chords efficiently with the harmony, Mozart replaces the violin chord with a single 'energetic' note (fig.3-22). Mozart's flexible use and understanding of this texture constantly reaffirms his keen consciousness of its demands on the violinist and his efforts to find a correct balance between what is relatively unproblematic for any violinist of quality and what is required of his musical ideals.

Fig. 3-21 – Mozart: Sonata in F major K.377, mvt.2, m.31-32

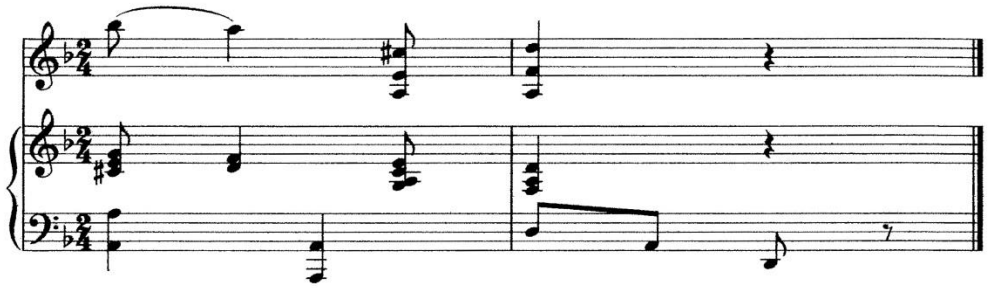
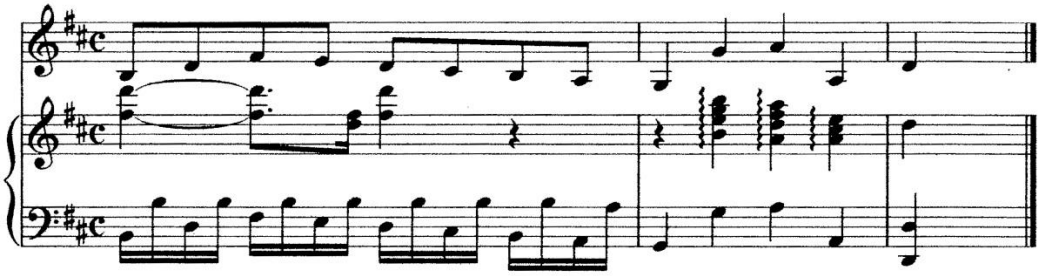


Fig. 3-22 – Mozart: Sonata in D major K.306, mvt.1, m.166-168



[160] The first chord contains a fifth, which is produced by one finger depressing two strings. As well, the proximity of the notes of the two chords limits finger movement.

In a way, the symphonic nature of the textures derived from the use of unison playing and hammer chords enabled composers to bring the sound of the orchestra to the drawing room, contributing significantly to the popularization of the accompanied keyboard sonata genre. The style of performance that would be associated with the symphonic style presupposes that both instrumentalists possess a certain assurance, an ability to unashamedly create a full sound. For Mozart, ever striving towards a balanced stylistic amalgamation, the use of symphonic textures heightened the degree of concordance between his orchestral works and his chamber music and helped to establish and better convey the structural contrasts that define sonata form. Therefore, the assurance needed to perform in the symphonic style is compounded because the relationship between the *concertante* sonata and the concerto indicates that these orchestral textures would be associated with more brilliant, virtuosic qualities. Although both violinist and pianist are called upon to accompany in the keyboard and violin sonatas of Mozart, the presence of orchestral writing presupposes that they both possess a certain measure of the musical personality of a concerto soloist.

Both players perform little passages alternately and *concertante.*

As discussed previously, theorists of the classical era suggested that a logical formal basis for the composition of a large-scale work of music was the dialogue (or the debate). The newer sonata form encouraged dialogue because of the two-fold presentation of the thematic material and the common use of symmetrical phraseology, both of which allowed composers to redefine the roles of the instruments at each melodic segment.[161] These dialogue-forming compositional

[161] Two-fold thematic material implies the contrast of two thematic areas within the exposition, which was occasionally expanded to three and four areas in the high-classical era and in the nineteenth century. The most

processes were some of the most important features in music of the classical era and contributed most to the listener's perception of the instruments' equality in the *concertante* sonata by encouraging their alternation.

Compared to his youthful keyboard and violin sonatas, in which the violin often shares the keyboard's musical material by playing simultaneous parallel music, Mozart uses the frequent exchange of the roles and music of both instruments to structure his later sonatas. Not only does the principle of exchange vary the color and the textures, but it also helps the composer to extend the form at a time when sonata form was expanding to convey a more contrasted, dramatic, and substantial narrative. Furthermore, when the two instruments are treated orchestrally or virtuosically, this dialogue takes on many characteristics of the concerto, transforming the accompanied keyboard sonata into a true *concertante* sonata.

If one simplifies and generalizes the process, the resultant texture can be understood primarily as a two-voice texture in which the presentation of the musical material alternates between keyboard (right hand) and violin in the upper voice while the bass remains constant underneath. Mozart uses this compositional strategy at different formal levels; from motivic exchange (fig.3-23) to the alternation of complete musical phrases (fig.3-24).

---

popular phrase structures of the classical era were essentially symmetrical, especially in their length; (a+b) + (a+b') or (a+b) + (a+c) = (2+2) + (2+2) = 4+4.

Fig. 3-23 – Mozart: Sonata in F major K.377, mvt.3, m.171-174

Mozart: Sonata in Eb major K.380, mvt.1, m.13-16

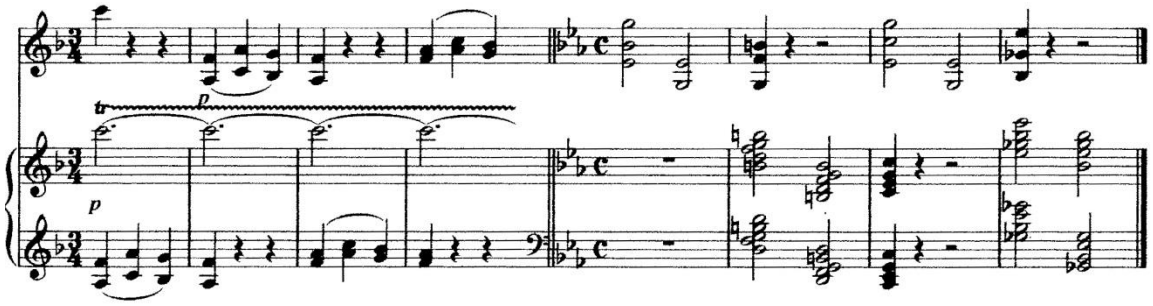
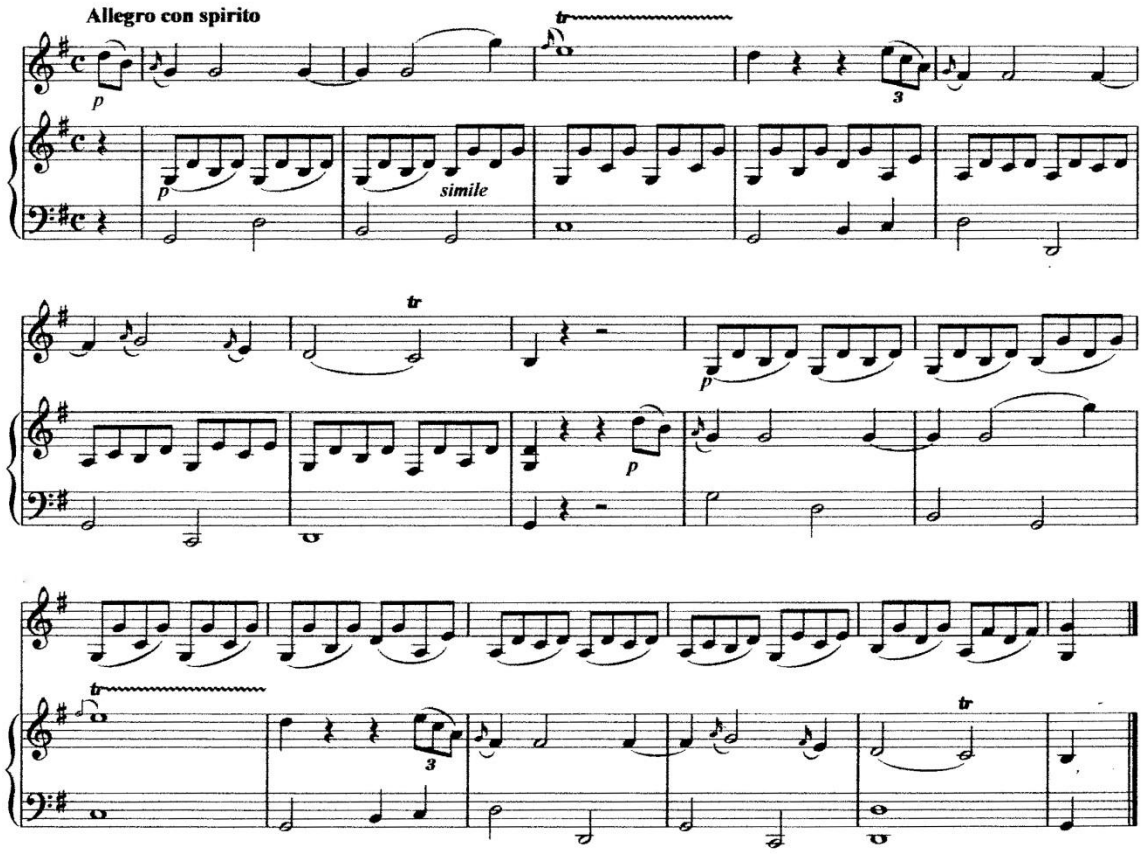


Figure 3-23 is marked by quick alternations, increasing the intensity of the relationship between the two instruments. Typical of the *concertante* sonata, the quick alternation of color and character encourages one to perceive the genre-defining conversational quality of the music in the guise of a question and answer formula. Although the length of the alternated motives in the previous examples is relatively short, Mozart applies the process to longer segments of two- or four-bar phrases and even to complete sentences. Form then becomes inextricably linked to the changes in instrumentation and texture. In the following example, the violinist initially presents the main theme while the pianist performs its reprise, a striking order of events in the context of the genre of the accompanied keyboard sonata. At the recapitulation, the order in which the instruments present the theme is reversed, making it difficult to affirm convincingly that one instrument is more soloistic or orchestral than the other. This compositional practice requires that both instrumentalists match each other's energy, volume and articulation in the presentation of the theme. In a way, as in the treatment of most of the other textures, Mozart obliges the two musicians to be each other's equivalent.

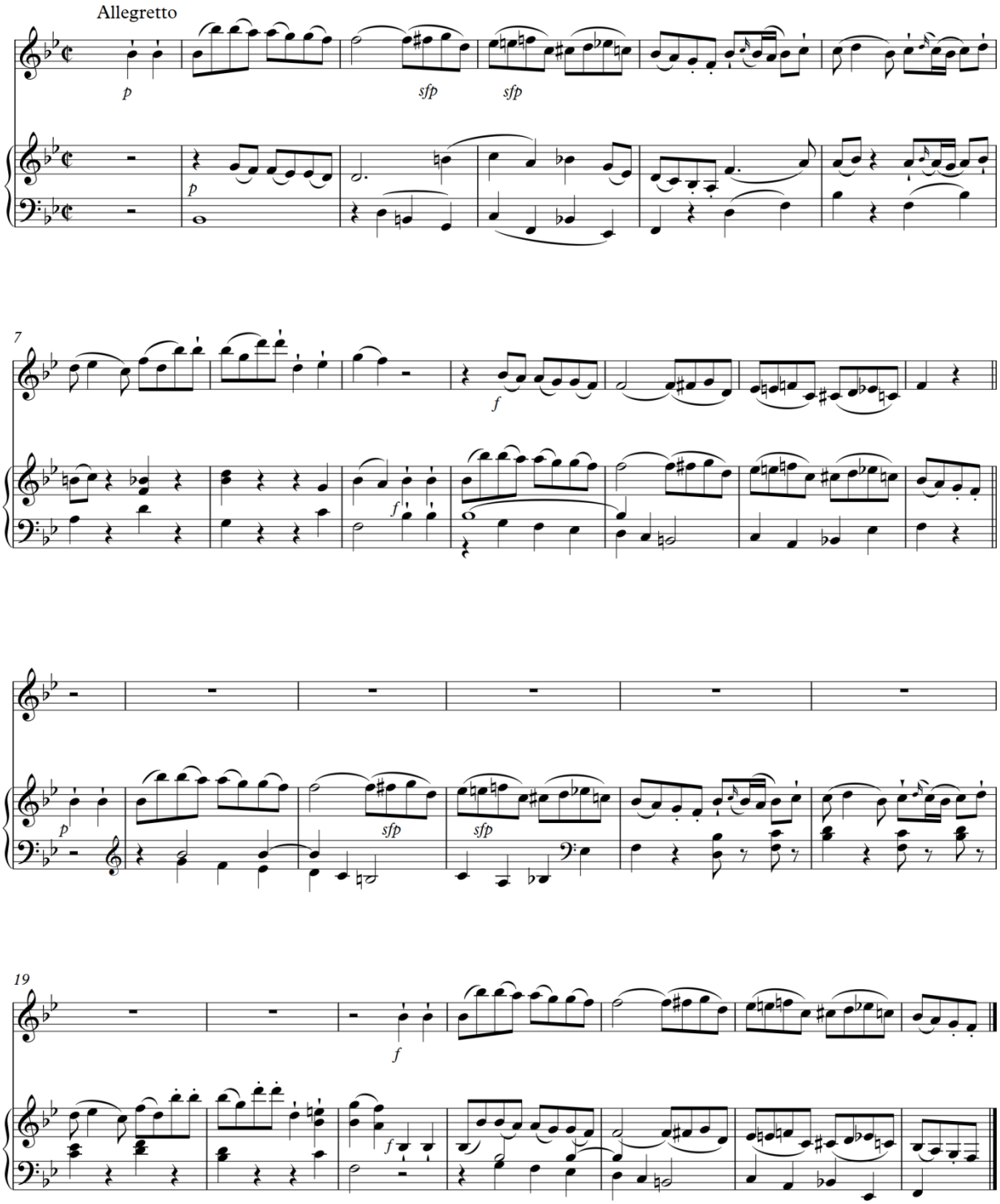
Fig. 3-24 – Mozart: Sonata in G major K.301, mvt.1, m.1-8, 13-20



The first theme of the third movement of K.454 (fig.3-25) is a similar example wherein the alternation of the instruments evokes the exchange between soloist and orchestra in a concerto by contrasting the texture and the dynamics of the subsequent thematic presentation.[162]

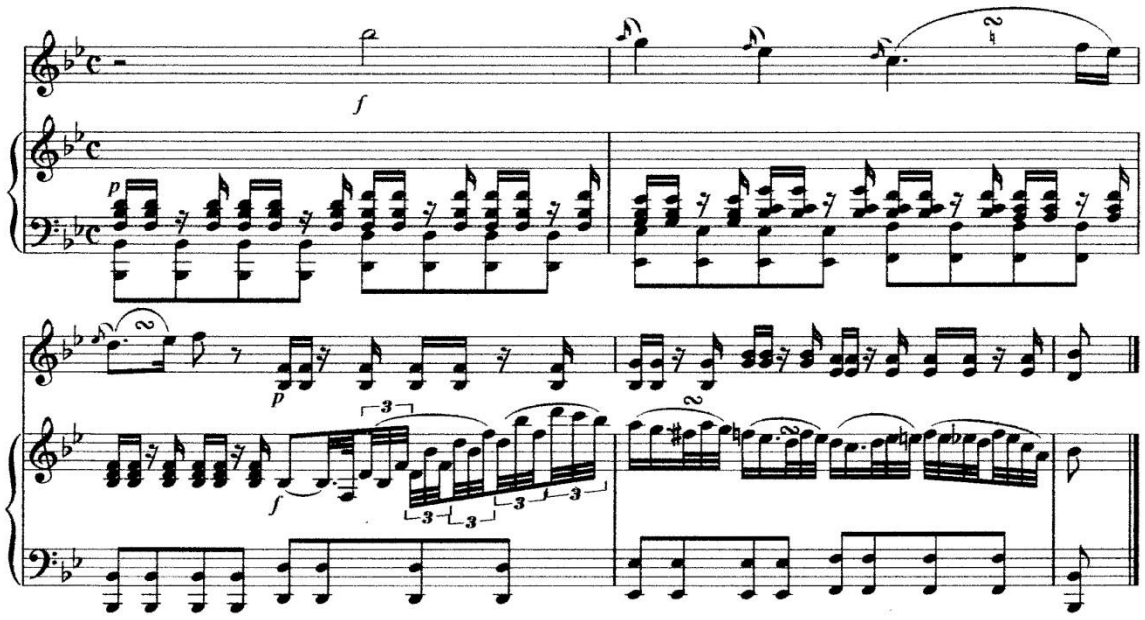
[162] Mozart extends the process of alternation to the orchestration of the thematic response initially placing the piano as the upper voice (in parallel octaves) and later giving the violin the lead 'orchestral' voice.

Fig.3-25 – Mozart: Sonata in Bb major K.454, mvt.3, m.1-12, 90-102



Occasionally, Mozart alters the repeated music of an exchange significantly to fit the properties of each alternating instrument. The opening of the sonata K.454 exemplifies the process (fig.3-26); Mozart ornaments extensively the piano`s reiteration of the violin's expansive melody. The ornaments help the piano to counteract the violin's superior capacity to sustain tone. Similarly, a study of the slow movements of the late sonatas (K. 454, 481, 526) reveals that the piano part is generally more ornamented than the violin part.

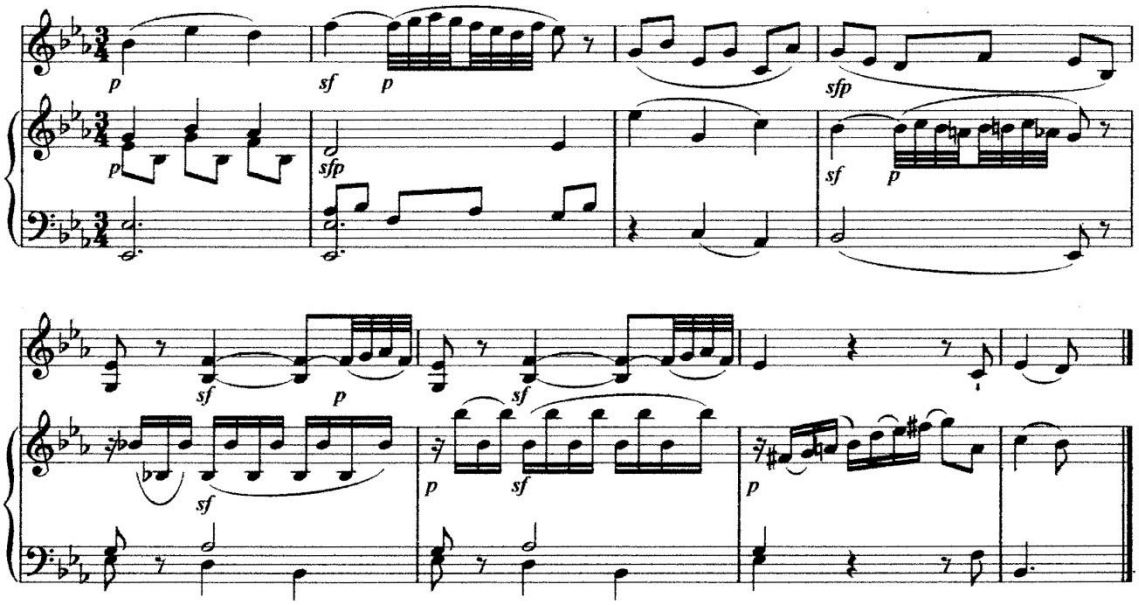
Fig. 3-26 – Mozart: Sonata in Bb major K.454, mvt.1, m.5-9



While the typical manner of using the alternating principle is to apply it to 'dialoguing' phrases and motives, Mozart uses the alternation of the piano and the violin in the second movement of the sonata K.454 to build a seemingly continuous melody (fig.3-27). Even though the phrase is divided into two-bar cells, which are clearly demarked by the alternation of the

piano and the violin, the pulsating movement of the accompaniment and the absence of repetition of the musical material encourage the listener to perceive this passage as a lengthy melody.

Fig. 3-27 – Mozart: Sonata in Bb major K.454, mvt.2, m.73-80



However the alternation principle manifests itself, it fosters the equality of the musicians, not because of the complementarity of the tones as in the trio-sonata derived textures, but rather because the contrast in the instruments' timbres made evident by the juxtaposition of re-orchestrated musical segments spur the musicians to constantly reevaluate and redefine their partnership. In other words, the musicians are invited to converse, to dialogue.

The Violin accompanies pizzicato, either in single notes or in chords.

The use of pizzicato was not widespread in the classical sonata for keyboard and violin. While the technique causes fewer problems of balance between period instruments as it does

now, composers, including Mozart, probably refrained from using pizzicati too often because it took them away from the traditional virtues and techniques of the violin. The most important illustrations of the use of pizzicato in Mozart's works for piano and violin are the single-note arpeggiated accompaniment figurations that permeate the fifth variation of the sonata K.379 (fig.3-28) and the chordal off-beats that underscore the eleventh variation of the variation set on 'La Bergère Silimène' K.359 (fig.3-29).

Fig. 3-28 – Mozart: Sonata in G major K.379, mvt.2, var.5, m.1-4

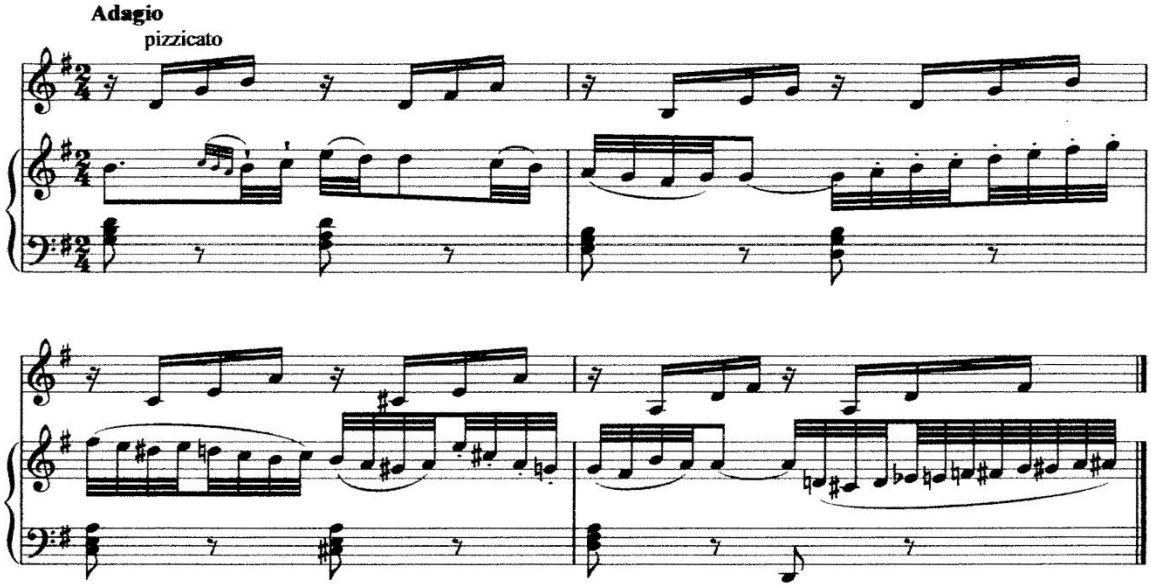
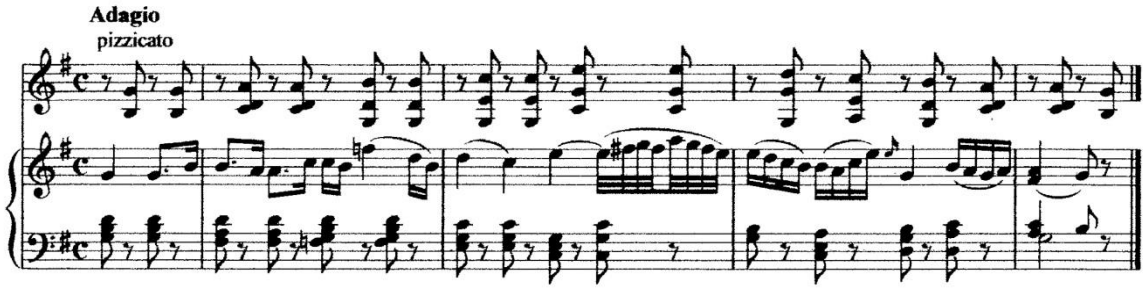
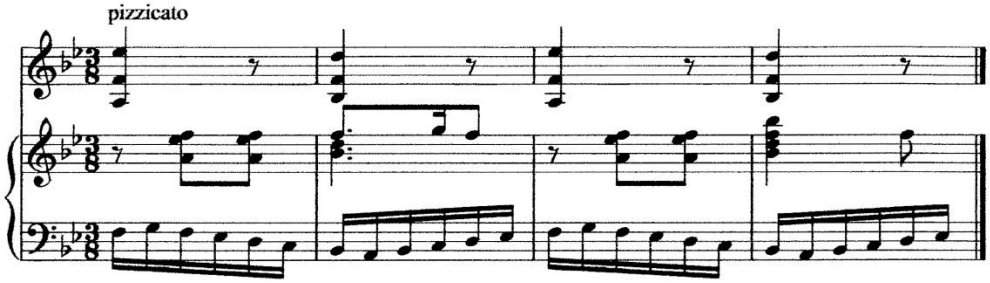


Fig. 3-29 – Mozart: Variations on 'La Bergère Silimène' K.359, var.11, m.1-4



The use of pizzicato in both these examples forms the accompaniment for the penultimate *adagio* variation and recall the baroque era instrumentation practice of *style luthé.* This coloristic effect can be imitated by the piano with relative ease as seen in the second movement of the sonata K.301 which has the piano written in a style typical of music written for a harpsichord's lute stop (see fig.3-12). Otherwise, the use of pizzicato provides a rhythmic, almost percussive punctuation of the music, not unlike the energetic strumming of a guitar (fig.3-30).

Fig. 3-30 – Mozart: Sonata in Bb major K.378, mvt.3, m.205-208



Unlike the first two examples, Mozart uses pizzicato only momentarily in this passage; its use enhances the character of the passage whereas in the other cases, it defines in part the affect of the whole variation. Although Mozart seldom uses pizzicato in this repertoire, its presence reveals his understanding of the specificity of the color that it entails, adding to his multi-faceted conception of the violin sound and how it relates to the piano.

Occasionally the Violin may rest for some time, whilst the pianoforte proceeds alone. Frequently, also, the Violin may perform a passage or a cadence by itself.

In this texture, duo playing is abandoned and the composer reverts to solo instrumental textures. Solo instrumental textures contribute to the successful construction of a dramatic narrative in a similar way to the delivery of a soliloquy by one of the lead actors in the theater. Milchmeyer, pragmatically, suggests that solo sections "afford the advantage that an instrumentalist can relax within a movement."[163]

Embracing in a way the accompanied keyboard sonata tradition, Mozart was not averse to letting the piano play by itself. This is most apparent when Mozart withholds the violin's presence throughout a variation, which he does in four of his seven sets of variations for keyboard and violin (K.305: Var. I, K.359: Var. III, K.379: Var. I, and K.547: Var. V). Otherwise, there are a number of times in the first mature set of keyboard and violin sonatas when the violin is silent during the initial presentation of the theme. The violin's temporary silence gives the instrument a more meaningful role (especially when compared to the youthful sonatas in which the violin is almost a constant though subordinate presence) and clarifies the structure by evoking in a way the relationship between orchestra and soloist in a concerto.

The solo piano texture is used with much more frequency than that of the solo violin texture in Mozart's chamber music. The latter is problematic as it is difficult for the violin to supply convincingly the harmony without the use of double-, triple-stops, arpeggios, and other

[163] "Was Sonaten mit einer Begleitungstimme betrift, so gewähren sie den Vortheil, dass man sich einigemal nach den Solos erholen kann…" Milchmeyer, *Die wahre Art das Pianoforte zu spielen*, 69. As translated by Robert Rhein in Rhein, *Johann Peter Milchmeyer, Die wahre Art das Pianoforte zu spielen: an annotated translation,* 166.

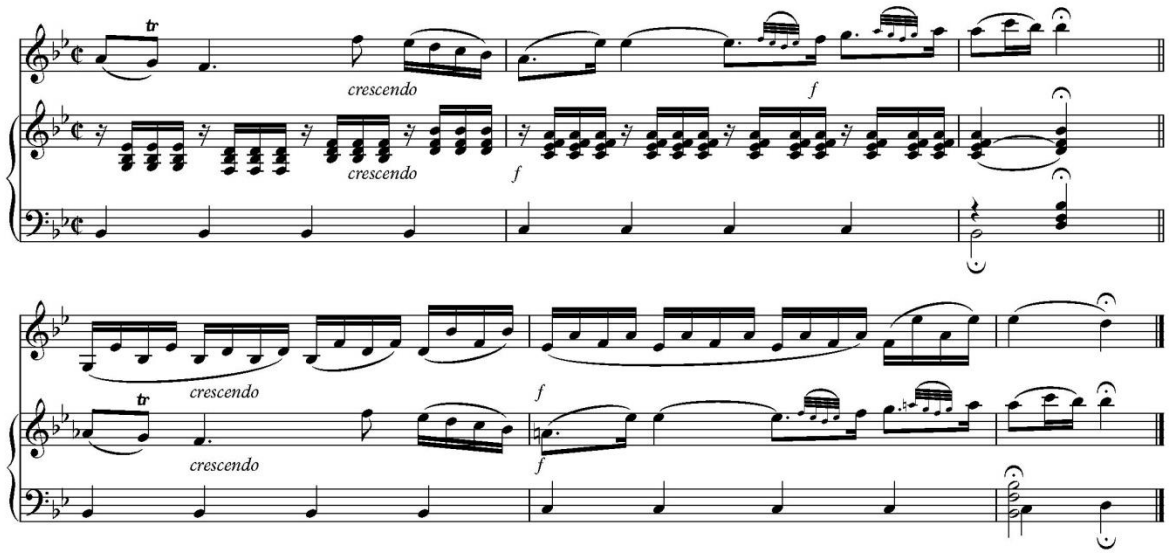
techniques that would emphasize a virtuosity which is more typical of the baroque solo sonata and of the early romantic showpiece than of the gallant writing of the classical era. In Mozart's works for keyboard and violin, the violin plays alone mostly in cadenzas and lead-ins, both improvisatory in character, as Mozart's written musical text always had the violin performing conjunctively with the keyboard.[164]

Since the performance of cadenzas is mostly suggested by fermatas rather than being through-composed in the eighteenth century, it is often difficult to divine with certainty which performer inherits the privilege of improvising a few rhapsodic notes.[165] If the primacy of the instruments in the music that surrounds the fermata indicates which performer should improvise, then it appears that Mozart shares his cadenzas and lead-ins fairly evenly between the violin and the piano. As an example, the music that precedes the lead-ins in the second movement of the sonata K.378 suggests that the improvisations would be performed at first by the violin and later by the piano (fig.3-31).

[164] The striking Bachian opening of Beethoven's 'Kreutzer' sonata op.47 breaks from the tradition as it has the violin playing alone.

[165] The only lengthy through-composed cadenza in Mozart's keyboard and violin works is found at the close of the sonata K.306. While this cadenza features both instruments, the violin is almost always relegated to a secondary role, doubling for the most part at the third, at the sixth, of at the octave which, following Quantz's suggestions, was the easiest ways to coordinate an improvised passage for two performers. This in turn may indicate that the written cadenza may have only served as a model on which creative performers would have elaborated further. Quantz, *On Playing the Flute*, 187.

Fig. 3-31 – Mozart: Sonata in Bb major K.378, mvt.2, m.28-30, 42-44



While cadenzas and fermatas are examples of solo instrumental textures, their content and their length are difficult to define because of their improvisatory nature. Yet, it is the unknown element of these moments which is so important; this momentary freedom from the printed score heightens our perception of the artistic mettle of the musician as he or she improvises. Therefore, the solo instrumental texture, whether it is written or improvised, allows each instrumentalist, in his or her own turn, to behave unchallenged as the soloist. Consequently, the manner of performance should then reflect this aloneness with a certain exultation in the freedom of having one's own musical space. The solo instrumental texture is yet another component of the variety of Mozart's discourse, part of a well-balanced dramatic (theatrical) narrative in which the two main characters spar and interact as individuals and as interdependent protagonists.

CONCLUSION

Equality and the search for a balanced relationship between the two performers in the keyboard and violin sonatas of Mozart have been recurring topics throughout the past chapters. The study of textures directly links the musicians' roles to specific musical topics. That Mozart used such a variety of musical topics only points to the complexity of the relationship of the performers. This relationship is much more complex than that suggested by current performance practices, in which the pianist is often thought of as subservient, or by innate definition of the accompanied keyboard sonata genre, in which the violin is secondary. A performer's greater understanding of all facets of this music, including texture, will undoubtedly prove beneficial in performance.

Though Czerny, and to a lesser extent Mattheson, provide appropriate starting points in their treatises for the study of texture in Mozart's keyboard and violin sonatas, the textural variety found in the latter far exceeds the scope of the treatises; the keyboard and violin sonatas of Mozart evoke the symphony (orchestral writing), the opera (*bel canto* melodies), the baroque trio-sonata (intertwining melodic lines), the concerto (the soloistic and concertante treatment of the instruments), and church music (the cerebral and spiritual nature of counterpoint). As was discussed in the previous chapter, each genre evoked corresponds to a specific texture, and it is Mozart's manipulation of these textures that gives his music an impressive portion of its originality and variety.

The diversified treatment of the instruments brought is intimately linked to this textural and stylistic multiplicity and helped to redefine the accompanied keyboard sonata genre. Expanding upon the dimensions and the content of prior sonata forms, these duo-sonatas would become the basis on which the construction of the sonatas of Beethoven and of composers beyond would be shaped. Mozart's use of various styles, often in quick succession, is repeatedly illustrated in his keyboard and violin sonatas, and maybe most prominently in the first movements where the sonata-form encourages thematic, and therefore textural, variety.[166]

The keyboard and violin sonatas of Mozart consistently demonstrate how the piano and violin 'ideally' interacted in the high-classical era, making the study of texture paramount to the improvement of one's performance of this music. A more complete comprehension of the interaction of the two instruments in Mozart's keyboard and violin sonatas along with the grasp of the character and significance of each texture-defined musical topic will undoubtedly allow pianists and violinists to strive towards a more informed, logical, and ultimately more rewarding performance of this repertoire. For example, any passage that features alternation between the instruments would gain immensely in depth and subtlety of interpretation by understanding the implications of the ways in which the instruments change roles. Often, this last texture and many others can be linked to speech and language which, as stated earlier, were central to the rhetoric and presentation of music of the time. Though one's ability to dialogue with a peer through speech is developed early in life in most cases, the art of musical conversation is often secondary or even forgotten in the pedagogy of music. For this reason, the study of textures in conjunction

[166] For example, the first movement of the Sonata in F major K.376 begins with an orchestral texture which shortly after is transformed into textures that allude both to the instrumental treatment of the trio-sonata and to the melodic line of the opera.

with the musical content and its instrumentation will be paramount in developing our understanding of the Mozartian musical narrative and of its underlying conversational aspect.

The multitudinous textures, which by their distinct meaning and color require a change in the performer's emotional intent and physical approach to the instrument, also demand of the performer a flexible technical approach within a work's narrative. Furthermore, textural variety reveals the need for a flexible concept of balance, reflecting the instrumentalists' ever changing roles of accompanist, soloist, and 'true' collaborator. The various roles of the musician, which encourage a performer's versatility, a quality prized in the classical era,[167] was typically found across many genres in the eighteenth century but because of his amalgamation of styles, Mozart transcends the usual boundaries of genre in his duo-sonatas.

Mozart's textural variety and the consequent 'role play' contributes to the perception of the instruments as equal, transcending the piano-centric accompanied keyboard sonata and much in contrast to Fritz Rothschild's definition of the soloist-accompanist relationship of the romantic era, wherein he writes that "all color and expression was bestowed upon the solo part, to which the accompaniment had to lend discreet support."[168] Although this view of the soloist-accompanist relationship was fostered over the last century, there is currently a strong movement attempting to reestablish genuine ideals of equality in the performance of duo-sonatas. This

[167] Rangoni, when discussing eighteenth-century violinists, praised unreservedly the versatility of Pugnani's talents because the latter was equally at home in the role of accompanist, conductor, or as what he was most noted for, soloist. Rangoni, *Essai sur le goût de la musique*, 64. As well, Baillot writes in his treatise of the benefits to musicians to be able to assume different functions. Baillot, *L'art du violon*, 260.

[168] Fritz Rothschild, *Musical Performance in the Times of Mozart and Beethoven* (London: Adam and Charles Black, 1961), 65. This 'nineteenth-century' notion of the accompanist's role, often applied indiscriminately to music of all eras, lasted throughout the twentieth century and even beyond.

equality is easily perceived as listeners and performers alike are led through Mozart's diverse and imaginative textures.

Mozart's kaleidoscopic use of textures reflects not only the changes that were effected in the genres and the styles of the eighteenth century, but it is also a manifestation of the rapid evolution in the construction of instruments that was discussed in the opening chapter. His works are often shaped according to the technical, acoustical, and coloristic attributes of the eighteenth-century pianos (harpsichords) and violins. The two-hundred-and-thirty-year divide that separates us from the composition of Mozart`s duo-sonatas makes it difficult to recreate the original performance context; the vast aesthetic and social evolution has necessarily altered everyone's understanding of taste, not to mention that the protocols of public performance (performers and audience alike) have also changed significantly.

At present, Mozart's keyboard and violin sonatas are most often performed on modern instruments in concert halls, amplifying the distance between our current perception of a work and its original idea and context. Performers must take into account the construction of the instruments of the eighteenth century and their subsequent modifications as they adapt their playing styles to better match the requirements of these and their repertoire.[169] Not only should performers be aware of the instrumental and contextual differences between the original and current performance, but concert presenters, recording engineers, critics, instrument builders, and all others who share in current performance practices should be mindful of the forward-looking

[169] My personal experiences have revealed that the amalgamation of some features of performance on the earlier keyboard instruments (such as the lightness, precision, and speed of the attack) into a 'technique' that is geared towards performance on the modern piano facilitates the performance of eighteenth-century music on the latter.

aesthetics of historically informed practices[170] (including a look at period instruments) to make current performances as relevant as possible to the original thought.

Through the resurgence of performances on period instruments in the latter half of the twentieth century, musicians have attempted to bridge this historical rift. Discussing the impact of period performances on the modern performer, Benjamin Frith suggests that performers have "altered their perceptions due to our experience of hearing 'authentic' performances."[171] Though the use of historical instruments may only achieve partial 'authenticity' (because instruments are only one of the many components of a performance context), the historical performance movement allows performers to build an instrumental relationship that is closer to the original. As performers develop their interpretation of a work, the renewed sense of instrumental relationship that can be brought about by the study of Mozart's textures and the performance of his music on historical instruments becomes an invaluable part of any duo's interpretive decision-making process. V – I.

[170] John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002), 4.
[171] Siepmann, *The Piano in Company*, 29.

Bibliography

"Lutherie." In *Encyclopedie methodique, arts et métiers mecaniques*. Paris, 1788. Reprint, Bressuire: Éditions Fuzeau, 2003.

"Violon." In *Encyclopedie methodique, art et métiers mecaniques.* Paris : Pancoucke, 1785, vol.5. Reprint, Bressuire: Éditions Fuzeau, 2003.

Abbott, Djilda, and Ephraim Segerman. "Gut Strings." *Early Music* 4, no.4 (October 1976): 430-437.

Almond, Claire, ed. "The Developing Violin: Jaap Schröder in Conversation with Christopher Hogwood." *Early Music* 7, no.2 (April 1979): 155-165

Ancelet, *Observations sur la musique, les musiciens, et les instrumens.* Amsterdam, 1757. Reprint, Genève: Minkoff Reprint, 1984.

Anderson, Emily, trans. and ed. *Letters of Mozart and his Family*. 2 vols. London: MacMillan and Company Limited, 1966.

Avison, Charles. *Essay on Musical Expression (With Related Writings by William Hayed and Charles Avison)*. Edited by Pierre Dubois. Aldershot: Ashgate Publishing Ltd., 2004.

Babitz, Sol. *Differences Between 18th Century and Modern Violin Bowing.* Los Angeles: Early Music Laboratory, 1975.

Babitz, Sol. "Modern Errors in Mozart Performances." In *Mozart-Jahrbuch (1967)*, 62-89. Salzburg: Internationalen Stiftung Mozarteum, 1968.

Bach, Carl Philipp Emmanuel. *Essay on the True Art of Playing Keyboard Instruments.* Translated by William J. Mitchell. New York: W.W. Norton, 1949.

Bach, Carl Philipp Emmanuel Bach. *Versuch über dies wahre Art, das Klavier zu spielen.* Leipzig: C. F. Kahnt, 1925.

Bach, Johann Christian, and Francesco Pasquale Ricci. *Méthode ou Recueil de Connaissances Élémentaires pour le Forte-Piano ou Clavecin*. Paris, 1786. Reprint, Bressuire: Éditions Fuzeau, Bressuire, 2001.

Badura-Skoda, Eva. "Mozart and the Compound Pianoforte." In *Musicologica humana: Studies in honor of Warren and Ursula Kirkendale,* 473-484. Firenze: Leo S. Olschki, 1994.

Baillot, Pierre-Marie-François de Sales. *L'art du violon*. Paris: Conservatiore de Musique de Paris, 1834. Reprint, Bressuire: Éditions Fuzeau, 2003.

Bauer, Wilhelm A. and Otto Erich Deutsch, editors. *Wolfgang Amadeus Mozart: Briefe und Aufzeichnungen,* 7 vol. Kassel: Bärenreiter, 1962.

Bauer, Wilhelm A., and Otto Erich Deutsch, editors. *Mozart: Correspondance,* 7 vols. Translated by Geneviève Geffray. France: Flammarion, 1991.

Berlioz, Hector. *Traité d'instrumentation et d'orchestration.* Paris : Henry Lemoine et cie, 1970.

Bilson, Malcolm. "Did Mozart 'Pedal', and If So, How Much and Where?" In *Essays in honor of László Somfai on his 70th birthday: Studies in the sources and the interpretation of music,* 181-191. Lanham: Scarecrow Press, 2005.

Bos, Coenraad V. *The Well-Tempered Accompanist.* Bryn Mawr: Theodore Presser, 1949.

Boyden, David D. "The Violin and its Technique in the 18th Century." In *The Musical Quarterly* 36, no.1 (January 1950): 9-38.

Brijon, C.R. *Réflexions sur la musique et la vraie manière de l'exécuter sur le violon.* Paris, 1763. Reprint, Genève: Minkoff Reprint, 1974.

Broder, Nathan. "Mozart and the 'Clavier.'" In *The Musical Quarterly* 27, no.4 (October 1941): 422-432.

Broyles, Michael. "The Two Instrumental Styles of Classicism." In *Journal of the American Musicological Society* 36, no.2 (Summer 1983): 210-243.

Burney, Charles. *A General History of Music,* 2 vols. New York: Dover Publications Inc., 1957.

Burney, Charles. *The Present State of Music in Germany, the Netherlands and United Provinces.* New York: Broude Brothers, 1969.

Burnside, Marilyn. "Mozart's Missing Keyboards?" In *Keyboard* 18, no.2 (February 1992): 36-44.

Butt, John. *Playing with History.* Cambridge : Cambridge University Press, 2002.

Cambini, G.G. *Nouvelle méthode théorique et pratique pour le violon.* Paris: Naderman, ca1800. Reprint, Genève: Minkoff Reprint, 1974.

Christensen, Thomas, and Nancy Kovaleff Baker, editors. *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch*. Cambridge: Cambridge University Press, 1995.

Clark, Stephen L., ed. and trans. *The Letters of C.P.E.Bach.* Oxford: Clarendon Press, 1997.
Corrette, Michel. *Sonates pour le clavecin avec un accompagnement de violon opera XXV.* Paris : Boivin/Corrette/LeClerc, 1742.

Czerny, Carl. *On the Proper Performance of all Beethoven's Works for the Piano op.500*. Vienna: Universal Edition, 1970.

Czerny, Carl. *School of Practical Composition op.600,* vol.1. New York: Da Capo Press, 1979.

D'Aranyi, Jelly. "Beethoven: The Violin Sonatas." In *Music and Letters* 8, no.2 (1927): 191-197.

Deutsch, Otto Erich. *Mozart: A Documentary Biography*. Translated by Eric Blom. Stanford: Stanford University Press, 1966.

Dilworth, John. "The Violin and Bow – Origins and Development." In *The Cambridge Guide to the Violin*, 1-29. Edited by Robin Stowell. Cambridge: Cambridge University Press, 1992.

Eisler, Edith. "A whola lotta sonata." In *Strings* 21, no.9 (April 2007): 32-35.

Engländer, Richard. "Les sonates de violon de Mozart et les 'Duetti' de Joseph Schuster." In *Revue de Musicologie* 23. Translated by Georges de Saint-Foix. (1939): 6-19.

Érard, Pierre. *Erard's New Patent Action Grand Pianoforte.* London: Richard Taylor, 1835. Reprint, Genève: Minkoff Reprint, Genève, 1980.

Fubini, Enrico. *Music and Culture in Eighteenth-Century Europe.* Chicago: University of Chicago Press, 1994.

Fuller, David. "Accompanied Keyboard Music." In *The Music Quarterly* 60, no.2 (April 1974): 222-245.

Geminiani, Francesco. *The Art of Playing on the Violin op.9.* London: 1751.

Grétry, André Ernest Modeste. *Mémoire, ou essais sur la musique.* Paris : Imprimerie de la République, 1797. Reprint New York: DaCapo Press, 1971.

Guillemain, Louis-Gabriel. *Pièces de clavecin en sonates avec accompagnement de violon Oeuvre XIIIe.* Paris : Boivin / LeClerc, 1745.

Haberkamp, Gertraut. *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*. Tutzing: Hans Schneider, 1986.

Haberkamp, Gertraut. "Eine bisher unbekannte Widmung Mozarts an die Kurfürstin Maria Elisabeth von Bayern zur Erstausgabe der Sonaten für Klavier und Violine KV 301-306." In *Musik in Bayern* 18-19 (1979): 5-13.

Halbreich, Henry. *Mozart: Works for Violin and Piano*. New York: Vox Productions Inc., 1963. Notes for a recording by György Pauk, violin and Peter Frankl, piano.

Harding, Rosamond E.M. *The Piano-Forte: Its History Traced to the Great Exhibition of 1851*. London: Heckscher and Co., 1989.

Harriss, Ernest Charles, ed. and trans. *Johann Mattheson: Der Vollkommene Capellmeister: a revised translation with critical commentary.* Ann Arbor: UMI Research Press, 1981.

Hauck, Werner. *Vibrato on the Violin*. Translated by Kitty Rokos. London: Bosworth and Co., 1975.

Haynes, Bruce. *The End of Early Music.* Oxford: Oxford University Press, 2007.

Hays, Elizabeth Loretta. *F.W. Marpurg's 'Anleitung zum Clavierspielen' (Berlin, 1755) and 'Principes du clavecin' (Berlin, 1756): Translation and Commentary*. PhD diss. Stanford University, 1977.

Heron-Allen, Ed. *Violin-Making: As it was and is.* London: Ward, Lock and Co., 1885.

Hoffmann, Ernst Theodor Amadeus. *Fantasy Pieces in Callot's Manner*. Translated by Joseph M. Hayse. Schenectady: Union College Press, 1996.

Hoffmann, Ernst Theodor Amadeus. *Fantasiestücke in Callots Manier*. In *Werke*, vol. 1, 1-277. Frankfurt am Main: Insel Verlag, 1967.

Hummel, Johann Nepomuk. *Ausführliche theoretisch practische Anweisung zum Pianofortespiel*. Wien: Tobias Haslinger, 1828. Reprint, Straubenhardt: Antiquariat-Verlag Zimmermann, 1989.

Hummel, Johann Nepomuk. *Méthode Complète Théorique et Pratique pour le Piano-Forte*. Paris: A. Farrenc, 1838. Reprint, Genève: Minkoff Reprint, 1981.

Hunkemöller, Jürgen. "Mozart's Mannheim Sonatas for Violin and Piano." In *Essays in Honor of László Somfai on his 70th Brithday*, 207-218. Edited by László Vikárius and Vera Lampert. Lanham: The Scarecrow Press, 2005.

Hunkemöller, Jürgen. *W.A. Mozarts frühe Sonaten für Violine und Klavier.* Bern: Francke Verlag, 1970.

Irving, John. "Johann Schobert and Mozart's Early Sonatas." In *Irish Musical Studies* 5. (1996): 82-95.

Jander, Owen. "The 'Kreutzer' Sonata as dialogue." In *Early Music* 16, no.1 (February 1988): 34-49.

Kelly, Michael. *Reminiscences.* London: Oxford University Press, 1975.

Kenyon, Nicholas. "The Classical Violin." In *The Book of the Violin*, 91-114. Edited by Dominic Gill. New York: Rizzoli International Publications Inc., 1984.

Kerman, Joseph. *Concerto Conversations*. Cambridge: Harvard University Press, 1999.

Kidd, Ronald R. *The Sonata for Keyboard with Violin Accompaniment in England (1750-1790).* PhD Diss. Yale University, 1967.

King, A. Hyatt. *Mozart Chamber Music*. Seattle: University of Washington Press, 1969.

Kinsky, Georg. *A History of Music in Pictures.* New York: Dover Publications Inc., 1951.

Koch, Heinrich Christoph. *Introductory Essay on Composition*. Translated by Nancy Kovaleff Baker. New Haven: Yale University Press, 1983.

Koch, Heinrich Christoph. *Versuch einer Anleitung zur Composition*, vol.1. Rudolfstadt: Edwischen Erben, 1782. Reprint, Hildesheim: Georg Olms Verlag, 1969.

Koch, Heinrich Christoph. *Versuch einer Anleitung zur Composition*, vol.2. Leipzig: Adam Friedrich Böhme, 1787. Reprint, Hildesheim: Georg Olms Verlag, 1969.

Kollmann, Augustus Frederic Christopher. *An Essay on Practical Musical Composition.* London: Friary of St. James's Palace, 1799. Reprint, New York: DaCapo Press, 1971.

Komlós, Katalin. "Mozart's Chamber Music With Keyboard: A Musical Panorama of Europe, 1762-1788." In *Essays in Honor of Laszló Somfai on His 70th Birthday,* 193-206. Edited by Laszló Vikárius and Vedra Lampert. Lanham: The Scarecrow Press, 2005.

Labadens. *Nouvelle Méthode pour apprendre à jouer le Violon, et à lire la Musique*. Paris: Gerardin, 1772. Reprint, Bressuire: Éditions Fuzeau, 2003.

La Borde, Jean-Benjamin de. *Choix de chansons, mises en musique, ornées d'estampes en taille douce,* 4 vol. Paris : De Lormen, 1773. Reprint, Rouen : J. Lemonnyer, 1881.

La Cepède, Bernard Germain de. *La poétique de la musique*, vol.1 Paris, 1785. Reprint, Genève: Slatkine Reprints, 1970.

Le Fils, L'Abbé. *Principes du violon.* Paris, 1772. Reprint, Bressuire: Éditions Fuzeau, 2003.

Lesure, François. *Music and Art in Society.* University Park, Pennsylvania State University Press, 1968.

Liivoja-Lorius, Jaak. "The Bow." In *The Book of the Violin,* 48-58. Edited by Dominic Gill. New York: Rizzoli International Publications Inc., 1984.

Loesser, Arthur. *Men, Women and Pianos: A Social History*. New York: Dover Publications, 1990.

Loft, Abram. *Violin and Keyboard: The Duo Repertoire*, 2 vol. New York: Grossman Publishers, 1973.

Lubin, Steven. "Anachrophobia! Reflections Inspired by the Mozart Anniversary," In *Early Music America* 12, no.1 (Spring 2006): 21-24.

Ludwig, Günter. "Postscript: from the pianist's viewpoint." In *Beethoven: The Sonatas for Piano and Violin*, 189-203. Translated by Horace and Anna Rosenberg. Gloucester: Toccata Press, 1985.

Maffei, Scipione. "Nuova invenzione d'un Gravicembalo col piano, e forte." In *Giornale de' letterati d'Italia* 5 (1711): 144-159.

Marpurg, Friedrich Wilhelm. *Anleitung zum Clavierspielen.* Berlin: Haude und Spener, 1765. Reprint, Hildesheim: Georg Olms Verlag, 1970.

Marpurg, Friedrich Wilhelm. *Principes du clavecin.* Berlin: Haude und Spener, 1756. Reprint, Genève: Minkoff Reprint, 1974.

Mattheson, Johann. *Der Vollkommene Capellmeister.* Hamburg: Verlegts Christian Herold, 1739. Reprint, Kassel: Bärenreiter Verlag, 1969.

Maunder, Richard. "Mozart's Keyboard Instruments." In *Early Music* 20, no.2 (May 1992): 207-219.

Maunder, Richard, and David Rowland. "Mozart's Pedal Piano." In *Early Music* 23, no.2 (May 1995): 287-296.

McVeigh, Simon. *The Violinist in London's Concert Life (1750-1784): Felice Giardini and His Contemporaries.* New York: Garland Publishing, 1989.

McVeigh, Simon. "The violinists of the Baroque and Classical periods." In *The Cambridge Guide to the Violin*, 46-60. Edited by Robin Stowell. Cambridge: Cambridge University Press, 1992.

Melkus, Eduard. "Über die Ausführung der Stricharten in Mozarts Werken." In *Mozart Jahrbuch* 1967, 244-265. Salzburg: Internationale Stiftung Mozarteum, 1967.

Meude-Monpas, J.J.O. de. "Violon." In *Dictionnaire de musique*, 210-213. Paris : Knapen et fils, 1787. Reprint, Bressuire: Éditions Fuzeau, 2003.

Milchmeyer, Johann Peter. *Die wahre Art das Pianoforte zu spielen.* Dresden: Christian Meinhold, 1797.

Moore, Gerald. *Am I Too Loud?* New York: The MacMillan Company, 1962.

Mozart, Leopold. *A Treatise on the Fundamental of Violin Playing.* Translated by Editha Knocker. Oxford: Oxford University Press, 1985.

Mozart, Leopold. *Violinschule.* Augsburg: Johann Jacob Lotter, 1770.

Mozart, Wolfgang Amadeus. *Sonat für cembalo och violin au W.A.Mozart Köchel nr 454: Faksimil au autograph*. Stockholm: Autographus Musicus, 1982.

Muffat, Georg. *On Performance Practice*. Translated by David K. Wilson. Bloomington: Indiana University Press, 2001.

Myers, Rollo H. *Ravel: Life and Works.* New York: Thomas Yoseloff, 1960.

Nelson, Sheila. *The Violin and Viola: Structure, History, Techniques*. Mineola: Dover Publications Inc., 2003.

Newman, William S. *The Sonata in the Classic Era.* New York: W.W. Norton, 1972.

Newman, William S. "Concerning the Accompanied Clavier Sonata." In *The Musical Quarterly* 33, no.3 (July 1947): 327-349.

Newman, William S. "The Duo Texture of Mozart's K.526: An Essay in Classic Instrumental Style." In *Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday*, 191-206. Edited by Gustave Reese and Robert J. Snow. Pittsburgh: University of Pittsburgh, 1969.

Niecks, Frederick. "Professor Niecks on the Sonata for the Pianoforte and the Violin." In *The Musical Times and Singing-Class Circular* 43, no.708 (February 1, 1902): 98-99

Nonot, Joseph. *Leçons méthodiques de clavecin et de forte-piano*. Paris: Boyer et Naderman, 1797. Reprint, Bressuire: Éditions Fuzeau, 2001.

Petri, Johann Samuel. *Anleitung zur Praktischen Musik*. München: Bernd Katzbicher, 1999.

Quantz, Johann Joachim. *On Playing the Flute.* Translated by Edward R. Reilly. Boston: Northeastern University Press, 2001.
Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen.* Leipzig: C. F. Kahnt, 1906.

Raguenet, François. *Parallèle des italiens et des français en ce qui regarde la musique et les opéras*. Paris : Jean Moreau, 1702. Reprint, Genève: Minkoff Reprint, 1976.

Rameau, Jean-Philippe. *Pièces de clavecin en concerts.* Paris : Rameau / Boivin / LeClair, 1741.

Rangoni, Giovanni Batista. *Essai sur le goût de la musique avec le caractère des trois célèbres joueurs de violon messieurs Nardini, Lolli, et Pugnani*. Livorno : Thomas Masi et Comp., 1790.

Ratner, Leonard G. *Classic Music: Expression, Form, and Style.* New York: Schirmer Books, 1980.

Reeser, Hendrik Eduard. *De Klaviersonate met Vioolbegleiding in eht Parijsche Muziekleven ten Tijde van Mozart.* Rotterdam: W.L. & J. Brusse's Uitgeversmaatschappij, 1939.

Rhein, Robert, trans. *Johann Peter Milchmeyer, 'Die wahre Art das Pianoforte zu spielen.'* D.M.A.diss. University of Nebraska, 1993.

Richardson, Bernard. "The physics of the violin." In *The Cambridge Guide to the Violin*, 30-45. Edited by Robin Stowell, Cambridge: Cambridge University Press, 1992.

Riggs, Robert Daniel. *Articulation in Mozart's and Beethoven's sonatas for piano and violin: Source-critical and analytical studies.* PhD. diss. Harvard University, 1987.

Riggs, Robert Daniel. "Mozart's Sonata for Piano and Violin K.379: Perspectives on the 'One-hour' Sonata." In *Bericht über den Internationalen Mozart-Kongreß Salzburg 1991*, 708-715. Kassel: Bärenreiter Verlag, 1992.

Rolland, Benoît. "The Evolution of the Bow." In *Journal of the Violin Society of America* 16, no.3 (2000): 97-105.

Rolland, Benoît. "The Playing Parts of the Bow: Focusing on the Stick." In *Journal of the Violin Society of America* 19, no.1 (2004): 210-217.

Rostal, Max. *Beethoven: The Sonatas for Piano and Violin.* Translated by Horace and Anna Rosenberg. Gloucester: Toccata press, 1985.

Ross, Alex. "The Storm of Style: Listening to the Complete Mozart." In *The New Yorker* (July 24, 2006): 65-73.

Rothschild, Fritz. *Musical Performance in the Times of Mozart and Beethoven.* London: Adam and Charles Black, 1961.

Rowen, Ruth Halle. *Early Chamber Music.* New York: DaCapo Press, 1974.

Rubio, David. "The Anatomy of the Violin." In *The Book of the Violin*,17-47. Edited by Dominic Gill. New York: Rizzoli International Publications Inc., 1984.

Saint-George, Henry. *The Bow: Its History, Manufacture and Use*. London: "The Strad" Library, 1896.

Scheibe, Johann Adolph. *Critischer Musikus.* Leipzig: Bernhard Christoph Breitkopf, 1745. Reprint, Hildesheim: Georg Olms Verlag, 1970.

Schlötterer, Roswitha. "'Bachisch und mozartisch' zugleich Satztechnische Gedanken zu Mozarts Andante der Sonate KV 526." In *Mozart-Studien VII*, 183-198. Edited by Manfred Hermann Schmid. Tutzing: H. Schneider, 1997.

Schröder, Jaap. "A Performer's Thoughts on Mozart's Violin Style." In *Perspectives on Mozart Performance*, 117-125. Edited by Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991.

Schubart, Christian Friedrich Daniel. *Ideen zu einer Ästhetik der Tonkunst.* Wien: Degen, 1806. Reprint, Hildesheim: Georg Olms Verlag, 1969.

Schwarz, Boris. "Beethoven and the French Violin School." In *The Musical Quarterly* 44, no.4 (October 1958): 431-447.

Sibire, L'Abbé. *La Chélonomie*. Paris, 1806. Reprint, Bresssuire: Éditions Fuzeau, 2003.

Siepmann, Jeremy. "The Piano in Company." In *piano* 15, no.1 (January / February 2007): 27-32.

Spohr, Louis. *Violin School.* Translated by John Bishop. London: R. Cocks and Co., 1834.

Spohr, Louis. *Violinschule.* Vienna: Tobias Haslinger, 1832.

Stowell, Robin. "Leopold Mozart revised: articulation in violin playing during the second half of the eighteenth century." In *Perspectives on Mozart performance*, 126-157. Edited by Larry Todd and Peter Williams. Cambridge: Cambridge University Press, 1991.

Stowell, Robin. "Technique and performing practice." In *The Cambridge Guide to the Violin*, 122-142. Edited by Robin Stowell. Cambridge: Cambridge University Press, 1992.

Stowell, Robin. *The Early Violin and Viola: A Practical Guide.* Cambridge: Cambridge University Press, 2001.

Stowell, Robin. "The Sonata." In *Cambridge Guide to the Violin*, 168-193. Edited by Robin Stowell. Cambridge: Cambridge University Press, 1992.

Stowell, Robin. *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge: Cambridge University Press, 1985.

Streicher, Andreas. *Brief Remarks on the Playing, Tuning and Care of Fortepianos*. Translated by Preethi de Silva. Ann Arbor: Early Music Facsimiles, 1983.

Suchalla, Ernst, ed. *Carl Philipp Emmanuel Bach: Briefe und Dokumente.* 2 vols. Göttingen: Vandenhoeck und Ruprecht, 1994.

Sulzer, Johann Georg. *Allgemeine Theorie der schönen Künste,* vol.4. Leipzig: M.G. Weidmanns Erben und Reich, 1787.

Sumner, William Leslie. *The Pianoforte.* London: MacDonald, 1966.

Szigeti, Joseph. *The Ten Beethoven Sonatas for Piano and Violin*. Urbana: America String Teachers Association, 1965.

Taruskin, Richard. *Text and Act.* New York: Oxford University Press, 1995.

Thayer, Alexander. *Life of Beethoven.* Princeton: Princeton University Press, 1967.

Tranchefort, François-René, ed. *Guide de la musique de chambre.* Paris: Librairie Arthème Fayard, 1989.

Türk, Daniel Gottlob. *School of Clavier Playing.* Lincoln: University of Nebraska Press, 1982.

Walls, Peter. "Mozart and the Violin." In *Early Music* 20, no.1 (February 1992): 7-29.

Walther, Johann Gottfried. *Musikalisches Lexicon*. Leipzig: W. Peer, 1732. Reprint, Kassel: Bärenreiter, 1953.

Zaslaw, Neal. *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*. New York: W.W. Norton and Company, 1990.