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ISSUES IN LATE CLASSICAL VIOLIN CONCERTO LITERATURE: HISTORICALLY INFORMED CADENZAS, THE CONCERTO IN E-FLAT, K. 268 ATTRIBUTED TO MOZART, AND BEETHOVEN'S UNFINISHED CONCERTO MOVEMENT IN C, WOO5

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ISSUES IN LATE CLASSICAL VIOLIN CONCERTO LITERATURE: HISTORICALLY INFORMED CADENZAS, THE CONCERTO IN E-FLAT, K. 268 ATTRIBUTED TO MOZART, AND BEETHOVEN'S UNFINISHED CONCERTO MOVEMENT IN C, WOO5

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Teaching the stylistic aspects of Classical era violin literature in a systematic way is a relatively recent endeavor in drastic need for readily accessible material. One of the goals of this document is to propose applicable and historically informed solutions to Classical era concertos that lack written-out cadenzas by the composer. Two problematic works --a speculative violin concerto attributed to Mozart, and an authentic and fully-orchestrated fragment of a projected violin concerto by Beethoven--work effectively as sources for stylistic information and preparation for the authentic *concertante* works by these composers. They also provide adventuresome violinists with fresh opportunities to craft original cadenzas.

The document's three studies address issues of style, performance, and authorship present in authentic, spurious, and incomplete works for solo violin and orchestra of the late Classical era (ca. 1780-1800). The first essay presents different solutions available for composing, selecting, and modifying existing cadenzas for Mozart's authentic violin concertos (K. 207, 211, 216, 218, and 219). Since Mozart did not write out his own cadenzas for these works, and the art of *in situ* improvisation in the Classical style has virtually disappeared from the concert stage, most soloists perform lengthy, virtuosic cadenzas by renowned late Romantic virtuosos and pedagogues such as Joseph Joachim, Leopold Auer, and Sam Franko, who do not always follow a stylistically appropriate approach.

The second essay explores the origins, authorship claims, and inherent musical value of Mozart's Violin Concerto in E-Flat, K. 268, a problematic work almost unanimously dismissed by scholars. Commonly attributed to Mannheim-born violinist and composer Johann Friedrich Eck (ca. 1766-1810), Mozart's "sixth" concerto, for all its obvious deficiencies in its current form and lack of autograph sources, nevertheless constitutes a rare and effective example of late

eighteenth-century violin concerto writing in the tradition of the Franco-Belgian school led by Viotti and Rode, and as such a precursor to the violin concertos of Ludwig Spohr (1784-1859). K. 268 ultimately helps bridge the stylistic gap between Mozart's authentic masterworks and Beethoven's monumental Violin Concerto in D Major, Op. 61 (1806).

The third study compares four different attempts to finish a youthful fragment (259 bars) of a projected violin concerto composed by Beethoven prior to his departure for Vienna. The composer did leave us a "torso" that includes the full exposition and part of the development of a sonata form concertante movement in C major. We now have four completed versions, by one of Beethoven's acquaintances (the German violinist and composer Joseph Hellmesberger), early twentieth-century Spanish violinist Juan Manen, noted Beethoven scholar Wilfried Fischer, and Dutch composer Cees Nieuwenhuizen, a specialist in completing unfinished works by Beethoven. They all provide apt and wonderfully inventive solutions, thus enabling violinists to perform a work that can help prepare students for Beethoven's completed concerto.

PART ONE

"I AM NO GREAT LOVER OF DIFFICULTIES": AN EXPLORATION OF HISTORICALLY INFORMED AND IDIOMATIC CADENZAS FOR MOZART'S VIOLIN CONCERTOS

INTRODUCTION

In Classical period concertos, cadenzas were largely improvised *in situ*. However, as documented by important performance practice treatises by Johann Joachim Quantz (1697-1773), Giuseppe Tartini (1692-1770), Daniel Gottlob Türk (1756-1813) and others, the practice of writing out cadenzas became established early on, in order to systematize virtuosity, provide more definite contents for less inspired soloists, and for pedagogical purposes. In the case of Mozart, the composer left us several cadenzas to half of his piano concertos, so as to provide guidelines for his students, as well as amateurs. Unfortunately, with the exception of his Sinfonia concertante for violin and viola, K. 364, Mozart left no cadenzas for his violin concertos, which has been an issue for violinists since.

Most conservatories, competitions, and professional orchestra auditions either require, or at least expect, the *de facto* cadenzas by Romantic virtuosos such as Joseph Joachim, Eugène Ysaÿe, and Sam Franko. For all their intrinsic musical, technical, and pedagogic value, these cadenzas are highly idiosyncratic examples, representative of specific artists and a performance style that succeeded Mozart by several decades. As a result, they do not reflect what was expected in Mozart's time.

By relying on the aforementioned sources, the first part of my document will define and differentiate typical 18th century instrumental cadenzas, from the shorter *eingaengen* (or "lead-ins," derived from the operatic tradition), that can be found mostly in the slow movements and finales of Mozart's violin concertos. I will also be referencing a number of valuable "manuals,"

or stylistic templates aimed at violinists, by minor Classical masters such as Luigi Borghi, Ferdinand Kauer, and Ignaz Schweigl. Needless to say, Mozart's own cadenzas to half of his piano concertos will also be covered, in order to provide an essential abstract and schematic for a typical Mozartian cadenza.

I will then evaluate a considerable number of cadenzas currently available for study and performance. The prefaces to these published editions of their cadenzas also provide insight to their compositional processes and adherence to a more authentic musical discourse.

The final portion of this essay will attempt to provide four different solutions to the lack of authentic Mozartian cadenzas. These include: 1) modifying existing cadenzas to better suit the style of Mozart's time; 2) making informed choices on the vast repertoire available; 3) using historical and contemporary manuals and templates to create effective and historically informed cadenzas; 4) creating original cadenzas true to Mozart's style.

Ultimately, by crafting and presenting my own historically informed cadenzas based on my research, it is my hope that I will inspire my fellow musicians, regardless of instrument, to create satisfying and stylistically appropriate Classical period-style cadenzas suitable for both study and performance.

CHAPTER 1

THE CADENZA IN THE BAROQUE AND CLASSICAL ERAS: DEFINITIONS AND BACKGROUND

Origins and Early History

Dr. San-Ha Kim defines a typical instrumental cadenza as follows:

> [It] is a passage of variable length (sometimes improvised) placed near the end of an aria or a concerto movement with the purpose of providing a flourish and an opportunity for the performer to display his or her own virtuosity within the context of the overlying piece[1]

Frederick Neumann further elaborates on its contents:

> It can consist of pure florid, usually virtuoso, figuration with no organic relationship to the movement, but will more commonly combine such passage work with the citation and elaboration of one or more themes from the movement[2]

There is much debate regarding the earliest printed examples of instrumental cadenzas. Many scholars point to the modest solo concertos of Giuseppe Torelli (1658-1709), which postdate an already established period of improvised cadenzas. Torelli's examples favor a cadenza-like improvisation over a pedal point, or *point d'orgue:*

[1] Sang-Ha Kim, "Two Performances and a Stylistic Study of the Five Complete Violin Concerti by W.A. Mozart with Cadenzas Composed by Five Celebrated Violinists" (DMA diss., University of Maryland, 2000), 22.

[2] Frederick Neumann, *Ornamentation and Improvisation in Mozart* (New Jersey: Princeton University Press, 1986), 257.

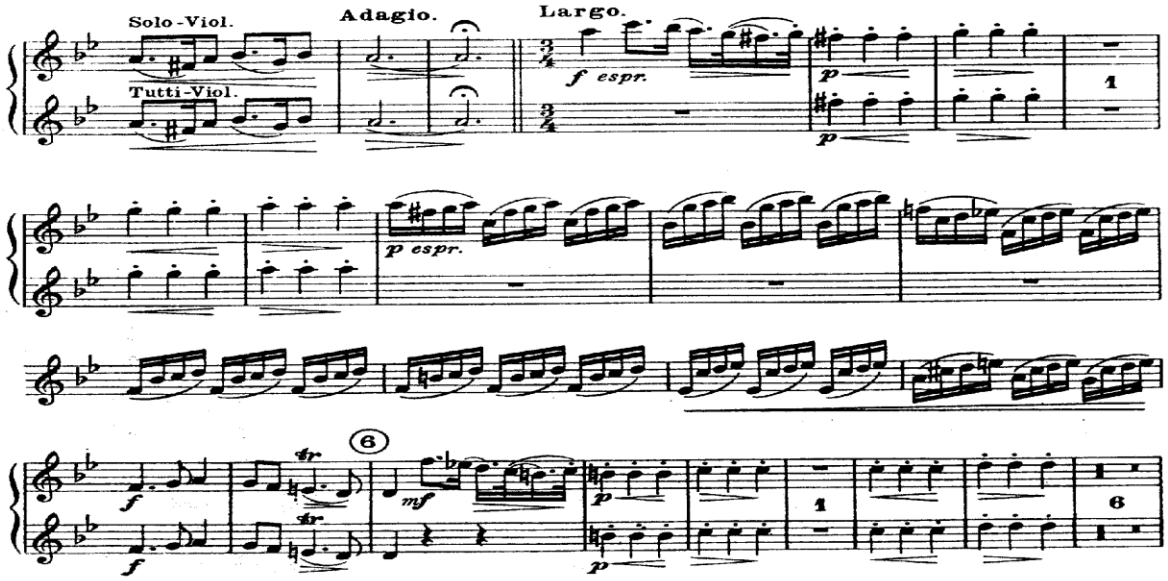

FIGURE 1.1: G. Torelli, "Christmas" Concerto, Op. 8 no. 8 (pub. 1709)

Between 1710 and 1716 it became customary for the bass line to pause during cadenzas. Soon enough, their popularity extended beyond Italy and their practice was adopted by the Germans, but not the French, a tradition that would extend well into the 1780s. Other debatable examples in the Italian tradition include the short *ad libitum* embellishment passages to be played during fermatas, found in Arcangelo Corelli's (1653-1713) influential Sonatas for Solo Violin and Basso Continuo, Op. 5 (1700), as the composer played them himself:

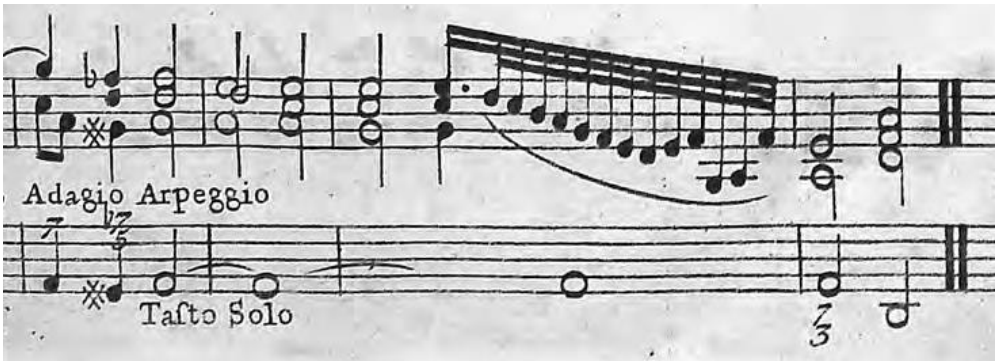

FIGURE 1.2: A. Corelli, Violin Sonata Op. 5, no. 1 (1700)

More in line with what we now regard as a cadenza are the written out virtuosic displays of some of Antonio Vivaldi's (1678-1741) mature concertos:

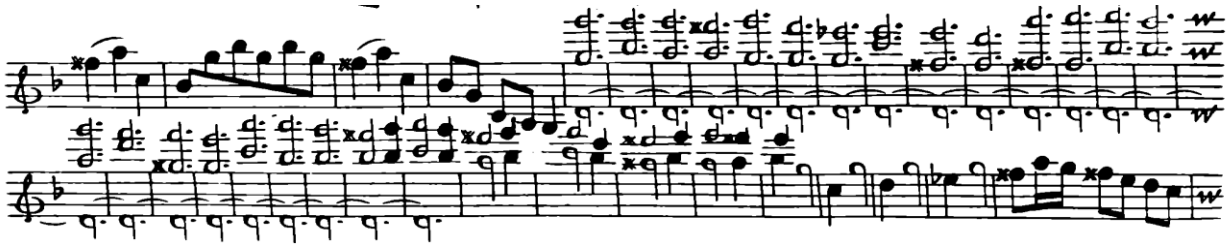

FIGURE 1.3: A. Vivaldi, Concerto for Solo Violin, Op. 8 no. 8 (1723)

At first, their designation was somewhat confusing, with the terms *cadenza, capriccio, caprice,* or *fantasia* used interchangeably. Pietro Antonio Locatelli's (1695-1764) revolutionary set of violin concertos, *L'Arte del Violino,* Op. 3 (1733) helped clarify this distinction, as *cadenzas* are now to be played over a fermata at the end of each movement, while *capriccio*s are considered their own separate entity, a kind of highly advanced and lengthy virtuoso etude to be found at the end of the first and last movements:

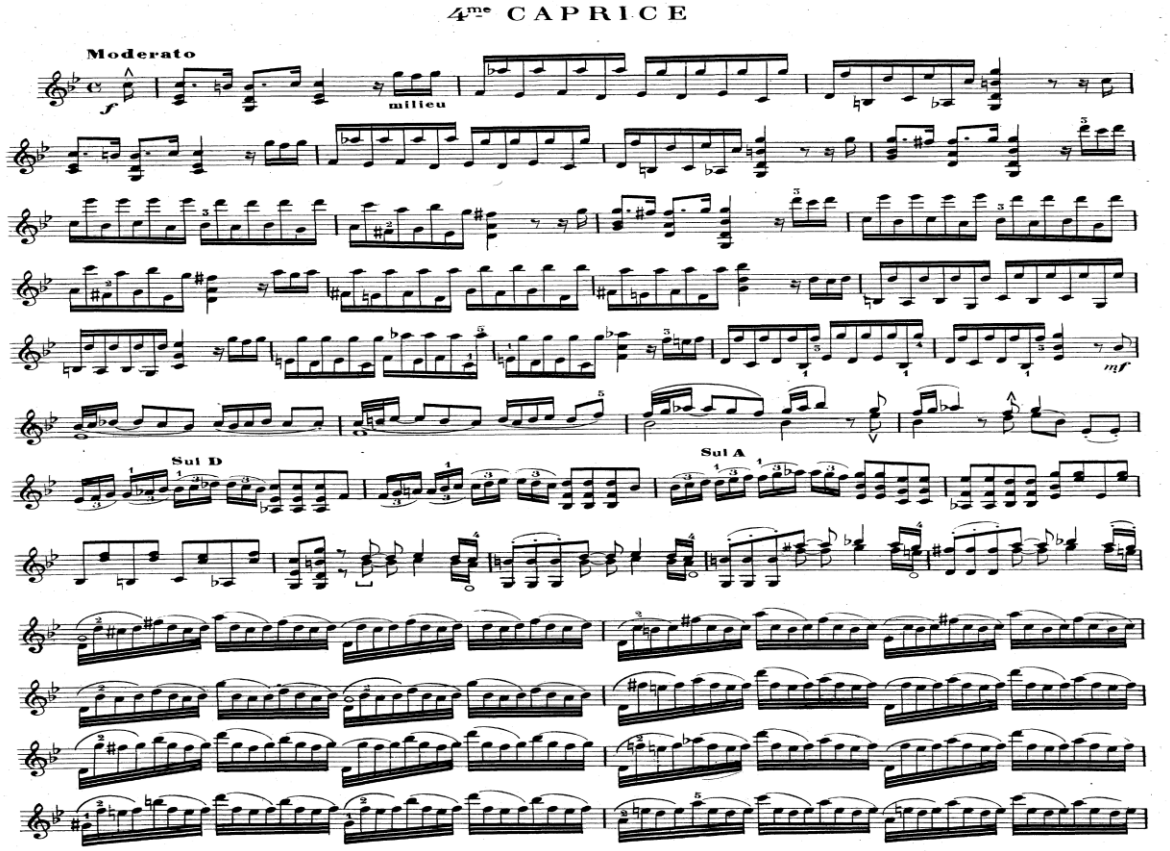

FIGURE 1.4: P.A. Locatelli, Violin Concerto Op. 3, no. 4

We can assert that the art of improvisation and free fantasies flourished in the 18th century to an extent possible only in eras of great musical creativity. As Eva and Paul Badura-Skoda observe:

> It was an indispensable part of every virtuoso's equipment if he hoped to satisfy his listeners' artistic expectations. Improvisation was not only a right; it was also a duty that artists occasionally would exercise, even in performing other composers' works.[3]

The Classical Cadenza

In terms of structure, there are three sections that constitute a formal Classical cadenza: a thematic beginning, a virtuosic middle section, and a closing section. The first part is usually tonal in key and representative of the main theme from either the solo or orchestral part, although more modern masters may employ a variety of thematic beginnings from other sections of the movement. In slow movements, entirely new themes may sometimes appear.

The virtuosic section is not as free for Classical cadenzas as for those of the Romantic era or later. It is characterized as a transition that leads into the exploration of technique and harmony. As Eduard Melkus points out, "it is the 'composing out' of the dominant harmony," [4] which will inevitably lead to a cadential trill, bringing the cadenza to a close.

The aforementioned bravura style of Vivaldi and Locatelli contrasts sharply with the elegance and refinement of Mozart but may have proved inspirational to Romantic violinist-composers. The subservient role which pure virtuosity is to play in the classical period is already

[3] Eva and Paul Badura-Skoda, *Interpreting Mozart: The Performance of his Piano Pieces and Other Compositions*, second edition (New York: Routledge-Taylor & Francis Group), 251.

[4] Eduard Melkus, "On the Problem of Cadenzas in Mozart's Violin Concertos," in *Perspectives on Mozart Performances*, ed. R. Larry Todd and Peter Williams (New York: Cambridge University Press, 1991), 75.

forecast in several treatises that describe the aesthetic qualities of a good cadenza. Although the cadenza was in a state of considerable transition through the first half of the eighteenth century, it did acquire a fundamental stability after 1750, setting the stage for the more highly stylized and structured examples of Mozart.

For the purposes of defining the stylistic parameters of an acceptable Classical instrumental cadenza we must reference several important 18th century treatises on performance practice. Johann Joachim Quantz, in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), includes a chapter on what he deems desirable in terms of style, while simultaneously denouncing the excesses and misuses of some of his contemporaries. To Quantz, "the object of a cadenza is simply to surprise the listener unexpectedly once more at the end of the piece and to leave behind a special impression in his heart."[5] Although he does not include printed examples (see point no. 8), Quantz further outlines the following principles, which are most definitely prescient when it comes to Mozart, and can be summarized as follows:

1. Cadenzas should originate from and reflect the sentiment and mood of the piece and include short fragments from it. "Happy" cadenzas are created through the use of leaps and fast figurations. "Sad" cadenzas are created through long, low notes, small intervals and dissonances.
2. Cadenzas should be short and fresh, rather than lengthy and extravagant, and sound as if they are being improvised.
3. They should keep their harmonic range narrow and refrain from introducing too many ideas.
4. One must avoid excessive repetitions (both in terms of intervals and figures) in transpositions and at the same pitch level.
5. Keys that the composer of the concerto does not use are to be avoided. Short cadenzas should be entirely set in the tonic key, while more extended ones can modulate to the subdominant and dominant, in passing. Brief modal modulations are acceptable.
6. Regular meter should not be observed, as cadenzas should be constructed of detached ideas rather than a sustained melody.

[5] Johann Joachim Quantz, *On Playing the Flute*, trad. Edward Reilly (London: Faber & Faber, 1966), 180.

7. Vocal and wind cadenzas should last no longer than what can be played in one breath. String players can play them as long as needed, provided they are rich in inventiveness.
8. Cadenzas cannot be composed beforehand, as it is impossible to write them as they must be played, and it defeats the purpose.

Also, of value is Daniel Gottlob Türk's later *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende* (1789). It complements Quantz's document through a few additional rules:[6]

1. It should not consist of intentionally added difficulties, nor should it last several minutes.
2. A cadenza should be novel, witty, and include an abundance and variety of ideas, while still maintaining unity.
3. The same tempo and meter should not be used for the entire cadenza. It should be more like a fantasia, with the tempo and meter of the concerto movement to be used in places.
4. Cadenzas that are written out or memorized should still be performed as if they were being improvised in the moment. Players are encouraged to write out or memorize them ahead of time, since inventing a cadenza in performance is risky.

By way of contrast, violinist, composer and pedagogue Giuseppe Tartini, in his *Traité des agréments de la Musique* (1771), advises the soloist to make their cadenza "as long as he wishes or as long as he can prolong them."[7] He includes several examples in both major and minor modes, and gives directions on how to construct them:

[6] Daniel Gottlob Türk, *School of Clavier Playing*, trans. Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 298-301.

[7] Giuseppe Tartini, *Traité des agrément[s] de la musique* (Paris, 1777), ed. Erwin Jacobi, trans. Cuthbert Girdlestone (Celle: Hermann Moeck, 1961), 117.

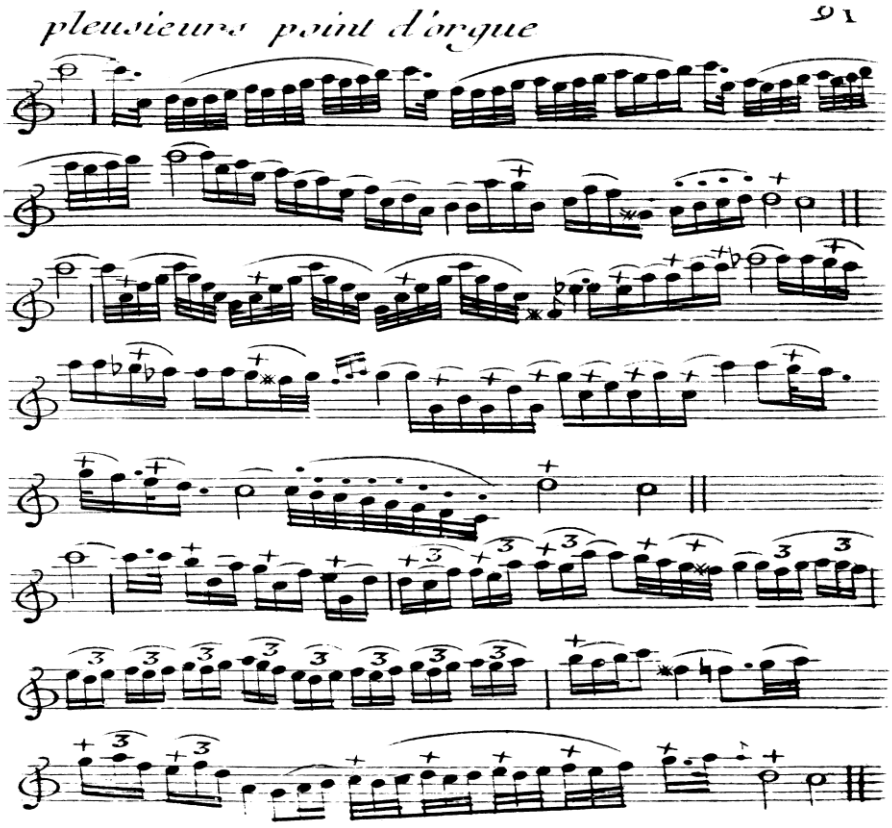

FIGURE 1.5: G. Tartini, Cadenzas ("points d'orgue") found in his *Traité des agréments* (1750)

As opposed to Quantz and Türk, Tartini does not insist that the cadenza should have any relationship to the original composition except with regard to the key, nor does he advise against the repetition of fragments. He does, however, outline a standard chordal progression for an artful cadenza: I-V7-I-IV-V-I.

In Mozart's own mature cadenzas we see a clear division in three parts. The following analysis, largely taken from Badura-Skoda's authoritative treatise on interpretation, describes the characteristics present in each.

Opening sections typically vary between 6-12 measures in length. They can either be thematic or virtuosic, yet both kinds must be as interesting as possible, taken from the movement, and facilitate the transition from the 6/4 chord at the fermata to a motive or theme set in the tonic. In examples of the former category, Mozart uses the first subject of the movement,

(with perhaps a novel harmonization) or sometimes a motive previously heard only in the orchestra. This is a very effective way of revealing new layers in the work's materials. Far less often, Mozart will use a theme from the middle of the movement. As mentioned before, in the slow movements Mozart sometimes introduces a new theme, although the Badura-Skodas advise against attempting such an audacity. Generally speaking, these thematic openings do not quote the complete theme and soon lead into passage work often taken from motives of the movement.[8] As opposed to Beethoven, Mozart obviously wanted to confirm the key of the movement rather than call it into question. As will be addressed later, a fundamental trait in Mozart's cadenzas that is often ignored is that they do not modulate.[9] They also do not usually contain full periods, which means that themes are never quoted in full but open at the end and continued sequentially. Another typical Mozartian device mined for emotional effect involves abrupt modal changes. A surprising major-to-minor transition can be perceived as a "shadow," while the opposite acts like a "sunlight upshot." Of course, these techniques are not exclusive to Mozart, since they were typical features of many Viennese composers of the pre-Classical and Classical periods (from Wagenseil to Schubert).[10] As a result, they are recommended.

For his middle sections, Mozart prefers cantabile themes, often second subjects. He generally follows a harmonic scheme. Whereas in the body of the movement they are rounded off by a cadence, thus forming a self-contained whole, in the cadenza Mozart resorts to a continuous development technique, or *Fortspinnung*. Prior to it, some motive from the theme is unexpectedly treated in sequence, often in rhythmic diminution, and almost always ending with a

[8] Badura-Skoda, 258.

[9] Ibid, 260.

[10] Ibid, 263.

sustained chord.[11] Mozart makes a clear distinction between the way he uses his themes in the body of the movement and in the cadenza: in the concerto itself the themes are linked in a very fluid manner, whereas in his cadenzas he seems more interested in exploring how "his network, for all its apparent solidity, could be pulled apart again without difficulty."[12] Once again, this is in sharp contrast with Beethoven's technique of treating his cadenzas as self-contained and dramatic musical essays that could compete with (or even surpass) the main body of the movement.

In shaping the closing sections, generally containing a number of virtuoso runs, Mozart does not tie himself to any scheme. In a way, a Mozart cadenza perfectly encapsulates the composer's mastery of compositional technique, form, and improvisatory abandon as a performer of the first order. Whereas in the early Salzburg concertos closing sections are distinctly short, later examples extend and enrich this section with thematic material.[13] Regardless, all closing sections end on a trill. This stereotypical ending made it possible for the orchestra to know when to come in properly, even when there had been no time for rehearsals. Double or triple trills occur very rarely and only in the concertos for two and three pianos. However, since Mozart sometimes did write these trills, it is clear that he considered them musically admissible and avoided them only on grounds of technical difficulty. Although there is no real necessity for a use of a double trill in one's cadenza, it might be introduced occasionally even in the violin concertos, as Mannheim violinist Ignaz Fränzl was wont to do.[14]

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[11] Badura-Skoda, 265.

[12] Ibid, 269.

[13] Ibid, 271.

[14] Emily Anderson, ed. *The Letters of Mozart and his Family*, third edition (New York: W.W. Norton & Company, 1985), 384.

The Lead-in

The Lead-in (or *Eingang*) is a "cadenza-like passage that is much shorter and less strictly formatted than a formal cadenza, yet still may provide harmonic transition."[15] It is a functionally different counterpart to the cadenza, as it serves to connect distinct sections of a movement by a short solo.

Unlike cadenzas, lead-ins rarely show any motivic connection with the main body of the movement. They mainly consist of scales, leaps, ornaments, and various kinds of passage work. Despite their transitional character, they are still introductions to be literally considered as "lead-ins" because the preceding section is rarely reflected in them. Marked with a fermata on a dominant seventh chord, they are nearly always built on the dominant of the succeeding section. Exceptions occur in several of the violin concertos, where the lead-in comes after a cadence in one key preceding the return of the Rondo theme in a different key. In the case of K. 216, there are also half cadences on the dominant of the relative minor. In such cases, the lead-in must contain at least two different harmonies to ensure a proper continuation:

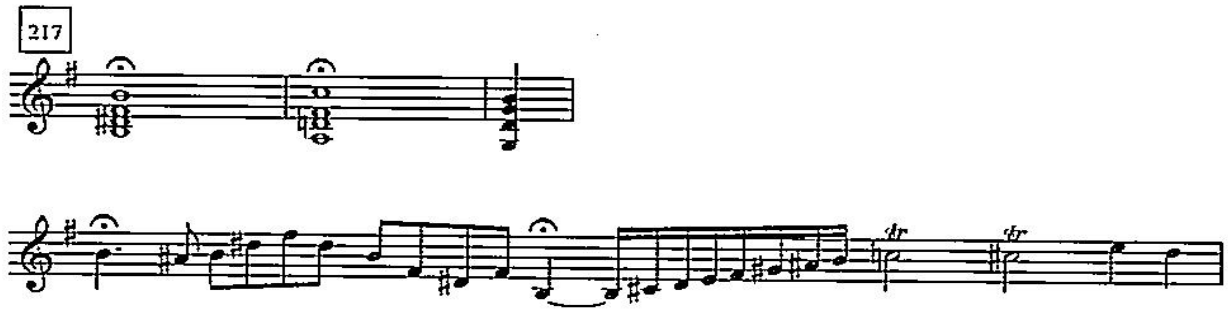

FIGURE 1.6: Badura-Skoda's suggestion for a lead-in for the *Rondo* of K. 216 (m. 217)

Naturally, lead-ins should be kept much shorter than cadenzas, will usually linger on one harmony, and avoid anticipating the tonic triad in the course of a lead-in.

[15] Kim, 36.

The question of when to ornament must be contextually evaluated. This decision will involve considering whether a grand pause instead of a lead-in is preferable for musical, dramatic, or textual reasons. As a result, it is in theory desirable to ornament a rest as a transition to the principal theme in a work in ABA or rondo form, yet somewhat questionable to insert a lead-in between the slow introduction to an *allegro* movement and its main part, as it would "diminish the surprise effect if the tempo change were disturbed by some embellishment notes."[16]

Many Mozart cadenzas and lead-ins were fortunately preserved because the Viennese publisher Artaria decided to print a collection (K. 626a). Additionally, opportunities for lead-ins can also be found in various chamber music works, as they are not exclusive to concertos, arias, variation cycles, or sonatas. Badura-Skoda mentions the finale of the Piano Quartet K. 478 and the closing variations of the Piano Trio K. 496 (where the piano has a decidedly *concertante* character), as well as the Violin Sonata in F, K. 377.[17]

Fortunately, many vocal lead-ins by Mozart have been preserved, including some for his beloved Aloysia Weber. The composer wrote several fermata embellishments in Mannheim for arias by J.C. Bach, as well as for his own opera *Il Re Pastore,* K. 217 (1775), a new, more brilliant aria for the revival of *The Marriage of Figaro* (1789), *Idomeneo, Zaide* and *Cosi fan tutti*. He would do so when he had a reason to mistrust the singer ("he had no notion how to sing a cadenza effectively…!").[18] On the one hand, vocal embellishments extend a phrase ending followed by a rest. They also extend the held note to prepare the next phrase. The first kind is

[16] Badura-Skoda, 284.

[17] Ibid, 281 and 285.

[18] Neumann, 216-17.

referred as a “terminal” embellishment while the second is known as “transitional” one. They should never exceed the extent of one breath, fit the character of the specific passage in which it occurs, and consider the words and the dramatic situation. While the functions of vocal cadenzas are somewhat different than instrumental lead-ins, they can still be studied and applied to the latter:

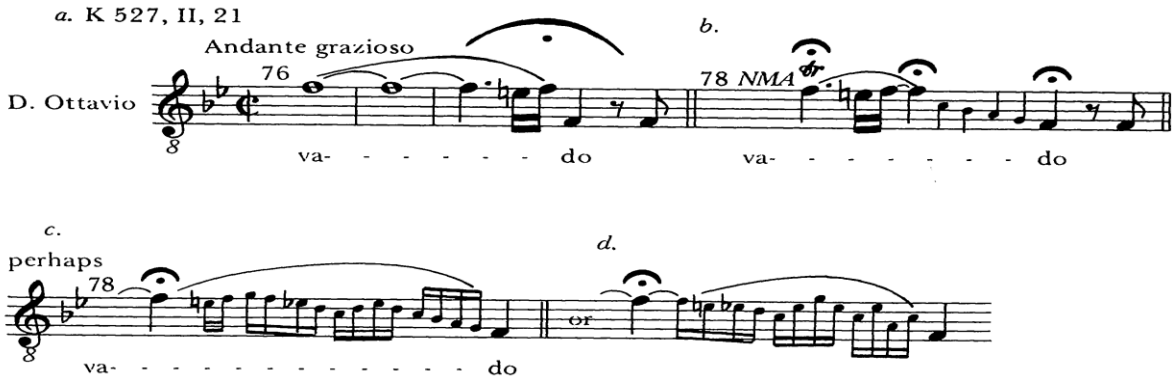

FIGURE 1.7: F. Neumann, possible adaptation of a vocal lead-in from *Don Giovanni* to the finale of the Violin Concerto in B-Flat, K. 207

In addition to vocal embellishments, Mozart’s piano variation sets are also recommended study material. In the case of K. 613, the theme contains a written-out original lead-in, and for each variation Mozart wrote a different version of it.[19]

Although later composers and soloists often treated both cadenza and lead-in as if they were one and the same, as Dr. David Harold Moskovitz points out, Mozart was consistent in assigning each its proper place, characteristics, and function.[20] Cadenzas are generally longer than lead-ins, as the latter may consist of only a single scale, leap, passagework or ornament, and

[19] Badura-Skoda, 277-78.

[20] David Harold Moskovitz, “A Comprehensive Performance Project in Violin Literature and an Essay Consisting of a Stylistic Study of Cadenzas Presently in Print for W.A. Mozart’s Violin Concertos in G Major (K. 216), D Major (K. 218), and A Major (K. 219)” (DMA diss., University of Iowa, 1974), 25.

rarely makes use of any thematic material. Rhythmically, lead-ins are more effective when they suggest a spontaneous gesture. Harmonically, the cadenza is typically more complex, while the lead-in is usually based on a single harmony, in reality a kind of dominant prolongation which begins with the fermata and resolves with an authentic cadence initiating fresh melodic material, such as the restatement of a rondo theme. Finally, and as expected, lead-ins should not be unnecessarily virtuosic. As Frederick Neumann observes:

> The longer the non-Mozartian implants, the more they are likely to contrast unfavorably with the genuine material. In fact, one of the more difficult tasks in inventing embellishments is to find the proper mean between too much and too little.[21]

Opportunities for lead-ins in Mozart's violin concertos can be found in the first movements of K. 207, 216, and 219, the slow movements of K. 211 and 218, and the rondo finales of K. 211, 216, 218, and 219.

[21] Neumann, 224.

CHAPTER 2

CADENZAS BY MOZART FOR HIS CONCERTOS

A Study of Mozart's Authentic Cadenzas

While Mozart did not write cadenzas to any of his solo violin concertos, we are fortunate to have a considerable number of cadenzas to his piano concertos. Going somewhat against the prevailing custom of his time, Mozart liked to write down the cadenzas and sometimes even the lead-ins for his piano concertos. He probably notated them because he wanted them to be balanced compositions on equal grounds with the movements to which they belong, but also because (and similarly to J.S. Bach's approach to writing down ornamentation) he did not trust other performers of his work to invent appropriate ones.[22]

Although his widow Constanze once remarked that the piano cadenzas were written "only for his pupils," Mozart also wrote several for his sister (letters reveal he did not even trust Leopold!), and fellow pianists who commissioned the concertos. There is also clear proof of improvisation during Mozart's performances: "I have not yet changed the Eingange of the Rondo [of K. 271] because when I play this concerto, I always do what comes to my mind."[23]

Many musicologists do not rule out the possibility of Mozart, his great improvisatory skills notwithstanding, played his own realized cadenzas on occasion. Most importantly, Mozart wrote cadenzas mainly to provide models for his students and colleagues, something that directly pertains to the present document. Since the art of improvisation is partly the result of premeditation combined with spontaneous spur of the moment alterations, we can assume that Mozart's longer cadenzas were, if not at least partly premeditated, fully composed in advance.

[22] Badura-Skoda, 251.

[23] Anderson, 837.

This is suggested by the perfect balance and the carefully worked out details of many of the surviving cadenzas, almost always written on separate single sheets (with the exception of K. 488), which explain why many have been lost.[24]

Of particular interest are the cadenzas that Mozart later wrote for his "Salzburg" concertos (K. 175, 238, 246, and 271), since they are relatively contemporary to the violin concertos. Some were written in Salzburg in the late 1770s, while the rest were composed in Vienna in the early 1780s. The first group is more in line with Tartini's preferences, as they mostly comprise fast figurations, repeat material, and bear no thematic references. The Vienna cadenzas, on the other hand, are miniature movements based on a three-part structure. With rare exceptions, these later examples do quote thematic material, preserve a unifying tempo, modulate to the dominant or closely related keys for the second section, and end with virtuosic runs leading up to a cadential trill. They are also similar in length, averaging 19-33 measures each, subscribing to the 1:10 proportion with respect to the duration of the concerto movement. Furthermore, Paul and Eva Badura-Skoda, in their thorough study of all thirty-six cadenzas by Mozart, determine that they typically range between one-fourth and one-fifth of the total length of the movement. Therefore, the Vienna cadenzas are too elaborated to show the direct influence of Quantz, yet do seem to be more in line with Türk's.

As already mentioned, Mozart did write a full cadenza to his Sinfonia concertante for violin and viola in E-Flat, K. 364 (K. 320d). This lone effort is also of great value in helping us determine idiomatic instrumental treatment for Mozart's violin cadenzas, particularly regarding the element of virtuosity. Since K. 364 features two soloists, it was unreasonable for the

[24] Badura-Skoda, 252.

composer to expect both soloists to successfully improvise simultaneously. As a result, Mozart's written cadenzas indirectly provide clues to the amount and kind of music he considered suitable.

As expected, his cadenzas to the first two movements are of moderate lengths (twenty-five and sixteen measures, respectively), remain in the tonic key, quote thematically in a rather limited way (more so for the first movement), display a generally metrical framework, and the technical difficulty level is on par, if not slightly more modest, than what can be found in the proper movements (double-stops are used sparingly and in long values for harmonic filling-out, rather than virtuoso effect).

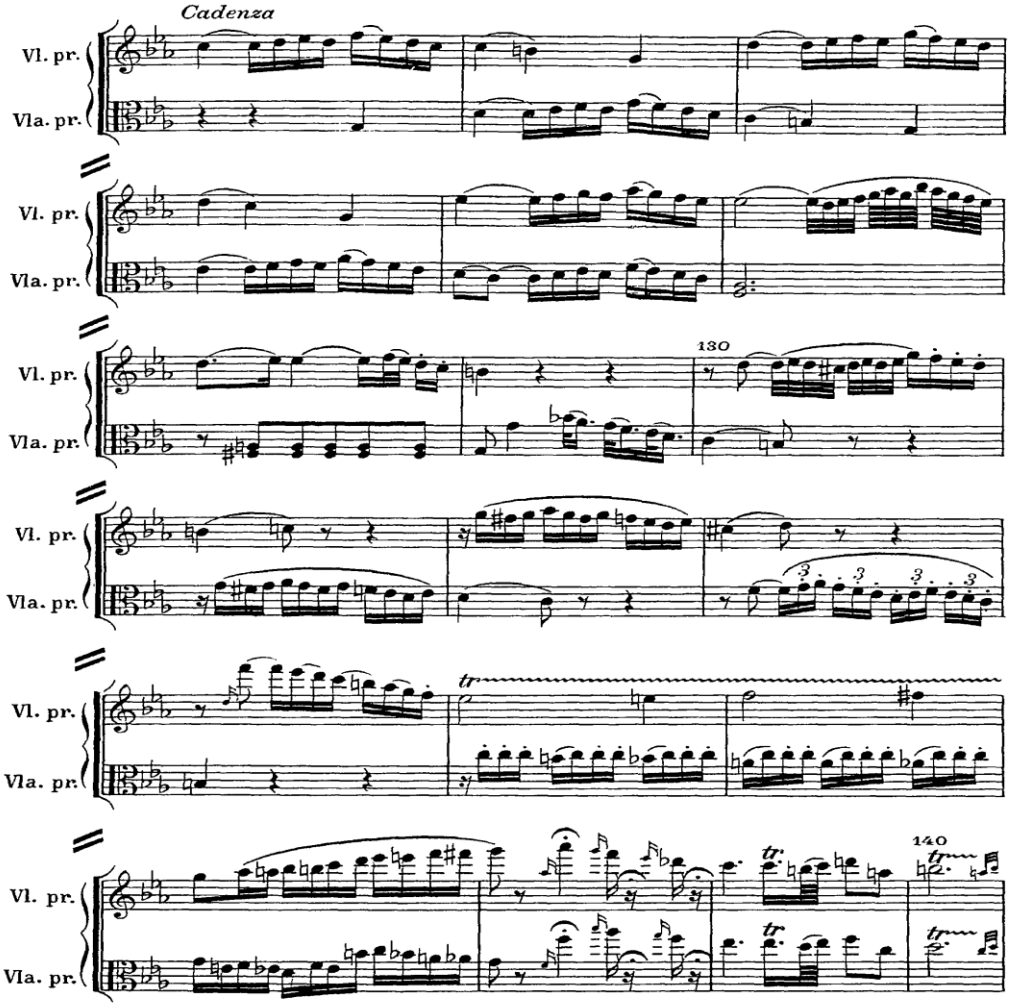

FIGURE 1.8: W.A. Mozart, Sinfonia concertante, K. 364: cadenza to the second movement

In addition to K. 364, the piano cadenzas, the vocal arias, and the variation sets, Neumann also recommends studying the few written-out cadenzas by Mozart for some of his chamber works, such as the *Cadenza in tempo* (46 mm) found in the finale of his Quintet for Piano and Winds, K. 453, the non-thematic yet brilliant cadenza that closes the third movement of his Sonata for Piano and Violin, K. 306 (45 mm.), and the one found in the *concertante* movement of the *Posthorn* Serenade (15 mm.).[25] It can be read as the ultimate musical joke that Mozart's only written-out cadenza for solo violin can be found in, of all places, the slow movement of *Ein musikalischer Spass,* K. 522, a brutal takedown of incompetent composers and untrained village performers filled with aimless sequences, full-tone scales, mediocre virtuosity, and a cadential trill on the wrong note.

Playing Mozart's Cadenzas: A Matter of Choice or an Artistic Obligation?

As a body of work, Mozart's authentic piano cadenzas are of a quality "hardly approached by even his most successful imitators, and, as a source of stylistic enlightenment, they are indeed an invaluable musical legacy."[26] For obvious reasons, Mozart's cadenzas are the most authoritative single source of stylistic information available to the musician, yet it is unfortunate that so many performers and composers have apparently ignored Mozart's templates when creating new cadenzas.

To most interpretation experts, the substitution of Mozart's piano cadenzas for someone else's is hard to defend. Regardless of our present-day concern for stylistic congruence, the fact remains that Mozart's cadenzas, whether written for himself or for others, based on

[25] Neumann, 260.

[26] Moskovitz, 21.

improvisation or independently created, are the final product of a carefully planned compositional process, as evidenced by sketches and second revised versions (in some cases even written into the autograph score as an integral part of the work). As Neumann observes:

> All of Mozart's cadenzas, especially post-K. 271, are masterfully written, fitting structurally and of course stylistically as perfectly into the frame of the movement as if they had been conceived as part of it. Often, they achieve the ultimate unification by functioning as a second development that shows some of the themes in a new light through their harmonic and melodic elaboration; thereby they intensify the dramatic tension that finds its dramatic resolution in the coda.[27]

Furthermore, Neumann disagrees with the principle that improvisation and its inherent element of surprise are essential to a contemporary performance of a cadenza. While this scenario was commonplace for eighteenth-century audiences accustomed to a skillful artist,

> [t]oday such artists and the display of such skills have disappeared from the concert stage. Cadenzas we hear nowadays are all prepared or bought in the stores, and the "surprise" with which the audience can be expected to be regaled with is more likely than not going to be an unpleasant one.[28]

Since the goal of historical performance is to recreate a musical work in the spirit of the composer, in an authentic Mozartian cadenza we have a clear manifestation of the composer's intentions. As a result, there is no point in finding more originality or spontaneity in a cadenza presumed to match a thought-out composition by Mozart, one that would invariably be "too long, too complex, too flashy, too wrong in style, and all too often too unmusical."[29]

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[27] Neumann, 258.

[28] Ibid, 258.

[29] Ibid, 259.

Anatomy of a Mozartian Cadenza

Further elaborating on the tripartite structural summary presented above for Mozart's cadenzas, Moskovitz comprehensively evaluates fifteen published cadenza sets by renowned nineteenth and early twentieth century violinists. He does so by assessing their stylistic and musical merits by gauging their length, general rhythmic characteristics, harmonic procedures, and thematic and instrumental treatment.

Mozart's first movement cadenzas are surprisingly short, especially when compared to the excessively long examples by Romantic and early twentieth-century violinists. They vary between five and twenty measures, although the most extensive examples can reach up to forty (as in the case of K. 414, 459 and 595). In regards to rhythm, we see frequent extended, free, and melismatic passages that suggest spontaneous improvisation. Sections that follow more delineated metrical patterns usually deal with thematic material.

Badura-Skoda reminds us that in the composer's own cadenzas, "Mozart wanted to confirm the key of the movement, not to call it in question."[30] This is probably the one characteristic that subsequent composers elude the most, and a testament to Mozart's skill in creating a wide palette of harmonic color and variety in a relatively uncomplex setting. In Mozart's cadenzas, the harmonic activity can be digressive and even desirable (as are modal shifts), but is essentially tonic-oriented, always taking into account the modulatory scheme of the concerto. All thematic quotations appear in the tonic and chromatic harmonies limited to seventh chords.

[30] Paul Badura-Skoda, *Interpreting Mozart on the Keyboard*, trans. Leo Black (London: Barrie and Rockliff, 1962), 218.

Mozart's own cadenzas are only slightly thematic, and he is extremely judicious in how he chooses and places thematic material in his cadenzas. As a result, he avoids introducing one theme after another without clear division, as in a *potpourri.* In terms of structure, a typical three-part structure is desirable, but not mandatory. In other words, they use on a moderate scale some of the procedures associated with a development section.

Neumann brings to our attention incompatible cadenzas by Hummel, Hoffman, and even Beethoven that exceed one hundred measures, which, although fine compositions and technically reasonable, do not fit the work either, due to their length, copious and far modulations, and seemingly endless trill chains. In an effort to return to the "basic outline, the conciseness, and the relative simplicity of Mozart's own models," as a rule of thumb, one should stay away from any cadenza that is more than fifty measures long, that has technical demands that are out of line with the body of the movement, modulates to and dwells in far off keys, or that looks like a counterpoint exercise.[31] This, however, does not mean that they have to be as brief as possible to minimize the extent of non-Mozartian inserts. A reasonable length is still necessary to establish the formal balance of opening concerto movements. Most importantly, the cadenza must satisfy the expectation created by the fermata on the 6/4 harmony as well as the need to build up enough tension to justify the dramatic release when the cadential trill resolves into the orchestral coda. We have, after all, Mozartian thematic material to work with, and if we do so with restraint and taste we can achieve the length necessary for the architectural function of the cadenza without upsetting listeners with excessive foreign musical matter.

Finally, an important question has to do with the technical level of the cadenza, in comparison with that of the concerto movement. It has already been discussed how the cadenza

[31] Neumann, 259-60.

evolved from a vehicle of creative expression and improvisation in the Classical era, to one of almost purely technical display in the Romantic and modern periods. In many nineteenth-century concertos, the number of cadenzas also decreases from three to only one in the first movement. When creating cadenzas for Mozart concertos, we must still adhere as much as possible to the pairing of Classical balance with spontaneous and brilliant expression, in which "at no point do the technical requirements exceed those of the solo part."[32] By their nature, Mozart's violin concertos make relatively modest virtuosic demands, in fact less ambitious than what can be found in the serenades and *divertimenti* featuring solo violin of the same period. An important and often referenced source for understanding Mozart's preferences in violin playing comes from written correspondence with his father, from November 22, 1777. After prefacing his letter stating that he is "no lover of difficulties," Mozart vividly describes Mannheim Orchestra violinist Ignaz Franzl's playing:

> he plays difficult things, but his hearers are not aware that they are difficult; they think that they could at once do the same themselves. That is real playing. He has too a most beautiful, round tone. He never misses a note, you can hear everything. It is all clearcut. He has a beautiful staccato, played in a single bowing, up or down, and I have never heard anyone play a double trill as he does.[33]

[32] Franz Beyer, foreword to *Kadenzen zu Mozarts Violinkonzerten K.V. 216, 218, 219* (Adliswil-Zuerich: Eulenburg, 1970).

[33] Anderson, 384.

CHAPTER 3

A SURVEY OF PUBLISHED CADENZAS FOR THE VIOLIN CONCERTOS

The Moskovitz and Kim Dissertations

Most Romantic and 20th century cadenzas for Mozart's violin concertos do not take into account, or directly violate the Classical standards of length, harmony, thematic treatment, structure, and level of virtuosity. As a result, they can be virtually incompatible with the concerti for which they were composed. On the other hand, one can still find appropriate choices for a modern performance of the Mozart violin concertos that still captures the combination of spirit, style, and technique that is unique to the composer.

It should be noted that the musical and idiomatic qualities of some examples (such as Joachim's cadenzas) are sufficiently outstanding so as to overlook their stylistic deficiencies. Ultimately, they do make a better impression on the listener than a stylistically correct but otherwise dull cadenza. Moskovitz advises that in those cases where the musical worth of a cadenza far outweighs its stylistic shortcomings, it might be appropriate for the performer to attempt to make a few judicious cuts to a lengthy cadenza, or at least modify a passage whose technical demands far exceed stylistic appropriateness.

We have two valuable dissertations that survey a good portion of the cadenza literature available, one by Dr. David Harold Moskovitz (1974), and a complementary one by Dr Sang-Ha Kim (2000). Moskovitz limits his research to the last three concerti (K. 216, 218, and 219), while Kim includes all five concertos (adding K. 207 and 211).

Moskovitz methodically applies his criteria outline to cadenzas by nineteenth and twentieth-century virtuoso violinists and pedagogues, including Edward Herrmann, Fritz

Kreisler, Yehudi Menuhin, Leopold Auer, Carl Flesch, Eugene Ysaye, Sam Franko, Joseph Joachim, Henri Marteau, Max Rostal, Manuel Quiroga, Tossy Spivakovsky, and Joseph Szigeti.

The author laments that "unfortunately, [it appears] that some of the most frequently used editions of the Mozart violin concertos are provided with cadenzas of questionable merit."[34] According to Moskovitz, none of the aforementioned examples are stylistically or musically suitable, either as a unified set, or for the first movement. Almost uniformly, they all commit the same musical sins in terms of inappropriate length, rhythm, harmonic structure, thematic treatment, and instrumental level of difficulty. More often than not, these cadenzas are overly long virtuoso vehicles for the soloist, to the point of creating an endurance problem. They are also generally uneven stylistically or anachronistic, saturated with thematic quotations and harmonic activity, lacking structural cohesiveness, and emphasize an excessive level of virtuosity incompatible with Mozart's technical demands (featuring abundant double and triple-stops, extreme range, left-hand pizzicato combined with trills, artificial harmonics, extended chromatic runs, scales in thirds, sixths, octaves and tenths, glissandi, etc.)

He does concede the relative merits of a few examples appropriate for Mozart's slow movements (Flesch, Spivakovsky, Ysaye, Kreisler, Marteau, and Rostal), and lead-ins for the finales (Franko and Joachim), and recommends the study of Auer's cadenzas for their relevant technical and musical qualities, despite their numerous stylistic shortcomings.

On the other hand, Moskovitz does praise the excellent and extremely well thought-out contributions by Paul Badura-Skoda and Franz Beyer, as being "the most stylistically satisfactory," and that they "tend to mirror the elements of Mozart's cadenzas with extreme

[34] Moskovitz, 8.

accuracy."[35] Their length is proportional to the concerto movement that precedes them, the harmonic language is mostly tonic-centered, polyphonic material is treated as optional, thematic material is expertly handled with sequential treatment, and their level of difficulty is modest, yet they are musically rewarding to perform and teach.

Beyer's in particular, "combine simplicity, excellent stylistic characteristics and convincing musicality,"[36] all characteristics that enhance rather than detract from their relevancy. In addition, Badura-Skoda's are unique for their great amount of flexibility, since he provides various possibilities and transitions into the different sections. The same level of stylistic sensitivity applies to his short yet effective embellished lead-ins. At the very worst, Moskovitz admits, a few of them can be somewhat unimaginative.

While Dr. Kim does cover the Joachim and Ysaÿe cadenzas, she also considers less frequented fare, such as the ones by Maxim Jacobson for K. 207 (too long and filled with meaningless technical displays, although the harmony and technique fit the Classical style), Zino Francescatti for K. 211 (appropriate in length and difficulty, especially if we take into account its designation as a *concerto facile* when it was first published), and Ferdinand David for K. 218 (which combines "a Romantic character throughout with modest virtuosity").[37]

Recent Additions to the Literature

Several original and noteworthy sets of cadenzas and lead-ins have been published or made more readily available since the Moskovitz and Kim documents, either as individual

[35] Moskovitz, 45.

[36] Ibid, 47.

[37] Kim, 47.

publications or included in more historically informed scholarly editions. It seems that as a welcome result of all the recent advances in Mozart scholarship, the pendulum is slowly but surely swinging in the direction of a greater number of stylistically informed and appropriate cadenzas.

There are still, however, a few remnants or "gatekeepers" of the old Romantic tradition of the late nineteenth and early twentieth century virtuosos, such as the cadenzas by internationally-renowned soloist and award-winning recording artist Rachel Barton-Pine, as well as seasoned orchestral and chamber musician Roland Jones, both firmly entrenched in the Joachim-Franko mold. There are also more eclectic and intriguing efforts, such as those written by former Dallas Symphony Concertmaster Emanuel Borok. In his preface, Borok claims his cadenzas,

> are the result of my experiments over the years to present the material in Mozart's concertos through different musical prisms. At times I would try to stay within the parameters of the style known in the era of Mozart, and at others I would use more exuberant techniques (...) In some cases, I felt like engaging in a "conversation" with other instruments similar to a technique used in operas in those days.[38]

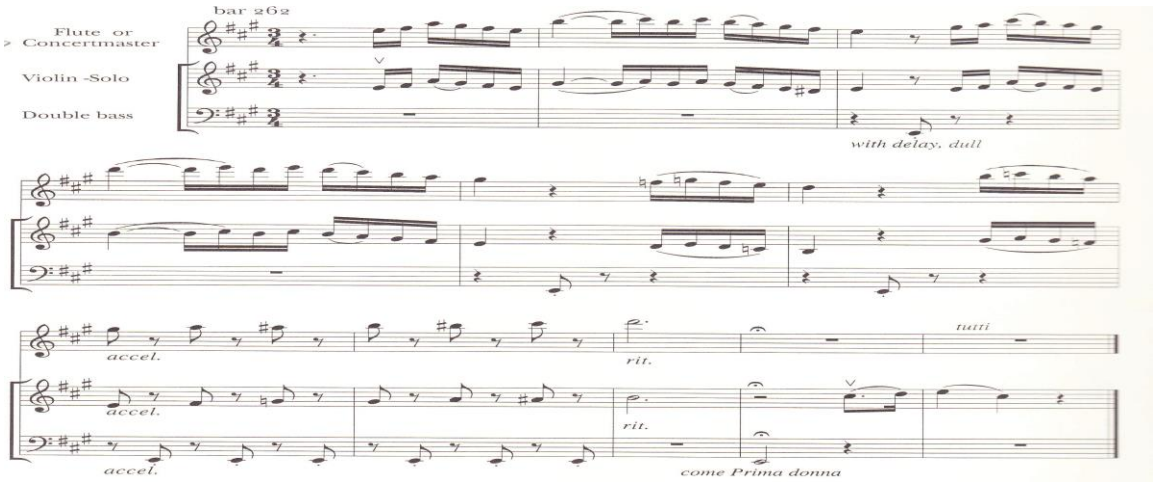

FIGURE 1.9: E. Borok, "operatic terzetto" lead-in to the Finale of K. 219

[38] Emanuel Borok, foreword to *Cadenzas for the Five Violin Concertos, the Adagio in E Major, and the Rondo in C Major by W.A. Mozart,* score (Columbus, OH: Editions Orphee, 2002).

Also bridging the gap between the Romantic and Classical traditions we have the valuable cadenzas and lead-ins by violinist Kurt Guntner, as included in the Henle edition of the Mozart violin concertos. While they may be slightly longer and ambitious than what was expected in Mozart's time (some excessive thematic quotations, un-Mozartian passages in thirds), Guntner's cadenzas constitute a rare example of an "early Romantic" approach. Also of interest is how they get progressively more technically difficult with each subsequent concerto, as well as the composer's multiple and appropriate suggestions for lead-ins (some, such as the one for the finale of K. 211, even manage to include brief thematic quotations).

In a more uniformly Classical vein, we have beautiful and commendable examples for all five concertos by violinist Wolfgang Schneiderhan, one of the great Mozartians of the twentieth century, and some entries by contemporary Canadian virtuoso James Ehnes.

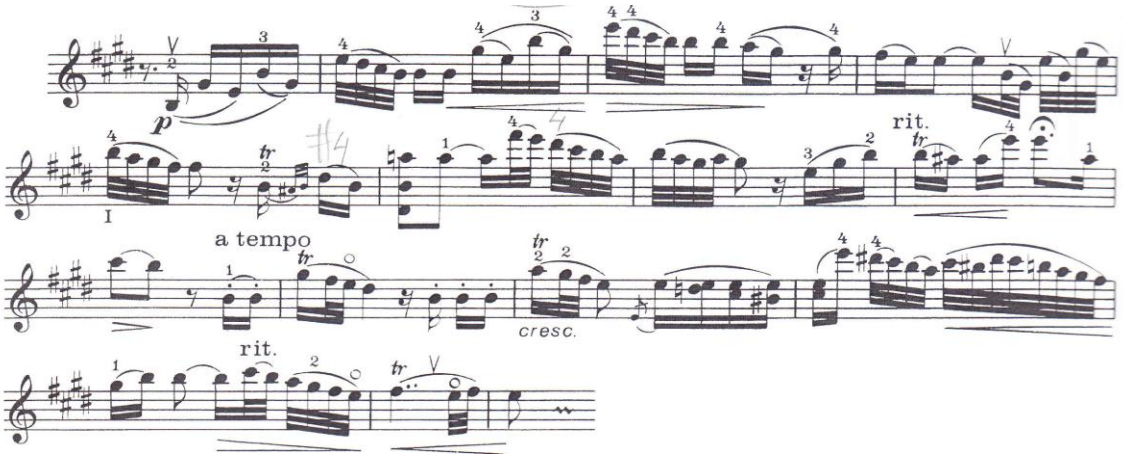

FIGURE 1.10: W. Schneiderhan, cadenza to the second movement of K. 219

But without a doubt, the two most important contributions to the literature are the original cadenzas and lead-ins by pianist, Mozart scholar and composer Robert D. Levin, and performance practice specialist and conductor Andrew Manze. Levin follows the Badura-Skoda template, by basing his examples on the compositional technique of Mozart's piano cadenzas, in terms of structure, language, difficulty level, and length. What makes Levin's cadenzas unique,

however, is that, in order to approximate the spirit of improvisation, at least two versions are always offered, in addition to a maximum number of combinatorial possibilities purposefully built in. This allows the player the option of assembling and customizing many different cadenzas from the basic alternatives, thus providing an evergreen resource for performance and teaching (see Appendix 1.1).

In the case of Manze's cadenzas, his examples have the advantage of being perhaps more idiomatic and attuned to the possibilities of the instrument. They are entirely stylistically appropriate, musically rewarding, and display a difficulty level somewhat higher than Beyer's, with some occasional yet idiomatic counterpoint.

CHAPTER FOUR

DIFFERENT APPROACHES TO THE LACK OF AUTHENTIC MOZART CADENZAS FOR THE VIOLIN CONCERTOS

Stylistic Suggestions Based on Pre-Existing Material and Sources

One of the most common mistakes by performers today (but not only today!) is that they are often far too long. It seems that the worst offenders in this respect are violinists, who more often than not, end up in a situation where a concerto "is played solely for the sake of the cadenzas."[39] To avoid this, and in addition to adopting the more successful published examples covered above, there are also several alternatives for creating stylistically appropriately cadenzas for Mozart's concertos for violin, or even other melodic instruments.

The 18th century performance practice ideal, as proposed by Quantz, would be to become so fluent with the language and musical conventions (not to mention courageous enough) to improvise a fully unique cadenza *in situ.* A more pragmatic solution would be, per Türk's recommendation, to improvise in performance based on previously planned material. This would probably be more in line with Mozart's own performance practice, although less so with his written-out cadenzas, which are not so obviously influenced by Quantz.

A plausible solution for less adventuresome performers would be to use a thoroughly composed cadenza template that adheres to the key, tempo, affect, and character of the concerto movement. Many examples can be found in Tartini's *Traité des agréments*, or similar pedagogical treatises by minor Classical masters such as Luigi Borghi (1745-1806), Ferdinand Kauer (1751-1831), and Ignaz Schweigl (d. 1803), which can serve as useful models. Furthermore, as described by Melkus, it is also possible to insert melodic material from the

[39] Türk, 309.

concerto movement in question (be it from solo or tutti passages) in order to craft a more satisfying and thematically-grounded cadenza: [40]

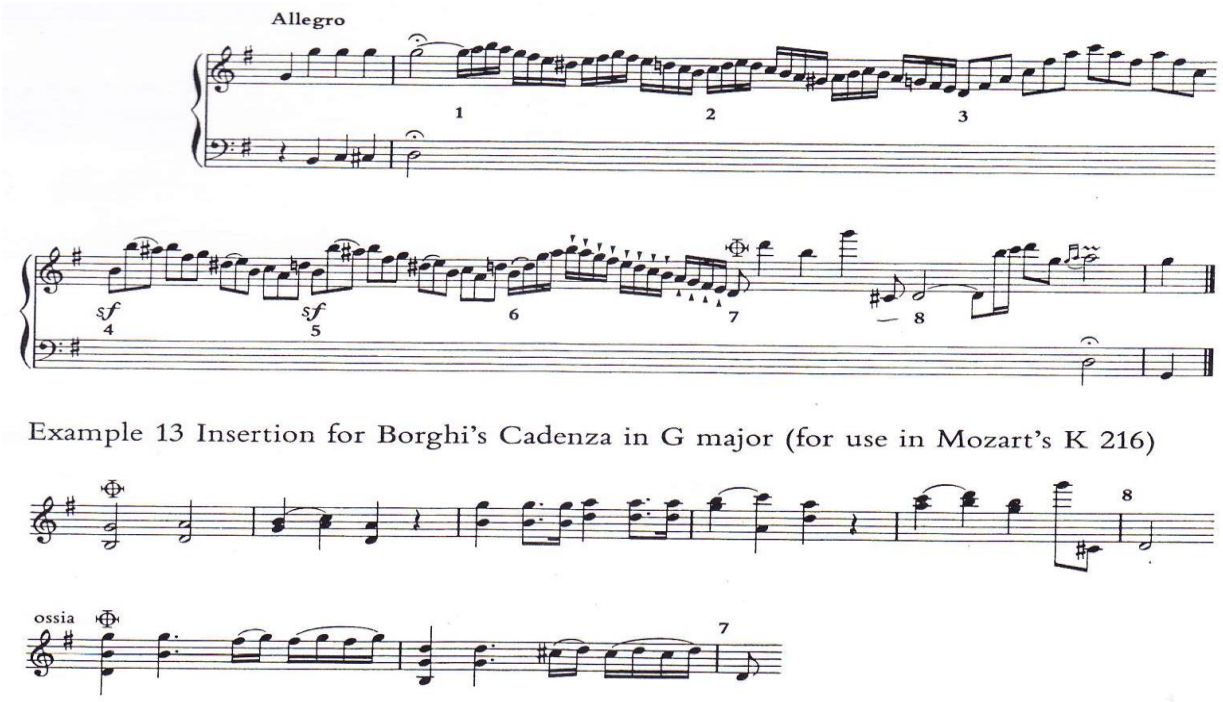

FIGURE 1.11: Cadenza by L. Borghi with suggestions for thematic insertion by E. Melkus

If one simply chooses to perform one (or several) of the violin cadenzas available separately or included in the many performance editions of Mozart's violin concertos, attention should be given to the principles established in the 18th century treatises discussed above, as well in Mozart's own cadenzas. As a result, perhaps the most desirable cadenzas are the ones by Franz Beyer, the Badura-Skodas, Robert D. Levin, Wolfgang Schneiderhan, and Andrew Manze, since they follow the rules of length, harmony, structure, thematic treatment, and appropriate level of technical difficulty present in Mozart's time and works.

As Melkus demonstrates, it is also possible to "de-Romanticize" the more elaborate and inflated, yet firmly established cadenzas of 19th and early 20th century violin virtuosos such as

[40] Melkus, 83.

Joseph Joachim, his pupil Sam Franko, and others. The process entails shortening their length, limiting modulations to related keys (or distant ones, but only in passing), reducing the range, eliminating chromaticism, adapting bowings and articulation, and altogether simplifying excessive and historically inappropriate virtuosity (see Appendix 1.2).

On the other hand, it is also possible to compile a stylistically appropriate set of cadenzas and lead-ins for a particular concerto by not adhering to one particular author, but rather by combining strong idiomatic examples from different violinist-composers.

Melkus also encourages violinists to study Mozart's keyboard cadenzas so as to mine for easily translatable ideas on the violin. As a general rule, the author advises to either avoid or adapt passages that are too pianistic (which include chromatic runs, broad arpeggios, and broken octaves), to shorten passages in order to accommodate the more limited range of the violin, and to simplify the "chattier" piano passagework in general. Another interesting and unique suggestion involves reinstating a discarded passage by Mozart found in the manuscript to K. 218:

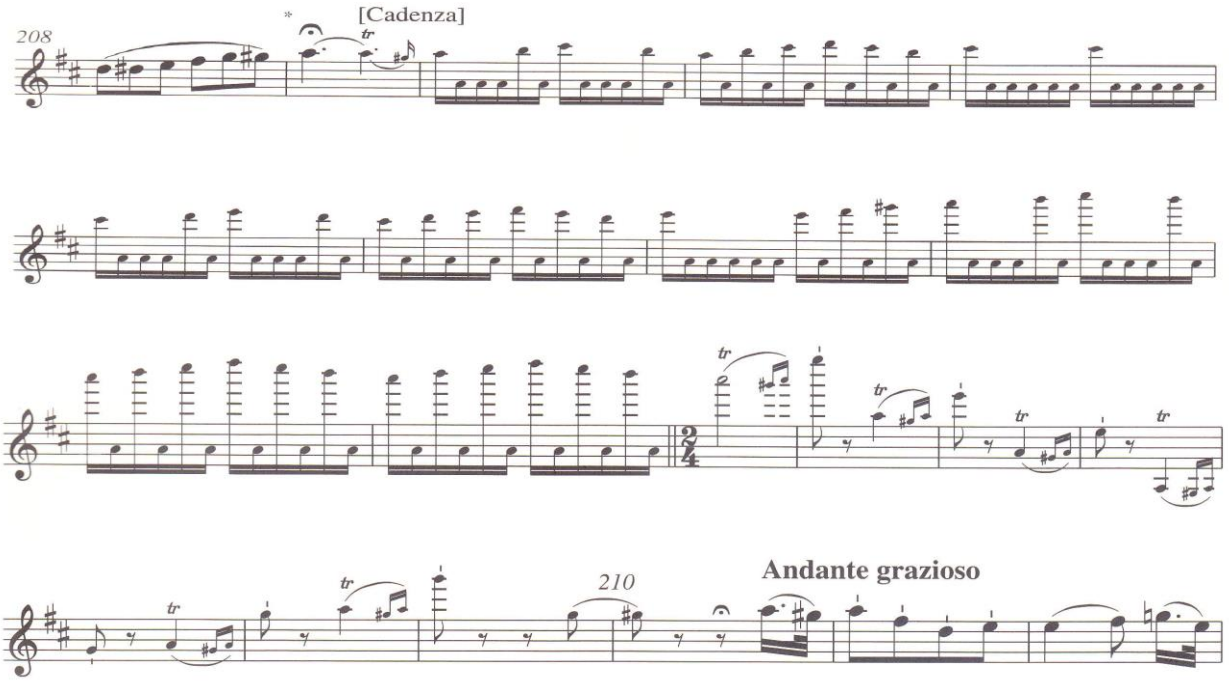

FIGURE 1.12: A. Manze, lead-in for the Finale of K. 218

Zachary Ebin follows up on Melkus' directions by opting to adapt some of the easier Salzburg cadenzas almost literally (the early one of K. 246 has no part for the left hand). Once one feels comfortable with this kind of transcribing, it is also possible to follow suit with the similarly idiomatic piano cadenzas by Mozart contemporary August Eberhard Müller (1767-1817), Paul Badura-Skoda, and Geza Anda, among others.

Finally, the ideal practice which all seasoned performers should adopt would be to create an original cadenza in the style of Mozart's Viennese cadenzas. A violin solo cadenza, in view of the instrumental's natural limitations, should be rather shorter. All the 19th- and many 20th-century cadenzas are far too long and resort to technical complexities to achieve harmonic depth or even polyphony or to startle the audience with acrobatic feats. For much of the twentieth-century, this combination of anachronistic technical difficulties, stylistic incongruousness, and inordinate length have plagued most cadenzas heard in recordings and in live performances. To summarize: in general terms, violin cadenzas should be relatively brief and simple; they can have some brilliant passage work but should be sparing with double and triple stops, and only to provide some harmonic support, not for empty virtuosity. For the slow movement they may start with a thematic quote leading into passage work whose speed must not be at odds with the prevailing mood, and for finales they should be very brief, preferably with no thematic recollection, and consisting mainly of a brilliant passage leading to the trill.[41]

[41] For reference, Neumann praises Badura-Skoda's set as well as those for concertos no. 2-5 by Marius Flothius (published by Albersen & Co., Den Haag, unfortunately impossible to track down for study), and hopes they will set a new standard for the future. See Neumann, 261.

Applying Historically Informed Practice to Writing our Own Cadenzas

In composing cadenzas for Mozart's concertos, the stylistic characteristics of the concerto in question have to determine the character of its cadenza(s). While it is hardly possible to make up anything that can compare with Mozart's own music, one should still try to approximate to his personal style and quality of his music, from the very basic yet often overlooked assumption that a cadenza to a Mozart concerto should sound like Mozart. This view, however, is not universally shared, as there are innumerable cadenzas in styles quite different from Mozart.[42]

To write stylistically suitable cadenzas, one must be absolutely familiar with the whole scheme of the concerto in question and especially with the harmonic progressions. Mozart's diatonic passages are much easier to imitate than his complicated chromatic progressions and enharmonic changes. To imitate the latter while remaining in style is particularly difficult, because even in his boldest chromatic progressions Mozart kept strictly within certain limits, which are sometimes difficult to define. Even Mozart's boldest turns of harmony are achieved only by exploiting the indirect relationships within traditional chords, arising "horizontally" from the flow of the music, instead of vertically.

Badura-Skoda observes how one element of personal style for any composer is the voluntary recognition of certain self-imposed limits, in which to set free a sense of musical fantasy. Therefore, a cadenza in a later style (romantic, impressionistic, atonal, etc.) can only offend the spirit of the work. In the cadenza, the soloist should throw new light on the themes

[42] For an extreme example in theatricality and anachronism see Gilles Apap's cross-genre lead-ins to K. 216 and 218. In addition to lasting as long as the movements themselves, the soloist incorporates completely incompatible musical styles (jazz, blues, bluegrass, whistling), culminating in a jam session with a side-stage gypsy *Roma* band. Video of live performance by Gilles Apap, (2003 performance, uploaded 2009), https://www.youtube.com/watch?v=LJeCZQSpXvM

occurring in the piece in an appropriate way, further extending the content of what has already been said with perhaps a personal view of it (without going too far, so as to not endanger the overall unity of the concerto). Mozart gave the cadenza only a fairly subsidiary place in his concertos, its primary function being to simultaneously delay and enhance the effect of the final tutti. Thus, the cadenza must always have a linking character. It is also important that it should not be out of proportion, as inappropriately long and unstylish cadenzas often suggest "a tumor in an organism that is otherwise perfect and healthy."[43]

In composing cadenzas, it is helpful to begin by selecting from the movement all the motives and passages that may be suited to a developmental treatment customary in a cadenza. Once written out, this makes it much easier to see new ways of combining them. There is no objection to incorporating whole non-thematic and neutral passages by Mozart (transposed, if necessary), even from other works of his.

For my own example for the first movement of K. 219 (found in Appendix 1.3), I start with a fast run leading up to a compressed version of the opening *Allegro aperto* theme, with optional and idiomatic polyphony (mm. 1-9). After a hesitant descending passage derived from the opening orchestral tutti (mm. 10-11), I re-envision a fragment of the expository theme in referential Mozartian terms, first in the style of a Viennese musical clock (pickup of m. 11-15), and then in a more masculine, march-like, declamatory fashion. Some neutral passage-work transposed from the first movement of K. 364 follows (pickup of m. 18-21), a device influenced by a similar occurrence found in one of Badura-Skoda's lead-ins for K. 218, which in turn is based on a passage from the third movement of Mozart's Piano Sonata in D, K. 311! More thematic fragmentation follows (mm. 21-30), until a series of runs leads to the final cadential

[43] Badura-Skoda, 255.

trill. Following Robert D. Levin's approach, I offer a few cuts and alternatives for performers to choose from, if one wishes for a more compact cadenza. Both the A and C endings incorporate some brief motivic quotation before the cadential trill.

My brief second movement cadenzas (all 6-9 measures in length), true to the lyrical character of the *Adagio*, are strictly homophonic, with the sole exception of an opening chord in option C. All of the material is thematic, comes from the preceding movement, and is elaborated and developed in an improvisatory-like fashion. For the *Rondeau*, I decided to include thematic material for all lead-ins, ranging from brief motives for the fermatas in mm. 58 and 109a, to more developed ones (mm. 109b and 262). The "Turkish" episode is what gave this concerto its nickname, so I thought it would be suitable to incorporate some of its exotic sounds, energy, and effects (*sul ponticello*) into the final lead-in.

CONCLUSION

As the title of Melkus' seminal article, "On the Problem of Cadenzas in Mozart's Violin Concertos" implies, it is impossible to prescribe universally good cadenzas. However, through observation and experimentation, skilled and imaginative violinists can give better shape and presentation to their musical ideas in a stylistically informed format and manner. By crafting and presenting my own historically informed cadenzas based on my research, it is my hope that this practice will ultimately inspire fellow musicians, regardless of instrument, to create satisfying and stylistically appropriate Classical period-style cadenzas suitable for both study and performance.

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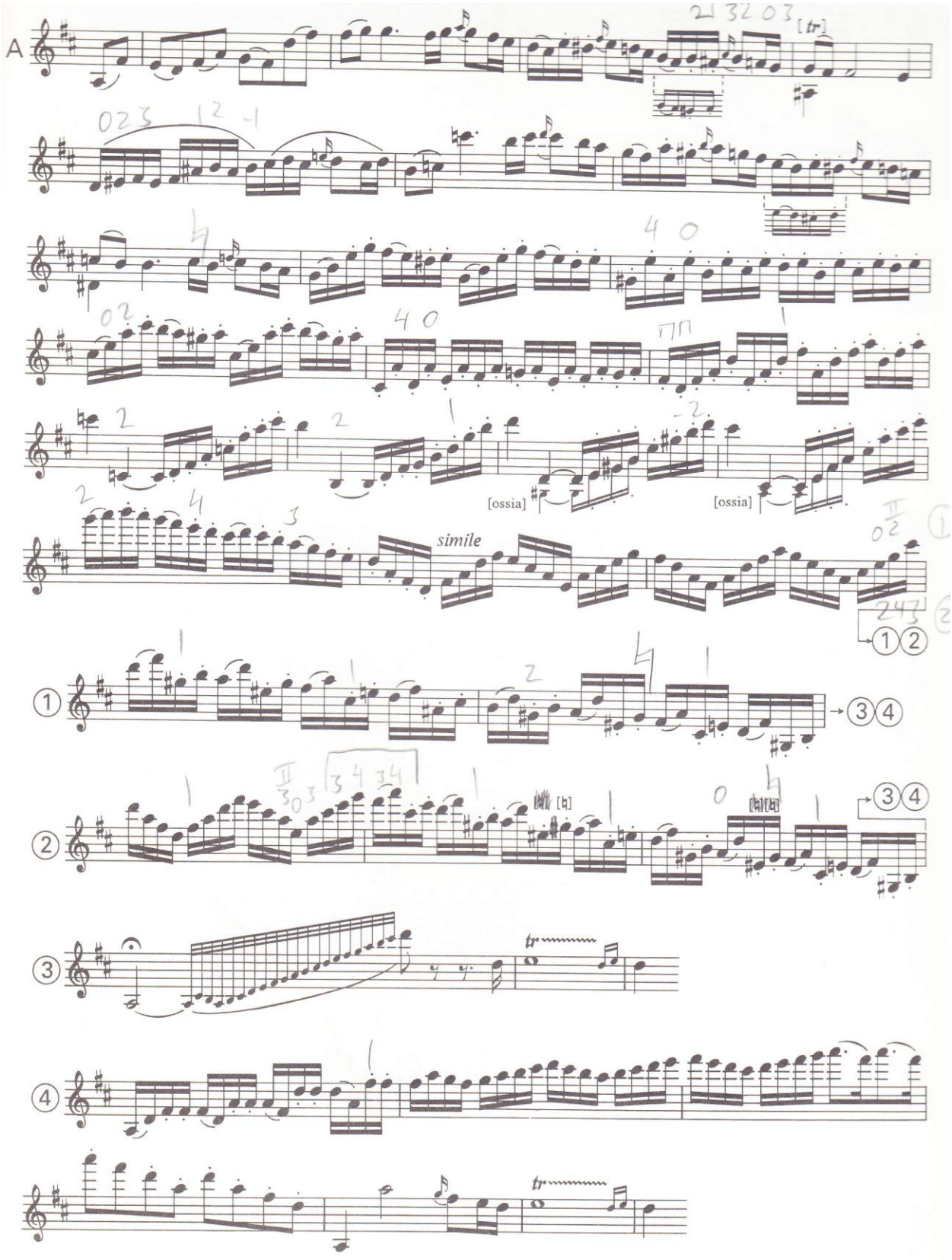
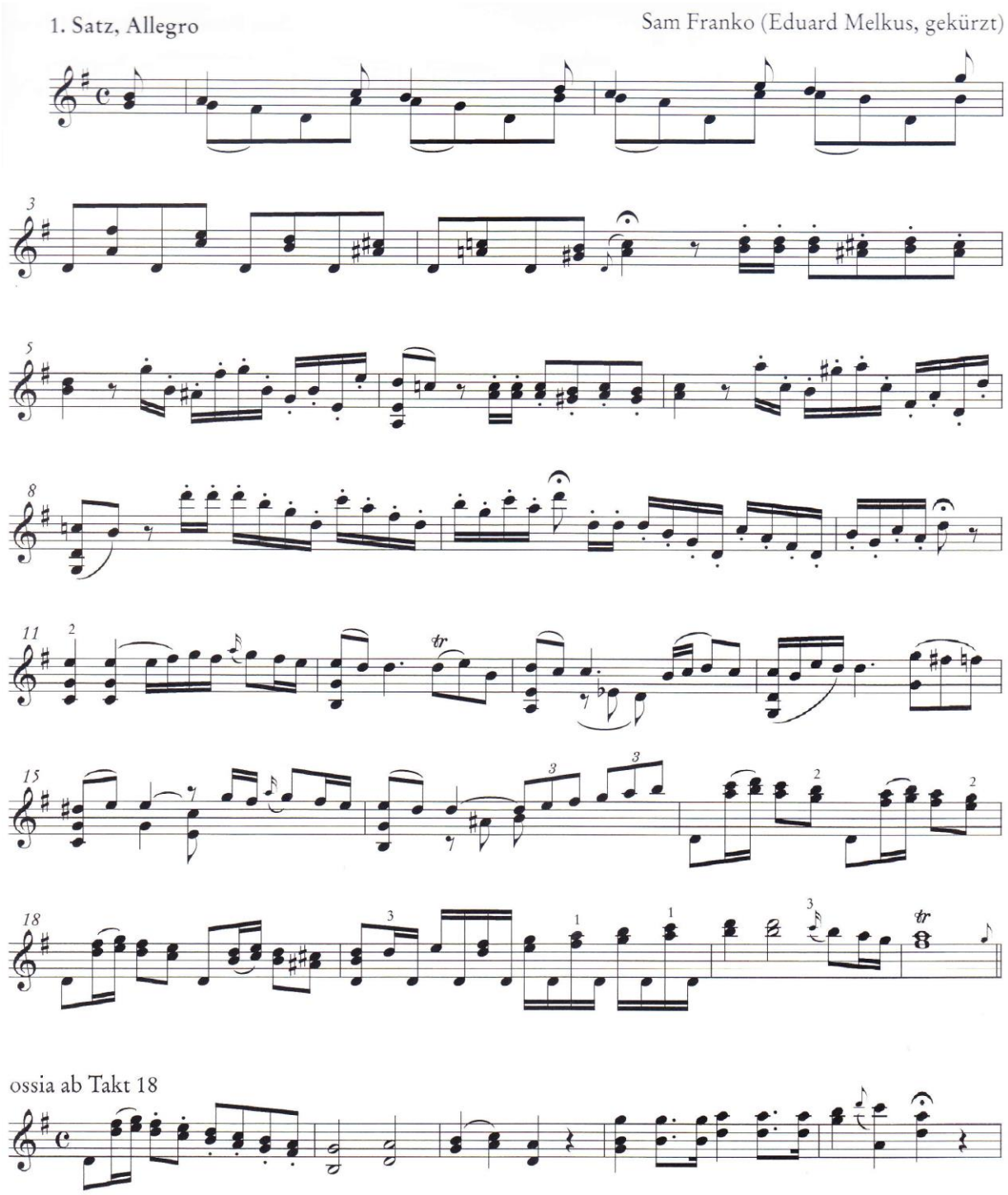
APPENDIX 1.1: CADENZA TO THE ALLEGRO OF K. 218, BY ROBERT D. LEVIN



APPENDIX 1.2: STYLISTIC ADAPTATION OF SAM FRANKO'S CADENZA TO THE ALLEGRO OF K. 216, BY EDUARD MELKUS

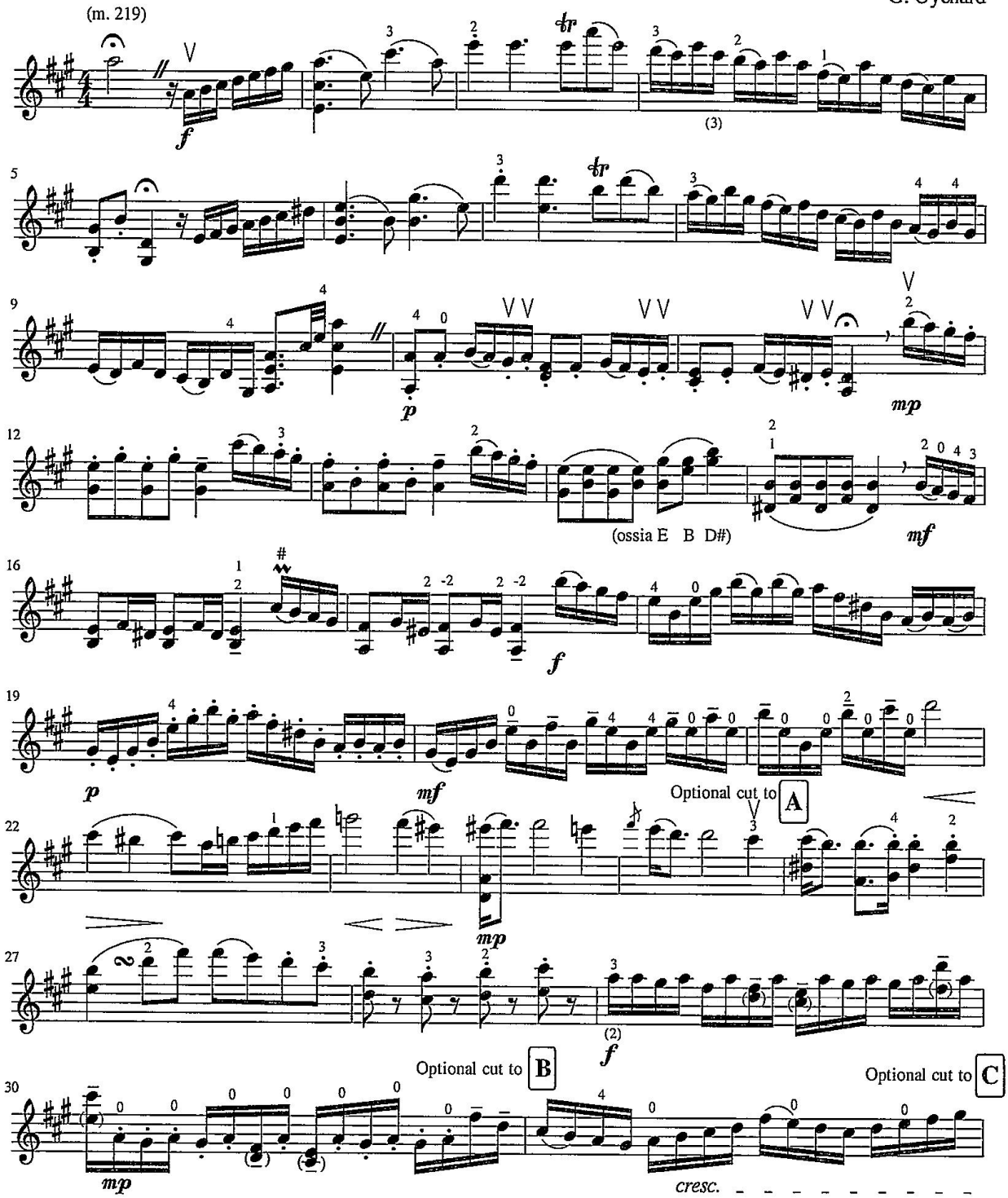


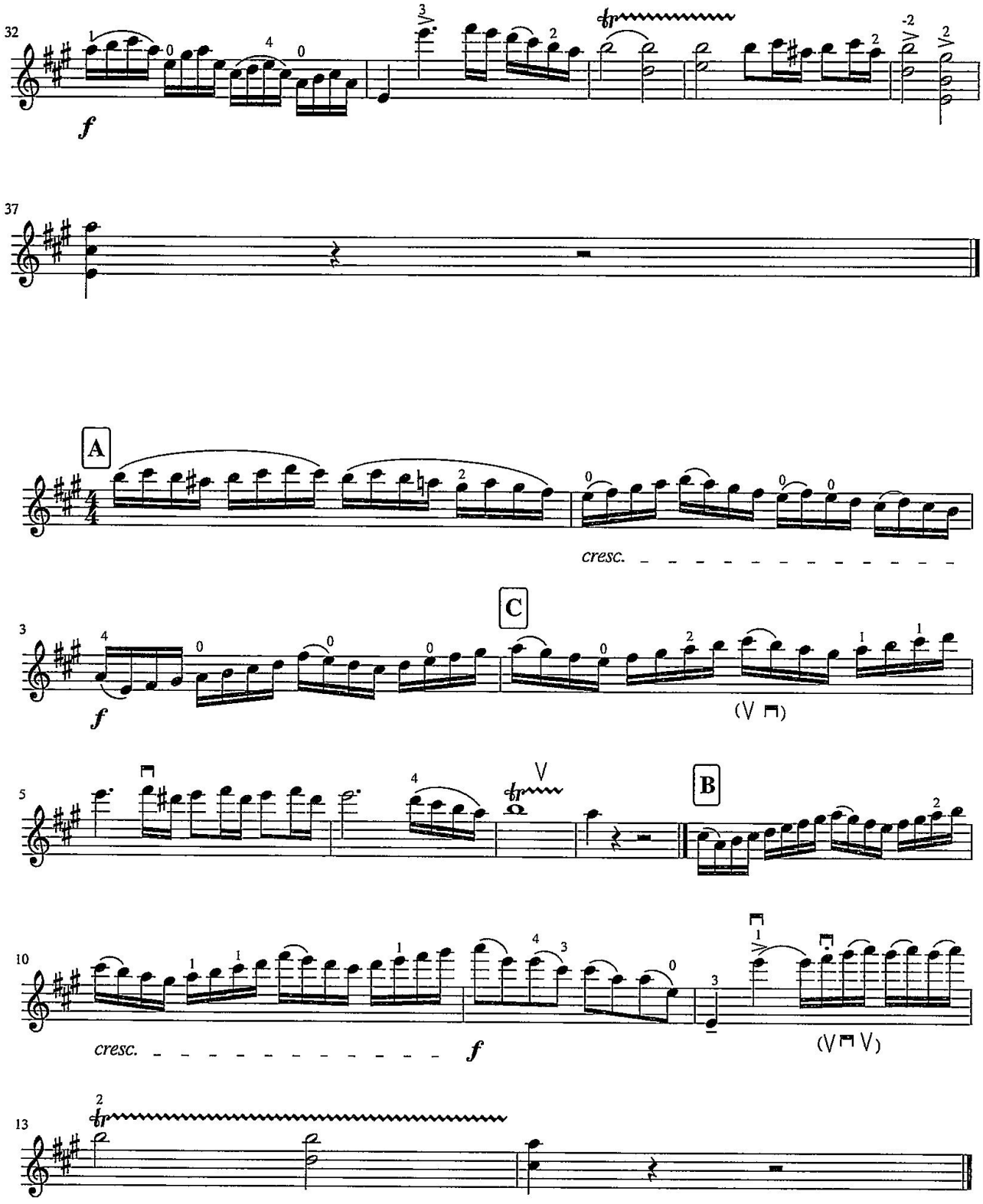
APPENDIX 1.3:

Cadenzas and Lead-Ins to K. 219

Allegro aperto

G. Oyenard




32
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3
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(V)
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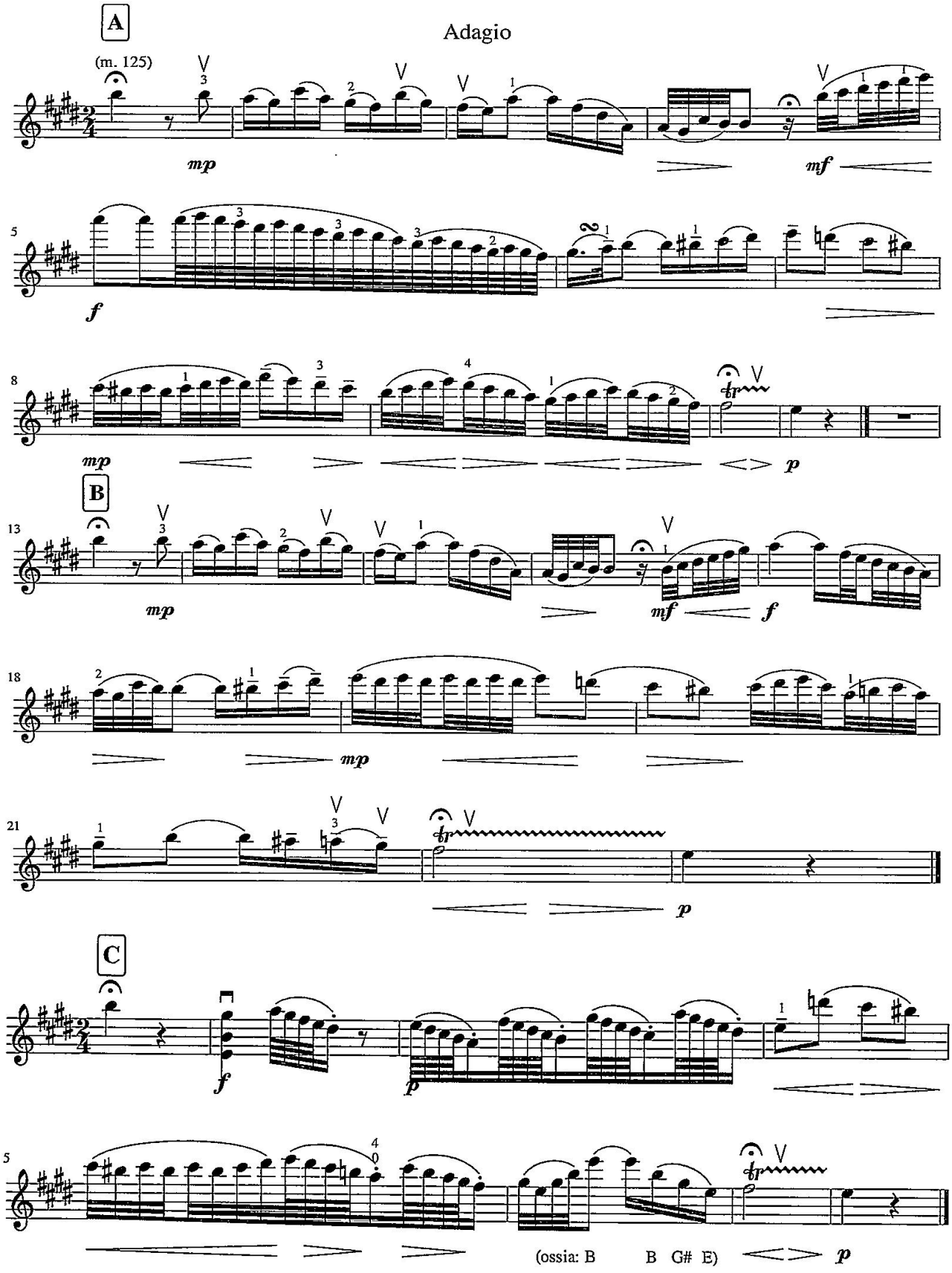
(V V)
13


A
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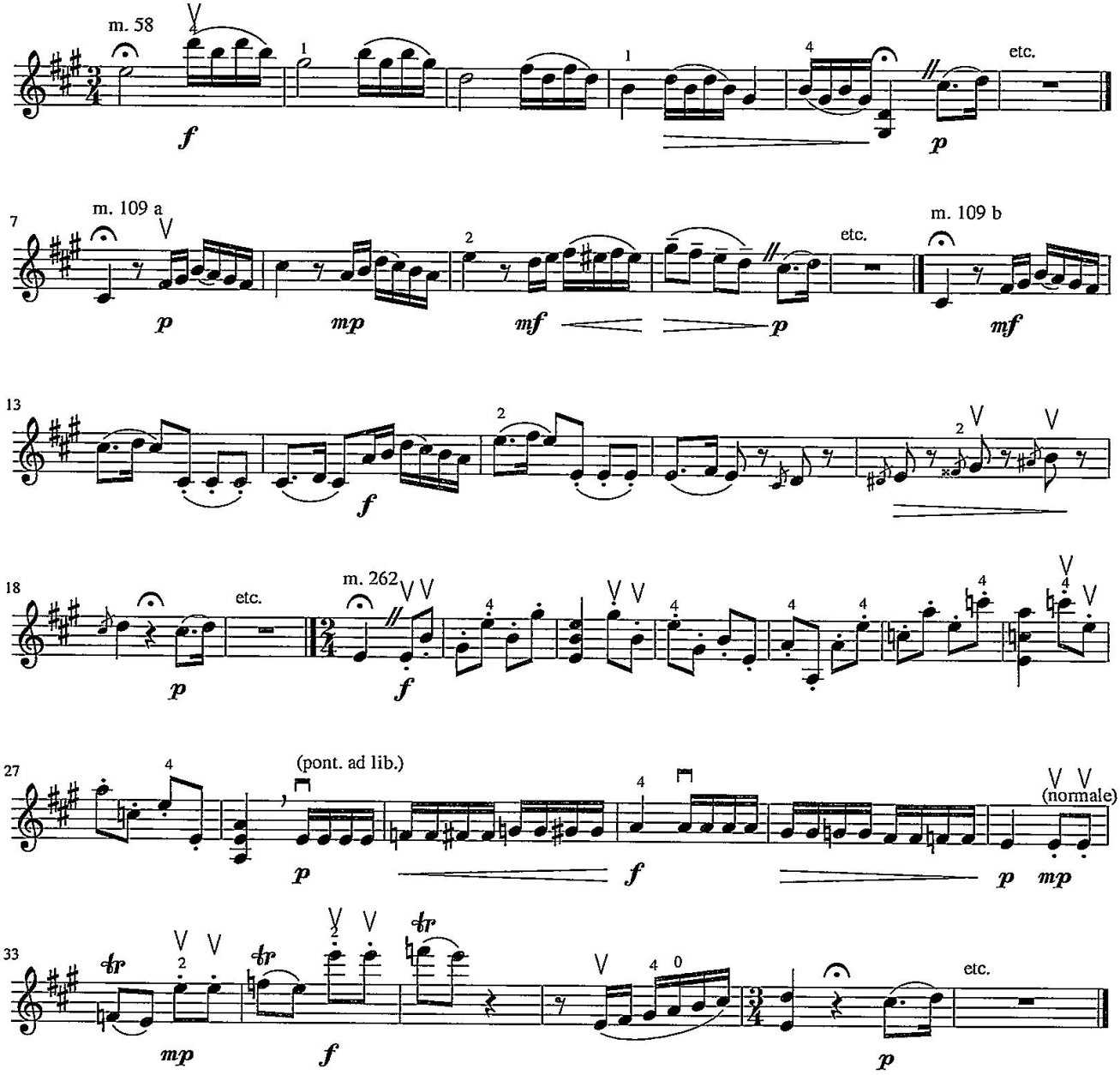
(ossia: B B G# E)
p

Rondeau: Tempo di Menuetto



PART TWO

MOZART'S SPURIOUS VIOLIN CONCERTO IN E-FLAT, K. 268: A STUDY OF ITS SOURCES, AUTHORSHIP, AND PLACE IN THE CLASSICAL CONCERTO LITERATURE

INTRODUCTION

Mozart's five youthful violin concertos, along with his masterful *Symphonie concertante* K. 364, are standard entries in the repertoire for solo violin and orchestra. They are also unequivocally Mozart's. In addition to them, there are also two lesser known and seldom performed concertos: K. 268 in E-Flat Major ("no. 6") and K. 271a in D Major ("no. 7"). These works were relatively popular during the 19th and early 20th centuries, as evidenced by at least four different editions for each, and their place in the concert hall and the conservatory teaching curriculum. As Mozart scholarship evolved, they have been unanimously dismissed by musicologists as little more than unworthy pastiches, and all but disappeared from the modern-day soloist's repertoire and recording catalogues.

This document will initially analyze the origins and sources for K. 268, in an informed attempt to ascertain how much of this work is "pure" Mozart, and how much was completed by other hands. This will be based on a comparative study of Mozart's writing for solo violin, the violin concertos of C.F. Eck to whom the concerto is attributed, as well as a revealing and anonymous 18th century transcription for clarinet.

Finally, I will then evaluate K. 268's intrinsic musical and pedagogical value, since, regardless of provenance, this concerto constitutes, in my opinion, an important yet neglected entry in the transition from the Viennese to the Franco-Belgian school of violin playing and concerto writing of the late 18th century.

CHAPTER ONE

A STYLISTIC AND HISTORICAL OVERVIEW OF MOZART'S WRITING FOR THE VIOLIN

Despite his well-earned reputation as a keyboard virtuoso, Mozart and the violin were linked to each other since an early age, when he received his first instrument and lessons from his father. It remained an important part of his life until at least 1780, when he stopped playing altogether, and is particularly revealing when addressing the complex relationship between Mozart father and son.

Leopold Mozart, in addition to being an influential figure in the history of violin pedagogy, represents one of the last bastions of a life of highly respected musical servitude to higher powers. This established regime, which would effectively be supplanted by the support of independent artists through commissions by wealthy patrons once Beethoven moved to Vienna, was still the desirable way of life that Papa Leopold was trying to instill in young Wolfgang. In this context, "the violin was an essential tool on the road to security and fame in that old social system".[44]

By all accounts, Mozart was a fast learner, begging to join his father's chamber music reading sessions before he even began proper lessons at age six, and astonishing and delighting everyone with his unorthodox playing style, first with the second violin part, and then graduating by his own judgement to the first. His public debut as a violinist took place three months later, playing a concerto for the Archbishop's birthday, and performing on the violin was also an important part of the Mozart family "act", during their first Grand Tour in 1763.

[44] Gabriel Banat, "Mozart and the Violin," *The Mozart violin concerti: a facsimile edition of the Autographs* (New York: Raven Press, 1986), 8.

During that first European journey, Mozart got acquainted with the works of established composers, such as J.C. Bach (1735-82) and Joseph Boulogne (1745-99), as well as countertenor Giuseppe Manzuoli (1712-c. 1790), all of whom became formative influences. Some of Mozart's earliest compositions published during his lifetime featured the violin, such as a set of accompanied keyboard sonatas. This trip was followed by another one in 1769 to Bavaria, Hungary, Austria, and, most importantly, Italy, where Mozart took composition lessons with Padre Martini (1706-84) and performed with violinist-composer Pietro Nardini (1722-93). Other composers with whom Mozart became acquainted were Italians Luigi Borghi (1745-1806) and Gaetano Pugnani (1731-98), the latter's violin concertos becoming models for his own. Mozart also met Josef Myslivecek (1737-81) in Bologna in 1770. The Bohemian composer was friendly with Mozart and each admired the other's musicianship, as accounted by the copious mentions in Wolfgang's correspondence with his family. There is no doubt that Myslivecek's Italianate style influenced Mozart a great deal in opera, symphonies, and violin concertos. Furthermore, Myslivecek also wrote the earliest examples of string quintets with two violas (before 1767), a form Mozart made his own much later. Myslivecek's musical style reflects Mozart's impression of the man itself, as he combines a melodic gift with virtuoso writing yet never forgets that he is writing for the listener who appreciates orderly forms, pleasing harmonies, graceful melodies, and fiery finales.[45]

While most writers are quick to point out the exploitative aspect of these exhausting travels (which would have consequences on Mozart's fragile health later on), it is also important

[45] Robert Dearling, *Violin Concertos by Myslivecek, Viotti, Schubert and Spohr* (Hyperion, 1996), CD liner notes, 2-3.

to note the cumulative effect they had in Mozart's growth as a composer, for "he absorbed everything that he found valuable in European music and made it his own".[46]

Back in Salzburg and working for Archbishop Colloredo, Mozart produced his first *concertante* work for strings, the Concertone for two violins in C Major, K. 190. Probably premiered by Leopold and Wolfgang, the solo writing is relatively simple, so as to also allow the Archbishop to play it without difficulty. Biographer Otto Jahn stated that the technical difficulty in Mozart's violin parts kept pace with his own progress as a violinist, which became more evident after 1773, and culminating in the concertos, sinfonias concertantes, and solo movements found in his serenades and divertimentos between 1775 and 1784.[47] It made sense for Mozart to continue cultivating the genre at home and on tour. Vienna was certainly "the land of the piano," with no shortage of accomplished soloists, but in Salzburg, as in many Austrian courts with limited instrumental resources, the leader was the natural and perhaps only soloist of quality available, a true *primus inter pares*. Similarly, and as Mozart's letters suggest, the violin concerto was the natural vehicle for travelling performers.[48]

Mozart's five authentic violin concertos (K. 207, 211, 216, 218 and 219) were written in quick succession, between April and December 1775. Some theorists argue that K. 207 may have been written as early as 1773. Since these were written at home, there is no correspondence detailing first performances, although we can assume Wolfgang played them himself at the Salzburg court where he was *Konzertmeister,* and we know through family letters that he performed them elsewhere. There is also the theory that Mozart wrote them for court violinist

[46] Banat, 10.

[47] Ibid, 12.

[48] Philip Wilby, "The Journey Towards Independence – Mozart's Concertos for Violin," CD liner notes to *Complete Mozart Edition, Vol. 8: Violin Concertos* (Philips, 1990), 20.

Antonio Brunetti, since he asked for substitute movements for K. 207 and K. 219, but his request and subsequent performance of them was not made until a year later.

The first two concertos are definitely in the *galant* mold, full of imaginative yet underdeveloped and unrelated themes, a somewhat limited depth of expression, and an overall sense simplicity, gracefulness, and elegance that was certainly appreciated by the nobility. K. 207 is said to be modeled after a now lost concerto in the same key by Vanhal, while the *Presto* finale simple follows Haydn's sonata form template, rather than the *rondo* structure Mozart favored for his remaining violin concertos.[49] One of Mozart's most important breakthroughs as a composer took place precisely during the creation of these concertos, specifically between K. 211 and K. 216. While the first two are perfectly admirable, arguably superior to similar efforts by contemporary violinist-composers and on a par with Haydn's violin concertos, it is the invention, depth, and spirit of the last three that have cemented their place in the standard violin repertoire, and established Mozart's stature as an instrumental lyrical dramatist of the first order. Beginning with K. 216, we see *bravura* operatic infusions (in this case quite literally, as he borrows from one of his arias from *Il Re Pastore*), "rustic weddings," and nocturnal serenades (the debated *Strassburger* tune[50] and the g-minor section in the last movement). But it is the sublime slow movement, with its heavenly solo line over muted strings and pizzicato basses, that is the miraculous highlight of the work.

[49] Gilles Dulong, "Une concession au style 'galant'," CD liner notes to *Complete Mozart Edition, Vol. 8: Violin Concertos* (Philips, 1990), 50.

[50] Banat is unique in citing Dénes Bartha for finding proof of the "Strassburger" theme in a collection of Hungarian folk tunes from 1780-1810 that matches the G major episode in K. 216. Almost every other Mozart expert claims that the "Strassburger" is to be found in K. 218, as it seems to be based on a Musette also used by Dittersdorf in one of his symphonies.

Banat also sees much of *Figaro* and *Don Giovanni* in the *Andante* and in several of the *Rondo* sections of K. 218, and there is of course the "Turkish" episode in the *finale* of K. 219, a direct lift, albeit in the minor mode, from his ballet music to *Le Gelosie del Seraglio*, K. 135a for his opera *Lucio Silla* (1772). This "fortunate cross-fertilization between instrumental and vocal styles"[51] was unheard of and completely original at the time, and would establish Mozart's operatic imprint in everything he wrote from then on.

While technically accessible compared to the more virtuosic entries by Locatelli et al. (publisher Johann André dubbed them *Concertos Faciles* for his first edition of the works), these concertos make considerable expressive demands on the performer, asking for violinistic flair at the service of this new, vocal style, and fulfilling Giuseppe Tartini's ideal that "to play well, one must sing well." Abert mentions how in these works, Mozart "had no time for pyrotechnics. His passagework … is effective without being obtrusive. Above all, an extremely emotional and imaginative *cantabilità* keeps pure virtuosity in constant check."[52] In fact, Mozart was reluctant to play his concertos outside of Salzburg other than for a few selective private gatherings, as he did not want to be primarily known as a virtuoso.

Mozart's *concertante* style for the violin represents a perfect balance between Italian lyricism and French elegance, with some touches of the Salzburg serenade and the Viennese concerto for good measure.[53] This "international" character surely explains their widespread

[51] Banat, 13.

[52] Hermann Abert, *W.A. Mozart*, translated by Stewart Spencer, edited by Cliff Eisen (London: Yale University Press, 2007), 361.

[53] In addition to Mozart's authentic concertos, violinists ought to become familiar with the dozen or so *concertante* movements inserted into numerous divertimentos, serenades, and cassations. Some of his greatest *adagios* for solo violin are tucked away in K. 287 and 334, while

interest and appeal for the time, but ultimately, Mozart's violin concertos "have a firm and enduring place in the heart of every violinist [because they place] music as an art above music as a personal opportunity".[54]

While Mozart did not develop a particular aversion to the violin as he did with other instruments, it seems like in his early twenties he only practiced and performed in order to fulfill his work-related duties, and out of obedience to Leopold. Once he resigned as *Konzertmeister* in Salzburg, Mozart set out on another trip, this time without his father and sister, in order to seek recognition abroad and establish himself as a composer in Mannheim or Paris. After a frustrating and personally painful journey tarnished by the death of his mother, who had taken Leopold's place for the trip, Wolfgang had no choice but to return to Salzburg, although he declared in a letter to his father that this time he would "no longer be a fiddler [and] conduct from the clavier and accompany arias".[55] This brief return to servitude did produce the magnificent Sinfonia concertante for violin and viola, K. 364, which will be of importance later in this paper.

Mozart cut ties with the Archbishop's court definitively on May 9, 1781 and set off to Vienna where he remained until his death. From this point on, there is no more documentation concerning his violin playing, although he did write many late masterpieces for the instrument in chamber music settings. It is almost as if Mozart's complete dedication to the piano and occasional quartet and quintet readings on the viola stood for a final rebellious statement against his working situation with Colloredo, as well as Leopold's constant nagging to practice so he

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the middle movements of the K. 203 ("Colloredo"), 239 ("Notturna"), and 250 ("Haffner") serenades are miniature violin concertos in all but name.

[54] John N. Burk, *Mozart and His Music* (New York: Random House, 1959), 341.

[55] Banat, 16.

could become, as Wolfgang described himself in a letter to his father after a successful performance, “the first violinist in Europe”.

CHAPTER TWO

TRACING THE ORIGINS AND SOURCES OF K. 268

A hundred and twenty years ago, the work known as the Violin Concerto no. 6 in E-Flat Major, K. 268, was Mozart's most popular violin concerto, though its authenticity has always been in doubt and no autograph manuscript exists.

Mozart's questionable sixth violin concerto was first published by Johann André for Offenbach in 1799. Interestingly enough, of all of Mozart's solo concertos for strings or winds, this was the only one that was published before 1800.[56] Since no surviving manuscript exists, it has become a particularly problematic work to analyze and catalogue. Of the limited research material available in English, C.B. Oldman's 1931 article "Mozart's Violin Concerto in E Flat" has become a valuable resource in providing a relatively plausible chronology of events.

The authenticity of the concerto has been under scrutiny since its first printing, which produced a scathing review questioning its authenticity. Already in the October 1799 issue of the *Allgemeine Musikalische Zeitung* an anonymous correspondent lamented that "poor Mozart" was the victim of an obvious forgery containing "the grossest offenses against the most elementary rules of composition." Mozart's widow Constanze, by then hard at work curating her husband's biographical materials and cataloguing his manuscripts for sale, came upon the review and wrote to André (who had purchased a number of works from her that year), in hopes of clarifying the situation. Mozart kept a thorough journal of his post-1784 works; therefore, if the concerto was written within the last seven years of his life, there must be a corresponding entry. Her letter received no response from André. Moreover, there was no mention of the concerto in Mozart's

[56] Gernot Gruber, *Mozart and posterity* (Boston: Northeastern University Press, 1994), 24.

journal or his first thematic catalogue, nor was there a surviving manuscript available for examination.

In the intervening decades, none of the early Mozart biographies alluded to the work until Köchel included it in 1862 as K. 268. He also proposed 1776 as the date of composition and assumes that the manuscript is lost. The concerto continued to be published and performed regularly (particularly in Paris) despite some dissenting voices. The great violinist Joseph Joachim, who had already edited and written cadenzas for some of the authentic concertos, never played it or prepared it for publication, even though he thought it was genuine.

In stark contrast with the earlier Viennese review, an enthusiastic one appeared in London in 1851 for the concerto's British debut, which claimed to have been written in 1782. *The Times* praised the first movement as being "large and masterly, the accompaniments for the orchestra developing that fullness and variety of colour in which Mozart delighted". The *Finale* was deemed "bright and sparkling and full of interest".[57] Interestingly enough, the orchestration and the pedestrian nature of the last movement were the very features that had elicited such rejection early on. Nineteenth-century listeners were undoubtedly impressed by features like the Beethovenian form and proportions of the first movement, in which the first theme reappears frequently, and the episodic development is longer than the solo exposition. But these very features may in fact suggest that the concerto was actually composed, rather than merely published, around 1800.

The case for the concerto's authenticity was reopened in 1882, when Breitkopf & Härtel published their collection of the complete works of Mozart. The E-Flat concerto was now

[57] C.B. Oldman, "Mozart's Violin Concerto in E Flat," *Music & Letters,* Vol. 12, No. 2 (April, 1931), 178.

unceremoniously relegated to volume 24, destined to spurious, incomplete, and recently discovered compositions. It also included a lengthy essay by editor Ernst Rudorff, who declared this could not be the work of Mozart, citing glaring errors of composition, superfluous repetition of uninteresting material, and the "empty garrulity" of certain solo passages only concerned with showing off the soloist's technique (which in turn contradicted Mozart's statement: "I am no lover of great difficulties"). To Rudorff, there were enough reasons to dismiss the work entirely, although he does acknowledge that the concerto has some genuine Mozartean material, but was ultimately finished by an unskillful hand.

K. 268 was more or less considered a forgery until 1923, when noted Mozart scholar Saint-Foix produced a fastidious analysis of the work. He claimed that at the very least the orchestral introduction and most of the solos were essentially Mozart's, and that, based on a comparison with works of the time, it was composed in 1784-85. This led to an accepting revival of the work, favored through performances by soloists like Eugène Ysaye, Jacques Thibaud, George Enesco and his legendary pupil Yehudi Menuhin, and also included in the teaching curricula of influential pedagogues like Leopold Auer and Alfred Dubois.

Oldman saves the best for last. Apparently, in preparation for his article, he came across a fascinating and insightful source that apparently went unnoticed when it first appeared, in response to the original 1800 review of K. 268: a letter sent by violin virtuoso F.A. Ernst's (1745-1805) to the *Allgemeine Musikalische Zeitung*. Ernst's testimony brings up, for the first time, the essential involvement of Johann Friedrich Eck (1766-1810/38?), court musician, *Konzertmeister,* and *Kapellmeister* at the Munich opera. Mozart had met Eck while in Munich back in 1780-81, and, being taken by the young violinist's spirit and talent, reportedly played his E-Flat concerto for him from memory. According to Eck via Ernst, Mozart made it through it,

"though he scraped a good deal in his enthusiasm,"[58] evidencing a lack of practice that Leopold certainly would have not approved!

If we choose to believe Ernst's account, this further proves the theory that Mozart may have at least had the solo part more or less finalized. Did he give it to Eck as a generous gift since he appreciated the young violinist so much and had, at the time, no use for it? There is reason to believe that this projected E-Flat concerto was started in Salzburg in late 1779 and intended for performance in Mannheim for its celebrated orchestra, as part of Mozart's "portfolio" for a number of positions that did not materialize. This could also explain the less Italian style and higher level of technical difficulty prevalent in its older cousins. That being said, it is clear, however, that the entirety of the solo part could not have been by Mozart, primarily the extended passages in double stops and the somewhat trivial material questioned by Rudorff.

Ernst cites 1784-85 as the date of this fortuitous meeting, which is implausible since Mozart left Munich in 1781 and did not return until 1790. There is also correspondence stating that Mozart did become acquainted with Eck in 1780-81, and he does not mention or write about him after that. Saint-Foix also proposes K. 268 belonging to the 1784-85 period, but he bases his theory on a supposed dedication to Italian virtuosa Regina Strinasacchi, as well as the stylistic similarities with other works of the time. The author cites the violin concerto's broad *tuttis* (also present in Mozart's mature piano concertos K. 466, 467, and 482), the prominence of the bass, the striking enharmonic modulation before the last statement of the theme in the slow movement (also seen in the "Strinasacchi" violin sonata, K. 454), and a more highly developed *Rondo* form, as seen in the K. 499 piano concerto and the K. 457 piano sonata. In regards to the orchestration, Saint-Foix also points to the thicker wind section not found in earlier concertos but typical of the

[58] Oldman, 180.

piano concertos of 1784-86, which included one flute, two oboes, two bassoons, and two horns. Of course, there is still a strong chance that Eck, André, or an unnamed "arranger" could have modified the original instrumentation to keep in line with turn of the century orchestras.

More recently, conductor Richard Kapp, who recorded the work with violinist Mela Tenenbaum, expressed his belief that K. 268 is a pastiche with no genuine material, written after Mozart's death by a composer in Constanze's circle, perhaps even at her request. He singles out Eck and Andre (who, as mentioned negotiated the purchase of Mozart's manuscripts from his widow the year K. 268 was first published), as well as Abbé Maximilian Stadler - Constanze's musical advisor - and Mozart's pupil Franz-Xaver Süssmayr, since they both undertook completions of fragmentary works by Mozart.[59] The composer of K. 268 clearly had some insight into Mozart's style, to judge from details like the quiet conclusion of the first movement and the charming intrusion of the soloist in the final bars of the rondo.

All of these contradicting theories (as well as the ever-important absence of a manuscript) have made analyzing this work and the circumstances surrounding its composition extremely problematic. In my estimation, Mozart began the work in late 1779 with hopes of having it ready for Mannheim (perhaps even considering the completion of a set of six concertos for publication, as Oldman suggests and was fashionable at the time) but had to focus on composing an opera for Munich instead (either *Idomeneo* or *The Marriage of Figaro*). He most likely played it and shared what he had up to that point with Eck, during one of his visits in the 1780s, who probably put it aside and hastily recomposed it at André's request, perhaps even as late as in the 1790's. The absence from Mozart's post-1786 catalogue can be explained by the fact that he entered only

[59] Kevin Bazzana, CD liner notes to *Mozart Violin Concertos Vol. 2: Concertos 4-6* (ESS.A.Y Recordings, 1999), 5-6.

complete works.[60] There is also a possibility that André himself might have had a hand, particularly in the orchestral parts, as evidenced by his vague and noncommittal exchanges with Constanze.

[60] A. Hyatt King, Mozart Wind and String Concertos (Seattle: University of Washington Press, 1978), 32.

CHAPTER THREE

SCHOLARLY AND CRITICAL APPRAISAL AND AUTHENTICITY CLAIMS

Generally speaking, most of the concerto's points of contention revolve around orchestration issues, lack of coherent construction in the *finale*, and those instances where the solo writing is uninspired and technically difficult in an unidiomatic way (for mature Mozartian standards, at least). Regarding the irregularities found in the orchestration, it is very plausible that if Mozart did write down any portion of the concerto, it was done in his most common working method, known as leading-voice shorthand; this means that, for the sake of time, the composer would focus on notating the solo part and possibly sketch some of the most important orchestral parts only.

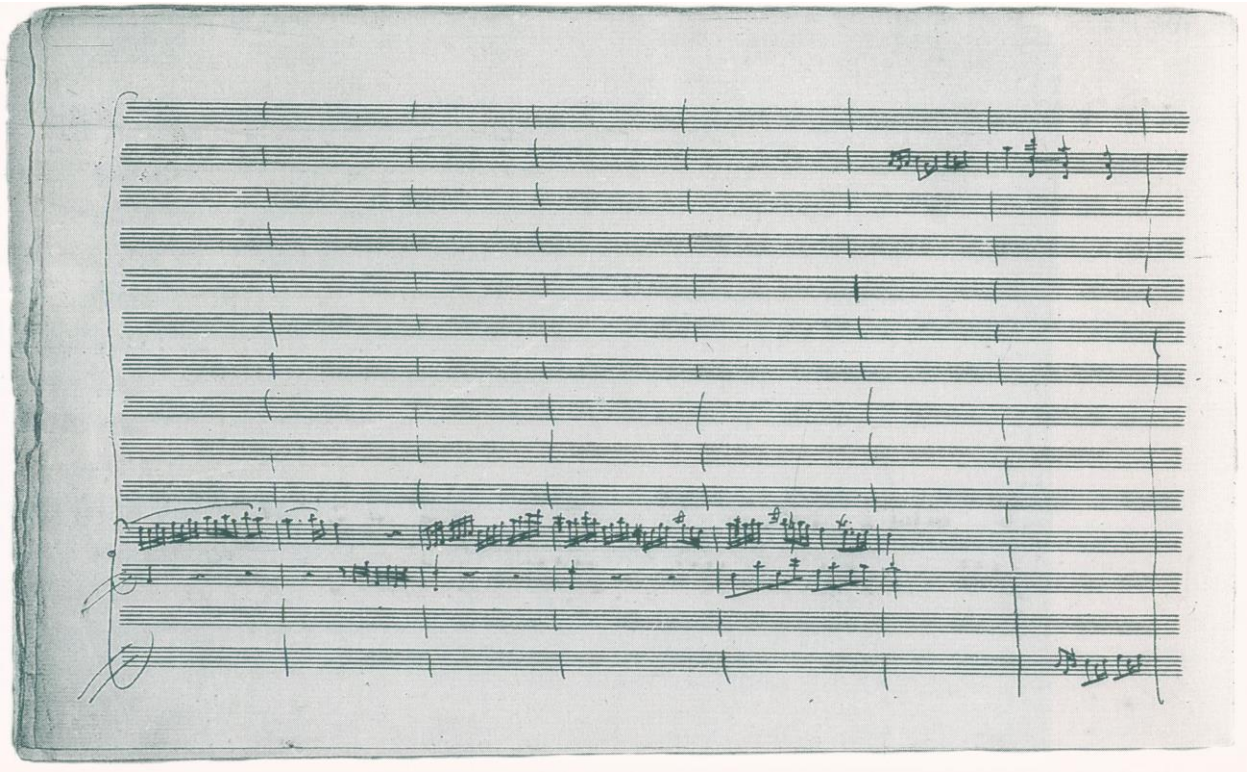

FIGURE 2.1: An example of Mozart's leading-voice shorthand notation technique, as seen in a page from the unfinished manuscript of his Concerto in D, K. Anh 56 (315f) for Violin, Piano, and Orchestra, mm. 92-98 (piano solo line, *tutti* violins, and celli/bassi cues).

It is also possible that some of the more promising sections, like the opening *tutti*, came to André fully scored. As for the extended length of the introduction, the higher level of virtuosism for the soloist, the presence of melodic passages in double-stops, and the use of "rockets," "steamrollers" and other effects associated with the Mannheim orchestra, it may have to do with Mozart's desire to please his German audiences and players.

Burk echoes the opinions of many when he claims that "the orchestral opening at once rings true, its themes are characteristic and presented with the assurance of mastery. With the development one's confidence ceases. The solo part is bustling and often empty, the accompaniment a mere trickle of filling in".[61] In referring to the slow movement, Einstein called it "a crude forgery", while Burk simply labels it "a smooth and impudent … one". The latter acknowledges that the Rondo "has the authentic Mozart ring, and only here and there has barren stretches, as if the composer had again left the counterfeiter to subside into his impotence".[62]

Robert Levin, who coincidentally wrote extensively on another maligned work attributed to Mozart, cites Donald Tovey in deeming the concerto in its current shape a lost cause:

> it does not make sense or grammar. [It is] in so shocking a mess as to scoring and details that it cannot possibly be genuine as it stands. Perhaps a genuine work might assume such a shape, if an unmusicianly enthusiast had before him the solo part with its outline of the tuttis, and tried to make a full score from its data. At present the work looks as if the composition were all wrong (…). But incompetent or spurious accompaniments have an astonishing power to obliterate masterly form.[63]

There are many other features of K. 268 that raise eyebrows, such as the lack of cadenzas in the outer movements (a true anomaly in Mozart's concerto oeuvre), although there are two

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[61] Burk, 344-45.

[62] Ibid, 345.

[63] Robert D. Levin, *Who wrote the Mozart four-wind concertante?* (New York: Pendragon Press, 1988), 37.

fermatas in the slow movement that encourage *eingänge,* or brief lead-in improvisations, for the soloist. Also questionable are awkward melodic passages in thirds (made even harder for the violinist, based on the key), and the extended range of a few runs, which reach up to an e'''-flat, although there is evidence of Mozart pushing the soloist to reach a high D in a discarded passage of K. 218, and in some of the solo movements found in several serenades and divertimentos. Less conspicuous is the absence of folk and episodic dance elements in the *finale,* a salient feature of the closing movements in most of the authentic violin concertos.

Kevin Bazzana, who wrote liner notes to the aforementioned Tenembaum-Kapp recording, argues that:

> In conception as well as execution, all three movements are suspect: the *Adagio* is bereft of Mozart's operatic gift (…), and the sprawling *Rondo* is singularly dull. There is no hint of Mozart's prodigious melodic imagination, his irregular forms full of surprising digressions; the music is gauche and banal precisely where Mozart's is brilliantly assured, original, natural. The scoring and early-Romantic solo-violin writing are highly suspect.[64]

Marius Flothius further echoes the overall critical sentiment:

> The balance between musical invention and technical requirements is completely missing in this concerto. The solo part includes many passages in the highest register, double stops, and uncharacteristic of Mozart's. The fact that we find motives from other Mozartian works does not show nor contradict the authenticity of the work. While Mozart does occasionally incur in self-borrowing, it could also be the work of a clever falsifier, aiming for a verosimile appearance. We can only take into account that the work was once attributed to Mozart and simply ask what is Mozartian and what is not.[65]

With so many inherent deficiencies, it may seem like there is little to recommend about K. 268. In essence, it becomes a question of whether to embrace the uniqueness of this problematic concerto or simply limit ourselves to point out and criticize its inconsistencies with

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[64] Bazzana, 6.

[65] Marius Flothius, "Gleichgewicht zwischen Anspruch und Inhalt – Mozarts Werke für Violine und Orchester," CD liner notes to *Complete Mozart Edition: Violin Concertos, Vol. 8* (Phillips, 1990), 42.

its five predecessors, as has been done ad nauseam, while at the same time ignore the remote plausibility of Mozart's experimentations in the genre, Eck's contributions aside. If we entertain the former, several interesting parallels with authentic Mozartean masterpieces of the late 1770s and early 1780s begin to emerge.

CHAPTER FOUR

THE SINFONIA CONCERTANTE IN E-FLAT, K. 364 AS A POSSIBLE PRECURSOR TO K. 268

As mentioned earlier, and upon his resignation from the Salzburg court, Mozart found himself distanced from the violin in favor of the dark and mellow timbre, and expressive capabilities, of the viola. His major contribution to the literature is, of course, the indisputable masterpiece that is the Sinfonia concertante in E-Flat for violin and viola, K.364 (1779), but his love for the instrument can also be tracked in later chamber gems, such as the *Kegelstatt* Trio with clarinet and piano, K. 498 (1786), and his masterful late string quintets with two violas. Mozart himself enjoyed playing the viola in an "all-star" quartet which also included Haydn, Dittersdorf, and Vanhal.

If, based on the proposed chronology, we are to believe that K. 268 was a contemporary or immediate successor to K. 364, it can be argued that some of the more criticized features of the former can already be found in the latter, such as extended passages in the lower register intended to be played *una corda* (something that Viotti and later violinist- composers favored), and abrupt transitions into the minor mode, usually attributed to Eck's clumsy composition. We may have before us a concerto where the violin is treated like a surrogate viola.

FIGURE 2.2: K. 268, *Allegro moderato,* mm. 185-188

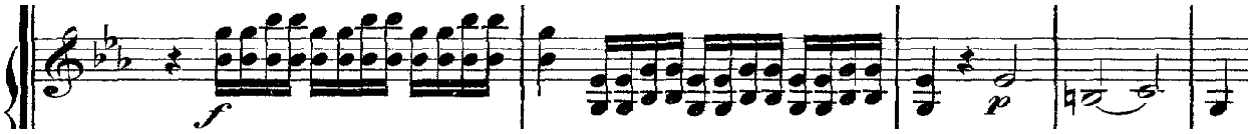

FIGURE 2.3: K. 364, *Allegro maestoso,* mm. 90-94

Much like K. 364, the E-Flat concerto is a study in light and dark, with several instances of the soloist performing an operatic duet with himself, rather than with the viola:

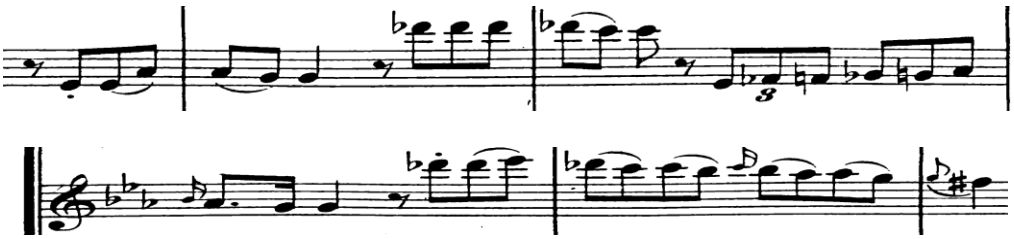

FIGURE 2.4: K. 268, *Allegro moderato,* mm. 188-193

Dramatic aria moments (a vital characteristic of Mozart's *opera manqué* style, so prevalent in his five authentic concertos as a result of the lack of opportunities for writing true operas during the Salzburg years) can be found in the effusive c-minor episodes, some of them even sharing similar figurations with K. 364:

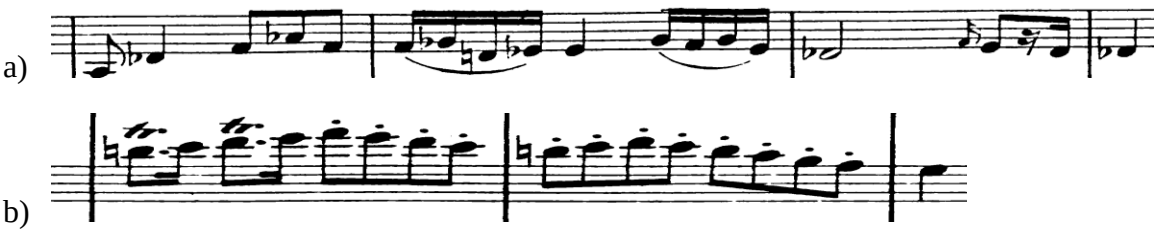

FIGURE 2.5 A-B: K. 268, *Un poco Adagio,* mm. 47-50, and *Allegro moderato,* mm.232-234

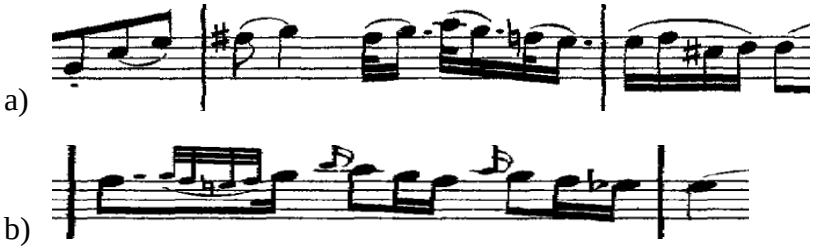

FIGURE 2.6 A-B: K. 364, *Andante,* mm.20-22, and 48-49

Another point of interest lies in the expanded orchestral introduction of the first movement, both in terms of length and richness, but also considering Mozart's elaborate treatment of the winds for both works, here more confident and less decorative than before, his growth as an orchestrator a direct consequence of his recent experiences in Mannheim and Paris.

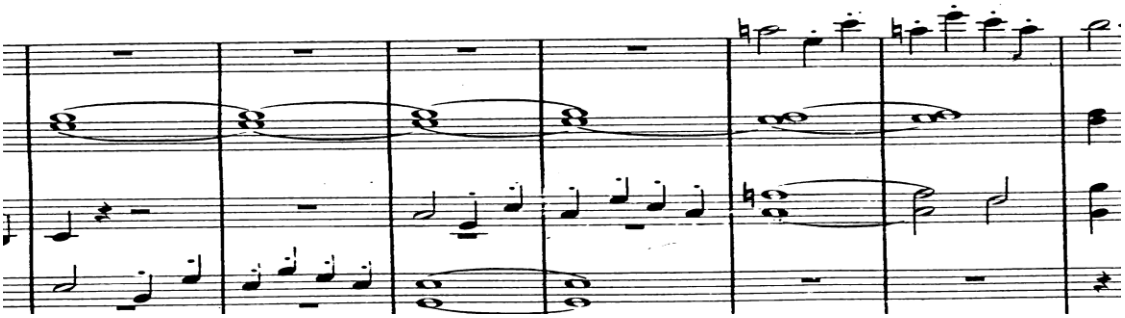

FIGURE 2.7: K. 268, *Allegro moderato,* mm. 26-32

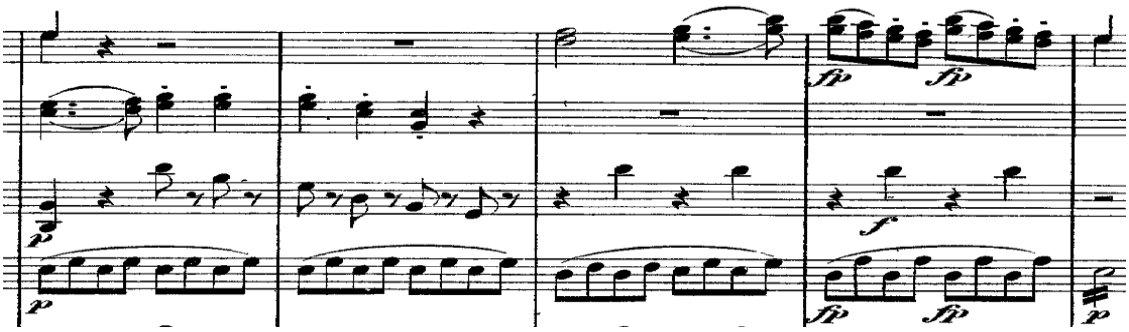

FIGURE 2.8: K. 364, *Allegro maestoso,* mm. 42-46

We must now address the intriguing choice of key for K. 268 and 364. Five of Mozart's six other violin concertos (if we include the also apocryphal K. 271a) are set in practical, resonant keys that match the open strings of the violin, so as to fully exploit its resonant qualities. Many instrumental works of the time are set in the noble key of E-Flat Major, a tonality usually associated with winds, that Mozart chose for some of his middle-period masterworks, including his ninth and tenth piano concertos K. 271 and 365, his serenade for winds K. 375, and his sixteenth string quartet, K. 428 from the "Haydn" set.

In 1787, author Friedrich Daniel Schubart (1739-91) published an article entitled *"Characteristics of the Musical Keys,"* in which he analyzes the way composers study the character of all tonalities in the musical context. While heavily romanticized and conveniently generalized in parts, his interpretation is nevertheless useful in understanding the aural associations that listeners would have made in Mozart's time. E-Flat, Schubart claims, is "the

key of love, of devotion, of intimate conversation with God, expressing, through its three flats, the Holy Trinity." Perhaps more appropriate is his definition of B-Flat Major (which applies to the second movement), in this case expressing "cheerful love, good conscience, hope, a longing for a better world." Finally, for c-minor, the second most prominent key found in the outer movements of K. 268 (and the home key of the tragic *Andante* of K. 364), Schubart paints a picture that contrasts starkly with Beethoven's infamous "c-minor moods"; according to the author, it represents a "declaration of love and at the same time lamentation of unrequited love. Every languishing, longing, and sighing of the love-crazed soul lies in this key."[66] If we are to believe the sources that state that K. 268 was written in 1777-78 (and the autobiographical implications), this would coincide not only with Mozart's romantic rejection by Aloysia Weber and subsequent courtship and marriage to her sister Constanze, but also his mother's death.

Finally, Oldman sees parallels as well, not only between K. 268 and K. 364, but also Mozart's two-piano concerto from 1779. All three start with a bold theme based on the tonic chord, state the main theme three times in their respective slow movements, and all *Rondo* themes begin in stepwise motions:

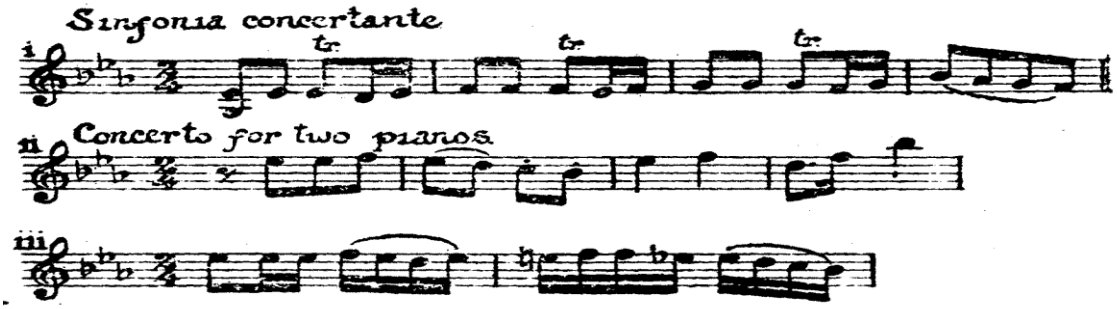

FIGURE 2.9: Oldman's comparison of the opening themes for K. 364, 365, and 268

[66] Christian Friedrich Daniel Schubart, "On the Human Voice and the Characteristics of the Musical Keys" (1787), *New England Review (1990-)*, January, 2004, Vol. 25 (1/2), 166-71. Translated by Ted DuBois.

CHAPTER FIVE

MOZART'S CONNECTION TO THE FRANCO-BELGIAN VIOLIN SCHOOL: G.B. VIOTTI AND J.F. ECK

Giovanni Battista Viotti (1755-1824) was the foremost exponent of the Franco-Belgian violin school and an important figure in the transition from Classicism to Romanticism. A student of Pugnani, Viotti is considered the founder of modern violin playing and his place in music history is widely seen as the bridge between Tartini and Paganini. His close to thirty violin concertos span from 1782 to 1805 and are certainly more than "gap-fillers" between Mozart's and Beethoven's, and precursors to Spohr's. Viotti's Concerto no. 22 in A-Minor, perhaps his most famous and frequently recorded and taught work, was reportedly admired by Brahms.[67]

In his authoritative biography of Viotti, author Warwick Lister acknowledges how, according to Einstein, "Mozart knew and valued Viotti's work," but little concrete evidence has thus far been brought forward.[68] Mozart's authentic violin concertos were written in 1775, long before there could have been any evidence from Viotti,[69] although Einstein does single out the "persistent march rhythm" found in the first movements of the Piano Concertos, K. 459 and K. 467 (both dating from the mid-1780s), as especially showing the influence of Viotti's violin concertos. Viotti's Violin Concerto no. 16 in E-Minor (published in 1790) came to the attention of Mozart, who, recognizing the dramatic qualities of the work, composed trumpet and timpani parts that same year to be added to the original orchestration of the outer movements (now

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[67] Max Kalbeck, *Johannes Brahms*. Bd. 4,1 (1886-91) (Berlin: Deutsche Brahms-Gesellschaft, 1914 (2nd ed.)), 62-67.

[68] Warwick Lister, *Amico: The Life of Giovanni Battista Viotti* (Oxford: Oxford University Press, 2009), 170.

[69] It can be argued that Mozart was already familiar and fond of the popular *militaire* character, as evidenced in the opening of his D Major violin concerto, K. 218.

known as K. 470a). Most tellingly, Mozart also wrote a now lost *Adagio* in A-Major in ¾ (as entered in his work catalogue) to replace Viotti's original slow movement, and possibly for the upcoming visit of Leopold's pupil, violinist Heinrich Marchand.[70] It seems likely that Mozart intended these additions for a performance in Vienna, but it is not known when or by whom.

According to musicologist Manfred Schmid, Viotti's concerto influenced Mozart's compositional style particularly in having the introduction return later in the movement, a compositional technique he would use in late masterpieces such as the String Quintet, K. 593, and the overtures to *Cosi fan tutte* and *Die Zauberflote*.[71] Another example of Viotti's influence can be seen is the striking similarity of a declamatory triadic phrase in the first movement (mm. 30-33) of Mozart's Symphony in g K. 550 (1788) with a passage in the opening tutti (mm. 31-35) of Viotti's Concerto no. 7 (1784).[72]

Biographical information on violinist Johann Friedrich Eck has been decidedly more elusive than what we have about Viotti. There are no known portraits of Eck, scholars do not seem to agree on his dates of birth and death, and yet his violin concertos are mentioned in Joseph Joachim's violin method in the same breath as those by "the greatest masters of all time," such as Corelli, Tartini, Pugnani, Viotti, Rode, and Kreutzer.[73]

Paul David (1840-1932), the son of violinist, composer, and pedagogue Ferdinand David, wrote a comprehensive biographical article on Eck for the 1900 edition of George Grove's

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[70] A. Hyatt King, 30.

[71] Lister, 170.

[72] Ibid, 170-71.

[73] Joseph Joachim, *Violinschule,* translated into English by Alfred Moffat (Berlin: Simrock, 1905), 57.

Dictionary of Music and Musicians. Born in either 1766 or 1767 in Mannheim, Johann Friedrich Eck was the son of a horn player with the famed Mannheim Orchestra. A pupil of violinist Christian Danner, the young Eck soon rose to fame to become one of the best violinists in Germany. In 1778 Eck became a supernumerary violinist in the Mannheim Orchestra, and that same year he moved to Munich to study composition with Peter Winter. In February 1782, a teenage Eck performed one of his own violin concertos for the *Concerts Spirituels* in Paris, with Viotti in attendance. He would return to the series several times during the 1789 season, always playing his own concertos. Also beginning in 1778, Eck became a court musician for the National Theater in Münich, eventually conducting the opera, and serving as *Konzertmeister* from 1788 to 1800. In 1801 however, having married a lady of rank and wealth, Eck left Germany and spent the rest of his life in Paris and Nancy. The date of his death is unknown, with sources varying greatly between 1809-10 and 1838.

Eck published somewhere between four and eight violin concertos, as well as a *Sinfonie concertante* for two violins. According to David, violinist-composer Johann Friedrich Reichardt (1720-1780) spoke very highly of Eck, as having all the qualities of an outstanding player: large tone, perfect intonation, taste, and feeling. He adds that, with the exception of Johann Peter Salomon (1745-1815), he had never heard a better violinist.[74] To Joachim and other violinists, Eck's importance in the history of violin playing rests on the fact that, alongside Ignaz Fränzl

[74] Paul David, "Eck, Johann" in *A Dictionary of Music and Musicians,* Vol. 1, edited by George Grove (London: MacMillan and Co.,1905), 482. See also Horst Heussner, "Eck, Friedrich Johannes," in *Neue Deutsche Biographie* 4 (1959), 276.

and Wilhelm Cramer, he continued the Mannheim violin tradition initiated by Johann Stamitz well into the nineteenth-century via Spohr.[75]

It has been suggested that Eck studied with Viotti in 1785 while in Paris, although there is no concrete evidence.[76] Since he taught his younger brother Franz (1774-1804?), who would eventually become the teacher of Spohr, this matter is of importance in the interest of music history and the genesis of K. 268. He may well have been influenced by Viotti's playing, as Eck dedicated his first two violin concertos, performed at *Concerts spirituels* and *Concerts olympiques* and published around 1790, to the older master. In any event, and until further information comes to light, it seems best to consider Eck a "follower," rather than an official pupil, of Viotti's.[77]

Mozart mentions the Ecks (both father and son) in friendly terms in four letters to Leopold during his stay in Münich during late 1780 and early 1781, as well as once in a letter from Vienna from May 1782.[78] The widely-sustained theory that Eck is at least partially responsible for the authorship of K. 268 stems from this correspondence, as well as certain similarities found in both K. 268 and some of Eck's published concertos (see Appendix 2.1).

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[75] Wolfgang Hofmann, preface to Eck's Violin Concerto in G Major, Op. 1 (Leipzig: Deutscher Verlag für Musik, 1970).

[76] Lister, 115.

[77] Giazotto claims that, according to Baillot from an untraceable notice published in *Le Violon en France* (Paris, 1818), Eck was "the purest representative of Viotti's violin technique" (Lister, 434, note 180).

[78] Emily Anderson, Letters of Mozart and his Family, third edition (New York: W.W. Norton & Co., 1985), 611, 662, 665, 667, 687, 704, 804, and 806.

CHAPTER SIX

K. 268 AS A PROJECTED CLARINET CONCERTO?

The Dieter Klöcker Version (1998)

In 1998, Dieter Klöcker, professor of clarinet and wind chamber music at the State Academy of Music in Freiburg, gave the premiere recording of a version for clarinet in B-flat and orchestra of K. 268.[79] In the liner notes, Klöcker asserts that the work was certainly not composed in full by Mozart himself, yet does not exclude the possibility that large parts of the music derive from his pen and from a musician in his immediate circle.[80] The clarinet version that came to Klöcker's hands is obviously a doublet of the violin version, and reportedly "from Mozart's lifetime". It is his hope that this transcription for clarinet will contribute to the solving of the riddles connected with its origins, arguing that perhaps this is the original version, given the choice of key (unless, like K. 364, it is meant to be played in scordatura for added brilliance) and how well the work fits the B-flat clarinet.

The clarinetist elaborates on his theory by citing Ernst Rudorff's article from one of the early editions of the Köchel catalogue:

> There can be no doubt that this concerto cannot have been composed by Mozart in its present form [for violin]. One might want to assume that it comes from the composer's earliest childhood, but this possibility is countered by the external evidence of the accompaniment: it is much richer than that in all the other violin concertos, and the technical difficulties required of the solo instrument here far exceed the measure contained in the other five. It is another matter to want or not want to exclude any contribution on Mozart's part to the individual passages. (…) It does not seem impossible that some kind of Mozartian material has been employed here by someone else, that, for example, sketched designs for the beginning of the first and last movements in Mozart's hand where available, and the instrumentation and the further course of the work were

[79] Dieter Klöcker, *Mozart: Concertos for Clarinet and Orchestra* (MDG: 1998).

[80] In the CD liner notes Klöcker adds Mozart's friend, the composer Joseph Eybler, to the list of possible contributors.

> added to them. But things will remain at the level of conjecture in this matter as long as convincing evidence is lacking.[81]

The impetus for this recording came from Klöcker's acquisition of the music library of clarinetist Rauschenbach (b. 1899) through his son in the 1980s. Rauschenbach was a member of the Hanover and Braunschweig State Theatre orchestras, both with historical ties and a high sense of tradition for late Viennese classicists and early romanticists such as Spohr, Weber, Lachner, Conradin Kreutzer, and Marschner. In Rauschenbach's music collection Klöcker found a copy of a *Divertimento for clarinet and pianoforte* by clarinet virtuoso Girolamo Salieri (Antonio's nephew and heir), which also included what is essentially a hastily written down version of K. 268.[82]

From his self-proclaimed "privileged" position as a performer rather than a scholar, Klöcker asserts that:

> Independent of the question of authenticity, I regard this clarinet concerto, after Mozart's immortal, genial K. 622, as being one of the most beautiful clarinet works of the 18th century, no matter who may have completed, transcribed or faked it. Its form, harmony, and thematic content lend it a special significance, namely that of a link to Weber's and Spohr's masterpieces. Up until now K. 622 has stood alone; now it has a twin brother with its own character but equal to it.[83]

Practically speaking, it makes sense to assume that interpreters and their approach to the music market may have played a significant role in the creation of this clarinet version. Mozart's name had considerable value by the time he became acquainted with clarinetist Anton Stadler,

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[81] Ernst Rudorff, *Revisionsberichte zu Mozarts sämtliche Werken,* Serie 24: Wiederaufgefundene, unbeglaubigte u. einzelne unvollendete Werke, Supplement Nr. 19-21, Drei Konzerte, Mozarts Werke, (Leipzig: Breitkopf & Härtel, 1876-1905), 19.

[82] Interestingly enough, also in the collection was a copy of Mozart's violin sonatas arranged by Johann Anton André (1775-1842) for clarinet and string trio, inadvertently giving further proof of the publisher-composer's possible involvement in the completion of K. 268.

[83] Klöcker, 7.

toward the end of his life. The musicians were certainly friends, but there is evidence that Stadler abused Mozart's generosity and stole sketches and fragments for his own use and prestige as leader of the Imperial Wind Ensemble. Klöcker speculates that Stadler was familiar with some iteration of K. 268 (be it now lost sketches or simply Mozart playing fragments for him) and was moved by its key and many attractive technical passages. He concludes that Mozart, selfless as he had been with Eck before him, not only granted his approval to the arrangement, but even helped in the completion of the fragment for Stadler's own use.

As for young Salieri's involvement in the copying of the work, he probably must have known of Stadler's friendship with Mozart through his "Uncle Tony." During a tour through the Habsburg territories and while stopping in Vienna, he appears to have written down Stadler's rendition of Mozart's work quickly, as the manuscript hand suggests, on the empty pages of his divertimento. Since a "Mozart manuscript" was always a prized possession, especially in those days, the work eventually came into Rauschenbach's library through a line of illustrious clarinet teachers that included the Bärmann brothers and Joseph Beer, the last of whom had direct contact with Mozart.

In the absence of orchestral materials to suit the altered solo clarinet part, the version recorded by Klöcker was prepared by Professor Eberhard Buschmann, an experienced scholar in Mozart fragments. The clarinetist affirms that, similar to Robert D. Levin's reworking of Mozart's spurious *Four-Wind Concertante* K. 297b, Buschmann's cleaner and more Mozartian version "brings the authenticity of the composition within our grasp."[84]

As mentioned before, one of the main reasons why K. 268 has been historically dismissed by scholars has to do with the many faults in its orchestration. Without question, these issues are

[84] Klöcker, 8.

greatly improved in Buschmann-Klöcker's reconstruction. Particularly the wind writing in the orchestra is considerably more sophisticated (closer in the style to Mozart's wind serenades) and the overall orchestration more varied and elaborated. More of a re-envisioning than a transcription, there is more integration and back and forth between soloist and orchestra (notice the new and improved sharing of themes at the end of the development in the first movement and the orchestral lead-in into the brief cadenzas in the *Adagio*), in addition to a more imaginative and idiomatic rendition of the solo line that significantly elevates the material with creativity and Mozartian taste. There is even a brief *col legno* episode in the finale, perhaps a knowing nod to the "Turkish" episode of K. 219.

While aware of the controversial implications inherent to the work, Klöcker's goal with this recording echoes the ultimate purpose of this document: to first and foremost "bring about a discussion saying 'yes' to [this] music," showing that "art and scholarship can and do work together."

The Simon Milton Version (2006)

Almost a decade after Klöcker's illuminating clarinet rendition of K. 268, Chester Music published yet another reconstruction for the instrument by clarinetist Simon Milton. Like his predecessor, Milton understood the "curious" link between K. 268 and Mozart's authentic violin concertos but called to question some of the more tenuous connections. In comparing the work to Mozart's 1775 era works, Milton observes how incompatible the orchestration is, since K. 268 includes a flute and two - prominent and occasionally high - bassoon parts, no viola writing

during most solo sections and the Adagio, and generally out-of-character wind scoring (such as the presence of wind solos in the *tuttis*).[85]

Like Klöcker, Milton singles out the unidiomatic choice of key for the violin (yet suitable for a number of later Mozartian chamber and *concertante* masterpieces), as well as the high tessitura for the soloist. As a result, Milton asserts that a reworking for clarinet seems logical, speculating that K. 268 was originally a work for clarinet, written by Mozart or a contemporary, that was later arranged by a publisher (possibly André?) for violin. He cites as precedents the Quintet for Piano and Winds, K. 452 (first published in 1794 as an arrangement for piano and strings), the Serenade for Wind Octet, K. 388 transcribed by the composer for string quintet (K. 406), the playability of the Horn Quintet, K. 407 as a string quintet with two violas, and even what is probably the first published version of the Clarinet Concerto, K. 622, transcribed for viola by Hans Michel Schletterer for André (ca. 1860).

As far as the perennial question of whether this work is by Mozart, Milton assumes it existed in sketches and fragments that André bought from Constanze in 1798: "André was a talented composer in his own right so he may have finished it himself and published it under Mozart's name." [86]

For his transcription, Milton claims he studied Mozartian works in E-Flat, such as the *Kegelstatt* Trio K. 498, the Sinfonie concertante K. 364, the Quintet for Piano and Winds K. 452, and the Piano Concerto no. 22 K. 482, to get a better sense for the style of writing in this key.

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[85] In Mozart's music there are always exceptions to the rule, such as when he asks the oboists to pick up a pair of flutes for the *Adagio* to K. 216, or the fact that wind solos during *tuttis* are present in a wide variety of works such as the *Concertone* K. 190, Constanza's Rondo from *The Abduction in the Seraglio*, and the afore-mentioned *Four-Wind Concertante*, K. 287b.

[86] W.A. Mozart, *Concerto in E-Flat for Clarinet and Orchestra, K. 268*, reconstructed by Simon Milton (London: Chester Music, 2011, © 2006 Rev. 03/07).

While closely examining the violin part, he noticed several instances where the line was "clearly" adapted to fit the register of the instrument: "When extended to suit the clarinet's range, these reveal smooth melodic shapes," and, when the "stratospheric writing" of the violin is brought down an octave and adapted to work on the clarinet "a satisfying line is produced, very much in the style of the period."

The solo line is evidently based on the Universal or Peters-Herrmann editions for violin. There are, however, many instances where Milton changes the solo line to better suit the instrument and add variety. Several examples of idiomatic alterations of the solo violin part adapted for clarinet are included in Appendix 2.2.

CHAPTER SEVEN

AN ANALYTICAL PUBLISHING AND RECORDING HISTORY OF K. 268

Commercial Recordings

As Tully Potter points out in his notes to Jacques Thibaud's recording of three violin concertos by Mozart, nowadays it is expected for solo violinists to play all five of his violin concertos, as well as the Concertone and the Sinfonia concertante.[87] But until the 1950s, this was not the case.

The following table illustrates which Mozart works for solo violin were commercially recorded by some of the leading violinists of the first half of the twentieth century:

TABLE 2.1:

Gioconda de Vito	K. 216
Joseph Szigeti	K. 218
Mischa Elman, Nathan Milstein, Erica Morini	K. 218, 219
Fritz Kreisler	K. 218, 364
Jascha Heifetz	K. 218, 219, 364
Bronislaw Huberman	K. 216, 218, 219, 364
Jacques Thibaud	K. 216, 218, 219, 364, 268
Adolph Busch	All concertos, K. 364

It is revealing to see that neither K. 207 or 211 were recorded until the 1950's. During the first half of the twentieth-century, Mozartian style was so little understood by performers that Yehudi Menuhin could record the spurious *Adelaide* Concerto (a 20th century forgery by violist Henri Casadesus), and even persuade Paul Hindemith to write cadenzas for it. For years scholars thought K. 218 had been based on a violin concerto by Luigi Boccherini (1743-1805), but the truth was the reverse: the "Boccherini" was a forgery edited (concocted?) by Russian violinist and Stravinsky duo partner Samuel Dushkin, based on the original Mozart concerto!

[87] Tully Potter, CD liner notes to *Mozart: Violin Concertos Nos 3, 5, 6* (Opus Kura: 2010).

As for the recording history of K. 268, the following table offers a chronological list of most, if not all, known commercial releases:

TABLE 2.2:

Year	Soloist	Conductor	Orchestra
1927	Jacques Thibaud	Malcolm Sargent	N/A
1932	Alfred Dubois	Desiré Defauw	Brussels Conservatory Orch.
1951	Reinhold Barchet	Rolf Reinhart	Pro-Musica Orch.
1963	Yehudi Menuhin	Yehudi Menuhin	Bath Festival Orch.
1968	Janine Andrade	Kurt Masur	Leipzig Gewandhaus
1972-73	Josef Suk	Libor Hlavacek	Prague Chamber Orch.
1981	Mayumi Fujikawa	Walter Weller	Royal Philarmonic Orch.
1984	Uto Ughi	Uto Ughi	Santa Cecilia Chamber Orch.
1993	Jean-Jacques Kantorow	Leopold Hager	Netherlands Chamber Orch.
1995	Michael Erxleben	Michael Erxleben	New Berlin Chamber Orch.
1996	Christiane Edinger	Wolfgang Gröhs	Europa Symphony
1998	Dieter Klocker (clarinet)	Milan Lajcik	Prague Chamber Orch.
1999	Mela Tenenbaum	Richard Kapp	Czech Philharmonic Chamber Orch.

Jacques Thibaud (1880-1953) was the first violinist to record K. 268. One of the great exponents of the Franco-Belgian violin school of the 20th century, he played Mozart with "peerless elegance and Classical style, having the right masculine-feminine balance in his interpretative make-up."[88] This is evident in his recording under Malcolm Sargent, which also serves as an important historical document of early 20th-century Mozartian interpretation. Thibaud's playing is generous with portamento, rubato within sections (sometimes within a single measure!), expressive fingerings, expressive leanings on downbeats, and an extreme approach to tempo; of all the recordings surveyed, his has the slowest *Adagio* and the fastest *Allegretto*. Much in the same vein is Alfred Dubois' (1898-1949) entry. A student of Eugène Ysaye and best known as Arthur Grumiaux's teacher, Dubois plays K. 268 with patrician elegance and intense vibrato throughout. It is revealing to hear a tendency to drastically broaden

[88] Potter, ibid, 4.

cadential trills, as well as full stops between *solos* and *tuttis* (perhaps due to the rudimentary sound editing techniques available at the time).

The second half of the century saw a notable increase in recordings for K. 268, usually included in "complete editions" with all the authentic violin concertos, K. 364, the single movements, the *Concertone* in C Major, K. 190, and even the also questionable Concerto in D Major, K. 271. Yehudi Menuhin is both soloist and conductor in his 1963 recording, bringing a measure of legitimacy to the work. His approach is considerably more Classical than his predecessors, with some occasional yet tasteful portamentos. Sadly-forgotten French virtuoso Janine Andrade (1918-1997) issued a poised and brilliant recording four years before her tragic stroke in 1972. She favors expressive intonation with high leading tones and a relaxed tempo in the *finale*.

Both veritable "violinist's violinists," Czech virtuoso Josef Suk and French-Russian soloist and conductor Jean-Jacques Kantorow give exemplary readings of K. 268. The latter includes a curious cut in the last movement. A much more lush and Romantic approach is evident in Japanese violinist Mayumi Fujikawa's 1980 entry, while Italian master Uto Ughi's assertive musical personality and full-bodied tone comes through in a benchmark disc recorded in his prime that is effortless, brilliant, lyrical, and energetic.

The most recent trio of recordings could not be more stylistically different from each other. Christiane Edinger's reverberant sound provides what is perhaps the most austere interpretation of the work, while Michael Erxleben's (who also conducts) is a model of Austrian elegance and refinement. His is perhaps the most Mozartian of all recordings surveyed. On the other hand, Mela Tenenbaum tackles the work with almost gypsy-like gusto and abandon. It bears pointing out that both Edinger and Tenenbaum are the only soloists who decided to

embellish the fermatas in the slow movement by way of a lead-in, while Erxleben and Tenenbaum decided to eschew the un-Mozartian passages in thirds by splitting them with the first violins. The latter recordings also add imaginative variations and ornaments to the more repetitive passages.

Edited Reductions for Violin and Piano

K. 268 was popular enough to be in print uninterruptedly between 1890 and 1921. In addition to orchestral materials we have at least seven original reductions for violin and piano edited by noted pedagogues and widely used for study and performance:

TABLE 2.3:

Year	Publisher	Editor	Cadenzas
1890	Peters	F. Herrmann	Yes (2)
1901	Universal	H. Petri	No
1910	Gallet	A.Brun	No
1910	Peters	H. Marteau	No
1915	Schott	E. Sauret	Yes (2)
1916	Fischer	T. Spiering	No
1921	Schirmer	Auer	Yes (1)

As demonstrated by editions by Petri, Brun, Marteau, and Sauret (as well as the aforementioned recordings by Thibaud, Dubois, and Andrade), K. 268 was a favorite of the Franco-Belgian violin school and the Paris Conservatory in particular. Due to the lack of an autograph, articulation markings, bowings, fingerings, and even a few passages vary greatly from edition to edition and based on the playing preferences of each school.

Since for K. 268 much is left to the discretion of the performer (more so than for the interpretation of Mozart's authentic concertos), some basic criteria for selecting the better editions can be outlined. While the Petri, Brun, and Sauret editions are valuable in understanding the Franco-Belgian approach to Mozart in the early 20th-century, it is largely incompatible with

current historically informed performance practice. Both Peters editions are guilty of the publishing house's nineteenth-century priority in being marketable to amateurs for *Hausmusik* purposes, which is why bowings and fingerings are simplified in detriment of more pure musical phrasing and expression (such as a well-documented aversion to even-numbered positions). Based on some of the note discrepancies, it is also easy to guess which soloists recorded K. 268 using certain editions (Menuhin and Thibaud used Spiering's, while Dubois, Andrade, and Fujikawa favored Herrmann's).

I would personally favor Leopold Auer's edition, on account of the fact that it is perhaps the one that needs the least amount of additional editing, and also includes a somewhat extended lead-in that can be easily shortened. Unpreoccupied with authenticity and scholarly analysis, Auer was a staunch supporter of K. 268 and included it in his teaching curricula. He went as far as considering it on par with K. 218 and K. 219, as "probably the most finished and beautiful, through the Concerto in G [K. 216] contains a wonderful *Adagio*."[89] Auer also praised the "equally delicate and songful"[90] second theme of the first movement and the passage in B-flat minor found in the development of the slow movement ("one of the noblest musical moments in the work."[91] Interestingly enough, Auer had no qualms in advising cuts to the *finale* of K. 219, in light of repetitions which unnecessarily extend the work![92]

[89] Leopold Auer, *Violin Master Works and Their Interpretation* (New York: Carl Fischer Inc., 1925), 32.

[90] Ibid, 41.

[91] Ibid, 42.

[92] Ibid, 40.

On the other end of the spectrum, Spiering's edition, despite some questionable markings clearly incompatible with Mozart's writing (*heroic, dolce subito, marcato, con suono, energico*, the indication *Vivace assai* for the *finale*) is also recommended due to his effective reworking of a few passages for added brilliance, which can be incorporated into Auer's edition if so desired:

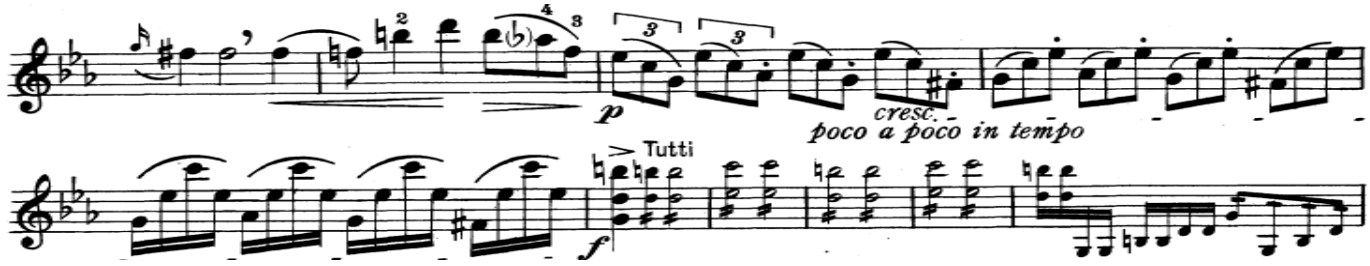

FIGURE 2.10: T. Spiering, examples of virtuoso alterations of the solo part

Finally, both Herrmann's and Sauret's lead-ins are perfectly suitable for performance, as is the one found separately in American violinist Roland Jones' set of cadenzas to all of Mozart's concertos.[93]

[93] Roland Jones, *New Cadenzas for all the Mozart Violin Concerti* (Denver: Presto Publishing, 1991).

CONCLUSION

For all its shortcomings, K. 268 definitely has merits, as evidenced by its publishing, performance, and recording history during the first half of the twentieth century. The concerto definitely suited Franco-Belgian sensibilities of the time, as attested by its place in the repertoire of important soloists and pedagogues like Henri Marteau, Ysaye, Dubois (of the Paris Conservatory, who also edited it), Enesco, and Jacques Thibaud. The influential Leopold Auer, himself a student of Joachim's, prepared an edition for Schirmer, and it is revealing to find K. 268 in violin concerto compilations of the 1930's and 40's, alongside pillars of the repertoire by Bach, Beethoven, Mendelssohn, Brahms, Bruch, and Tchaikovsky. Also tellingly, in one of the Eulenburg anthologies, the first four authentic Mozart concertos are nowhere to be found. By 1931, the E-Flat concerto was "well known to all concert-goers",[94] and in later years it obviously had enough appeal to justify recordings by Yehudi Menuhin and Christian Ferras, among others, as well as violin and piano reductions by at least six major publishers.

Even in its current, problematic form and authenticity issues aside, K. 268 represents a valid stepping stone as a transitional work between the "pure" Mozart concertos and the more virtuosic and idiomatic literature by violinist-composer-pedagogues like Giovanni Battista Viotti, Pierre Rode, Charles de Bériot, and Rudolphe Kreutzer. Its dark colors also foreshadow deeper material found in concertos by Louis Spohr, and it is no surprise that an anonymous hand discarded the double-stops, retouched the instrumentation, and prepared a surprisingly effective transcription for solo clarinet and orchestra. Finally, the unique technical demands of the last movement can also be used in preparation for similar passages found in Mozart's 39th symphony, K. 543, also in E-Flat, a staple of the professional orchestra audition circuit.

[94] Oldman, 174.

This misunderstood concerto has been criticized since its publication, but mostly for the orchestration and for the "violation of the elementary rules of composition," which make the work relatively salvageable, as demonstrated by the Klocker-Buschmann reconstruction for clarinet. Much like St-Foix, I think scholars (much less so performers) focus too much on the evident faults of the accompaniment rather than

> the grandeur, the spirit, and the admirable flow [of the] solo violin part, without bothering to study the internal structures of the pieces, and the specific features of their style (…) So much the worse for those who, faced with one of the noblest works of the master's maturity, have seen in it only the faults of harmony or the poverty of the writing, and for whom all the Mozartean beauty of the concerto , all the flow of its inspiration, have remained a dead letter. [95]

And this is without even taking into account the actual and unfortunate circumstances in which the work was written, which only perpetrates uninformed criticism and neglect from generation to generation, instead of presenting the work for what it is: a MOZART-ECK-ANDRÉ CONCERTO of sorts. It would be definitely worse to leave it unfinished and forgotten like the 1778 sinfonia concertante fragments for violin and piano (K. 315f) or string trio (K. 320e) and orchestra "among the greatest losses to art', according to Einstein.

Regarding Einstein's sentencing of the *Adagio* as a "crude forgery," let us consider the possibility that the movement may have been written by someone else, not as a dishonest attempt to pass the work as Mozart's, but as a genuine example of the common late eighteenth-century practice of insertion movements. This tradition originated in opera productions where new arias had to be composed and incorporated in order to suit and better demonstrate the vocal capabilities of singers, as well as to adapt them to the French taste. It could range anywhere from

[95] Friedrich Blume and H.C. Robbins Landon, "The Concertos: (1) Their Sources and (2) Their Musical Origin and Development," in *The Mozart Companion*, edited by H.C. Robbins Landon, (New York, NY: W.W. Norton & Co., 1969), 219-20.

a couple of new arias to half the vocal numbers, and could be either taken from other operas, or newly composed by house composers (this was, in fact, an important part of Luigi Cherubini's position in Paris).[96] This practice also had natural parallels in instrumental music. As mentioned above, Mozart would write new movements to suit Brunetti's taste when performing his violin concertos, or even for works by other composers.[97] Viotti would graciously provide *arias* and *polonaises* to opera productions, and there is even a mention of a violinist named Madame Gillberg who played a concerto by Eck with an *Adagio* by Viotti in February and April 1795, as part of the Opera Concert series.[98]

This selective critical posture that has plagued K. 268 raises several questions. Why do certain works stay in the repertoire while others are bound to be discredited and virtually disappear from the concert hall and the instrumental literature? Based on some of the critical scholarly praise and analytical comparisons already covered, the concerto has definitely both musical and pedagogical merit, as well as Mozartian value.

If authenticity is such a crucial factor, how can we then justify the durability of Mozart's *Requiem* K. 626, one of his most famously performed, recorded and reconstructed works, especially when we consider that Mozart composed only a fraction of it, while the rest was finished by Süssmayer and others? The same applies to the aforementioned *sinfonia concertante* for winds.

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[96] Lister, 132-33.

[97] This category includes the Rondo in B-Flat, K. 269 destined for the first Violin Concerto, the Adagio in E, K. 261 to substitute for the slow movement of K. 219, the already mentioned lost Adagio, K. 470 (either destined for Viotti or as a substitute for K. 218), as well as the orphan Rondo in C, K. 373 which was also written for Brunetti but whose destination is unknown, since Mozart did not write any violin concertos in that key.

[98] Lister, 203.

Finally, how come Mozart's other apocryphal violin concerto, K. 271a -in many ways a far less Mozartean work- is included in the *Neue Mozart Ausgabe,* and published by Bärenreiter as a "Mozart Urtext" without the existence of an autograph, while K. 268 is dismissed as little more than an unrefined pastiche by Eck? How much of a hand did André have in the final product?

As things stand (that is, until a manuscript is discovered) it is impossible to solve the mystery by way of textual criticism. On one hand, it would be a grateful task to improve the defective orchestration. But more importantly, it is obvious that the elusive figure of Johann Friedrich Eck and his work deserve further exploration.

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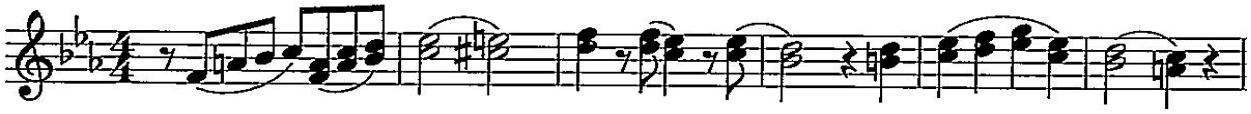
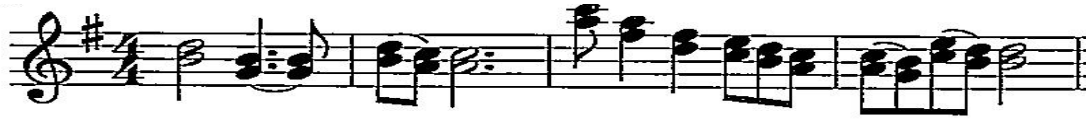
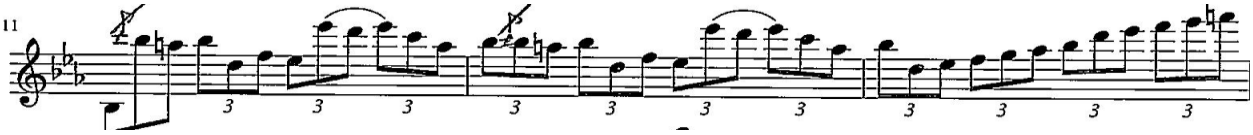
APPENDIX 2.1: PARALLELS BETWEEN K. 268 AND ECK'S VIOLIN CONCERTOS



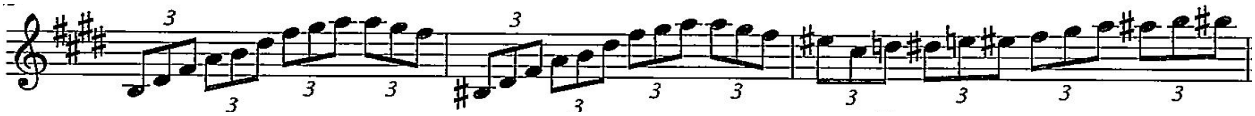
K. 268: Allegro moderato, mm. 111-116



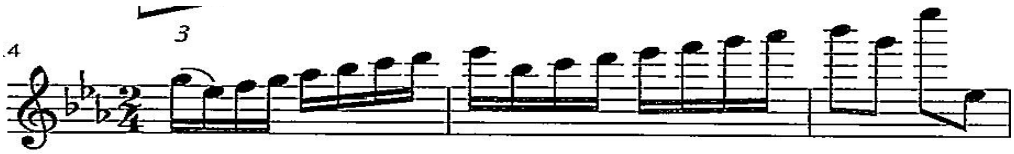
Eck, Concerto in G Major, Op. 1: Allegro, mm. 105-108



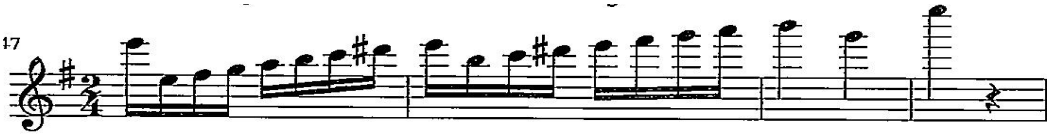
K. 268: Allegro moderato, mm. 279-281



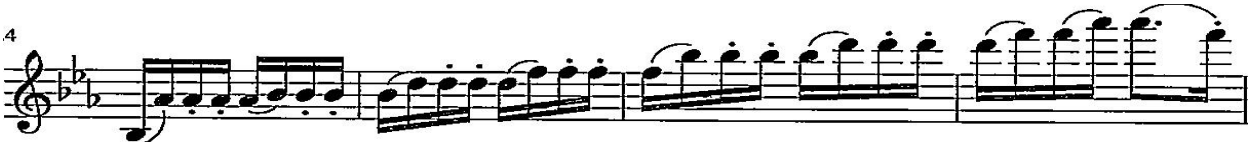
Eck, Concerto in E Major: Allegro



K. 268: Rondo, mm. 228-230



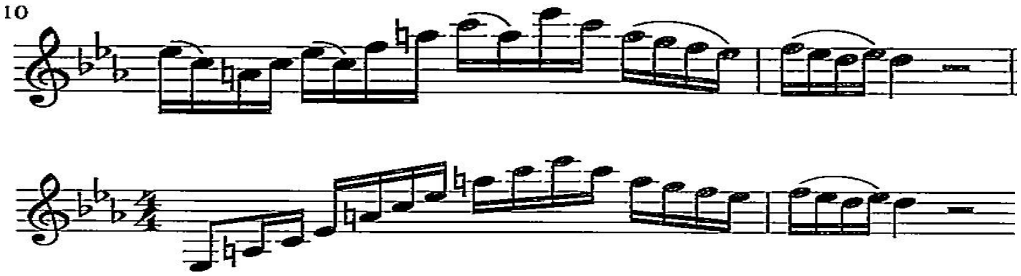
Eck, Concerto in G Major, Op. 1: Rondo, mm. 277-280



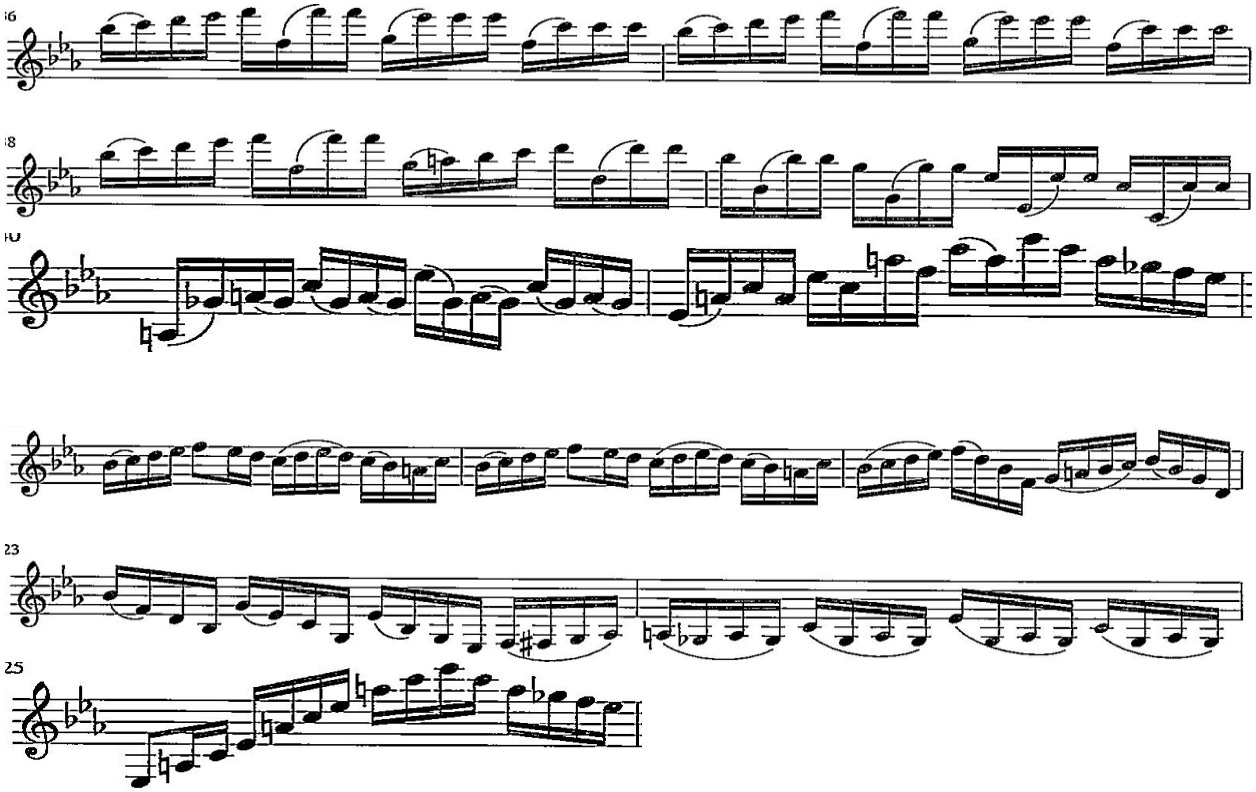
K. 268: Rondo, mm. 214-217

Eck, Concerto in E Major: Allegro

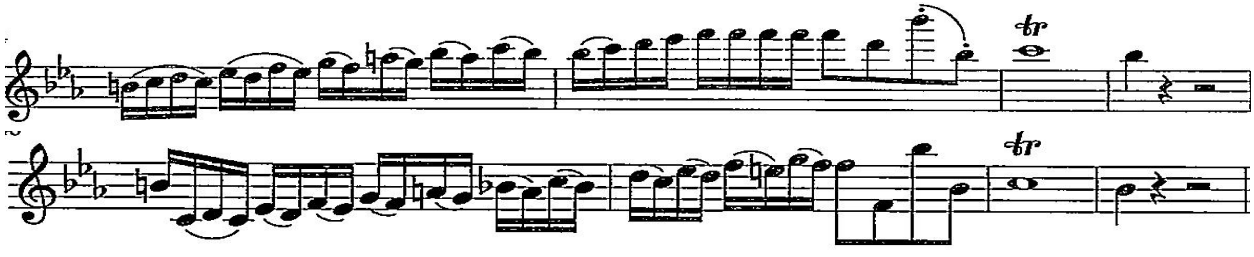
APPENDIX 2.2: IDIOMATIC ALTERATIONS FOR CLARINET OF THE SOLO VIOLIN PART OF K. 268 BY SIMON MILTON



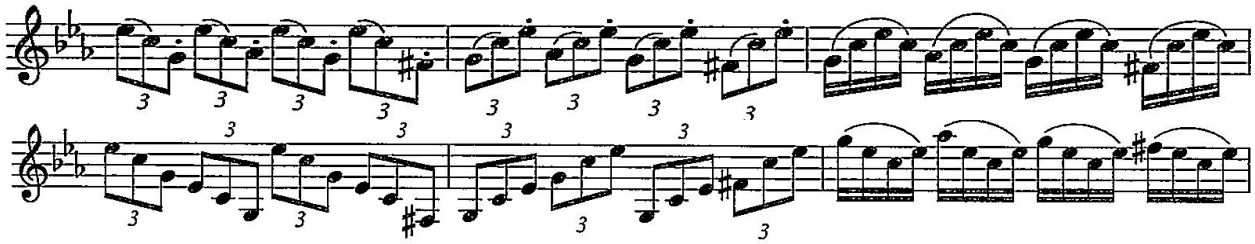
Allegro moderato, mm. 96-97



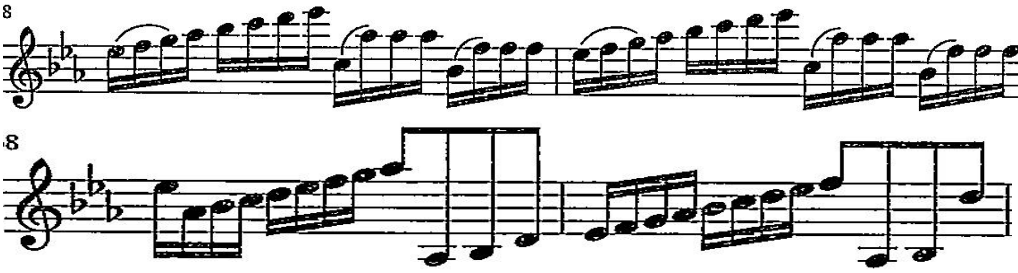
Allegro moderato, mm. 128-133



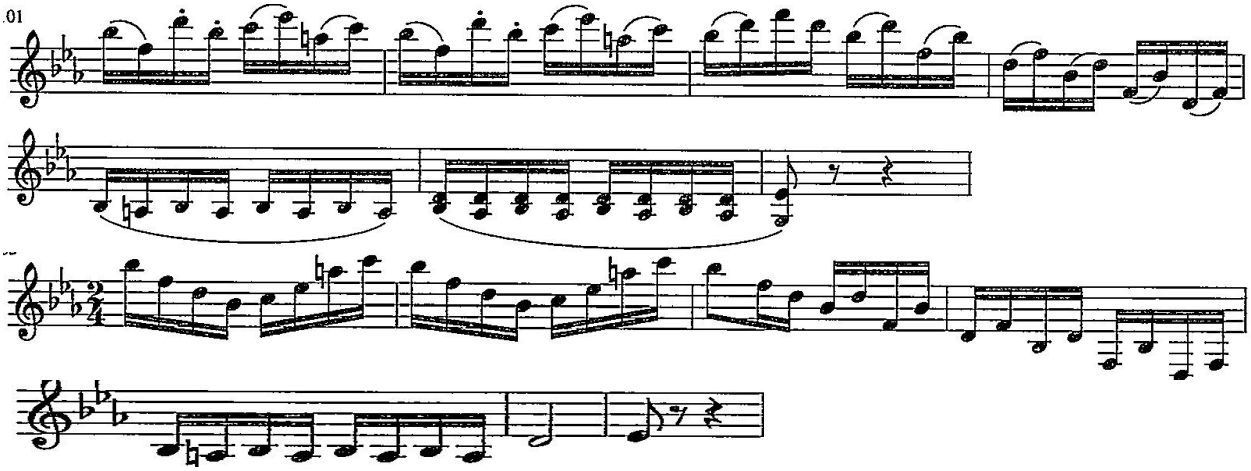
Allegro moderato, mm. 141-144



Allegro moderato, mm. 195-197



Allegro moderato, mm. 302-303



Rondo, mm. 12-18

PART THREE

RE-ENVISIONING GENIUS: A COMPARATIVE STUDY OF FOUR RECONSTRUCTIONS OF BEETHOVEN'S FRAGMENT IN C MAJOR FOR VIOLIN AND ORCHESTRA, WOO 5

INTRODUCTION

It was common for Beethoven to serve an "apprenticeship" for whatever medium he was composing at the time. The early String Trios, Opp. 3, 8, and 9 informed his influential String Quartets, Op. 18, while surviving sketches for an unfinished Symphonie Concertante in D predate his Triple Concerto, Op. 56, and a projected piano concerto in E-Flat (WoO 4) paved the way for his five completed essays in the genre. In the case of his only Violin Concerto, Op. 61, we have his two Romances for Violin and Orchestra (Op. 40 and 50), and his "Kreutzer" Sonata for Pianoforte and Violin, Op. 47 ("written in a concertante style, almost like a concerto"), all staples of the solo violinist's repertoire. In addition, and unbeknownst to many, Beethoven also started but apparently never finished a projected violin concerto in C Major between 1790-92, during his last years in Bonn, dedicated to his friend and patron, Gerhard von Breuning.

We do have a surviving completed fragment of 259 measures (comprising the first orchestral *tutti*, the solo exposition, and the beginning of the solo development section) of an *Allegro con brio* in 4/4 time for solo violin and orchestra. Although Beethoven was just starting to develop as a composer, this "torso" is notable as an early example of the composer's intention to reconcile symphonic development with traditional concerto form, a trait he would consolidate by way of his seven complete concertos, written decades later. While sadly abandoned as he was getting ready to move to Vienna and embark on a multitude of more substantial projects, several musicologists have praised the striking parallels between WoO 5 and Op. 61, in its lyrical use of

the violin's higher register, its declamatory power in the musically substantial brilliant passagework, and the boldness of some harmonic choices.

Many scholars believe that the autograph manuscript of WoO 5 (now residing in the library of the *Geselsschaft der Musikfreunde* in Vienna) was once a finished movement, due to its state of completion (all parts being written out in full, including rests), the fact that it is a relatively "clean" manuscript for Beethovenian standards, and the existence of sketches for a piano cadenza in G Major based on thematic material. All of this suggests that there may have been, at one point, missing pages completing the work, and that possibly one or both of Beethoven's Romances in G and F may have been originally intended as a slow movement for this concerto.

We now have at least four partially successful reconstructions from different eras and provenances that provide completed versions of WoO5, their merits and shortcomings to be explored in a comparative study. When the manuscript first came to light, circa 1870, it was Austrian violinist, conductor, composer, and pedagogue Joseph Hellmesberger Sr. (1828-1893) who first completed the movement for publication, albeit with a rather inflated and heavily romanticized approach. Then came a second version, written in 1933 and published a decade later, by Spanish violinist Juan Manén (1883-1971). Despite Manén's claim that he based his completion on a systematic study of Beethoven's oeuvre from the 1790s, this rendition was criticized for the same reasons as Hellmesberger's.

Things arguably took a turn for the better in 1961, when famed Beethoven historian Willy Hess (1906-1997) published a reliable and scholarly edition of the WoO5 fragment. This led to scholar Wilfried Fischer's more faithful reconstruction, one which does not alter Beethoven's music and instrumentation, and derives almost the entirety of the new material from

the exposition. Finally, we also have a more contemporary version by Dutch composer and Beethoven scholar Cees Nieuwenhuizen (2005), who manages to complete the work rather stylistically, yet also makes some original choices and interpretations based on Beethoven's compositional process.

Needless to say, due to the incomplete nature of the fragment and its subsequent problematic reconstructions, Beethoven's violin concerto fragment is not represented extensively through commercial recordings, nor has it effectively established itself in the core repertoire for solo violin. Regardless, based on its historical significance, musical relevance in regards to Opp. 50 and 61, I find it necessary to explore and analyze the surviving versions available of a promising yet neglected work in Beethoven's concerto oeuvre.

CHAPTER ONE

THE "LATE BONN" PERIOD: BEETHOVEN'S VIOLIN WRITING AND STYLISTIC DEVELOPMENT

Beethoven's first trip to Vienna took place in 1787, where he famously met Mozart. It is likely that during this trip he may have been given compositional advice (for lack of formal lessons) by the older master, as well as a chance to hear and study Mozart's works closely. What is referred to as the second Bonn period (1789-92) resumed after a few years of inactivity. In addition to WoO 5, Beethoven also produced two cantatas (WoO 87 and 88), the *Ritterballet* WoO 1, many arias, fragments of the future Piano Concerto in B-Flat, Op. 19 (which included the Rondo WoO 6), and the Piano Trio WoO 38. Compared to his earlier works (the Piano Concerto in E-Flat, WoO 4, the three Piano Quartets WoO 36, an unusual *Romance cantabile* in e minor for piano, flute, bassoon and orchestra, Hess 13) they all reveal robust stylistic growth, particularly in the composer's treatment of texture and phrasing.

Beethoven's early training as a violinist is not thoroughly documented. Clearly, his skill with the stringed instrument bears no comparison with his performing and creative affinity for the pianoforte. Limited evidence suggests he was a rather mediocre player, although he did play viola for the Electoral Court Orchestra in Bonn. It seems that his childhood instruction was conducted by his father as well as a young court violinist, Franz Georg Rovantini, until the latter's sudden death in 1781. He was also acquainted with Andreas and Bernhard Romberg, two violin and cello-playing cousins and composers. In the mid-late 1780s, Beethoven did receive some further lessons from Franz Ries (1755-1787), and, after moving to Vienna, from Wenzel Krumpholz (1750-1817), and Ignaz Schuppanzigh (1776-1830), to limited progress. By all accounts, he was enthusiastic but unable to produce a pure tone or play relatively in tune, even

well before the advent of his deafness. It is likely that WoO 5 was written with Ries or Romberg in mind.

Throughout his early career in Bonn, Beethoven was familiar with a wide variety of French music, from pre-Revolutionary *opéra comique,* to the violin concertos of the French school. In this crowded genre, of particular note were those composed by Giovanni Battista Viotti (1755-1824), the last great representative of the Italian tradition harking back to Corelli, and a crucial figure in the development of the modern Tourte bow. Two-thirds of Viotti's twenty-nine concertos date from the last two decades of the eighteenth century and were extremely popular throughout Europe. Beethoven definitely came into contact with at least some of them, for their study foreshadows his predilection for drama, adventurousness, craftsmanship, and a full exploitation of the solo line. Viotti's successors, Pierre Rode (1774-1830), Pierre Baillot (1771-1842), and Rodolphe Kreutzer (1766-1831) would also establish an important connection with Beethoven upon his move to Vienna.

In addition to strict instrumental influences, we can also refer to a deep influence of French "revolutionary" music on Beethoven's style. This is evidenced mainly in his handling of motivic relationships, instrumental structures, and general character, featuring an overall tone of seriousness and grandeur, a militaristic quality, emphasis on the lyrical voice of the violin, and a predilection for full sonorities. We can then say that Beethoven's concerto writing - particularly but not exclusively for the violin - represent a perfect synthesis of his contemporary Luigi Cherubini's operas (the introductory *tutti* of WoO 5 begins with the passionate drive and agitation of an opera overture), as well as Kreutzer's military-style concertos, and Viotti's many lyrical, expressive, and sonorous examples in the genre.

Furthermore, in Beethoven's hands, the compositions and playing styles of the French violin school undergo a transformation in their idiomatic features from more straightforward displays of bravura to embellishments of profound musical ideas. Beginning with WoO 5 and culminating in the Violin Concerto in D, Op. 61, the composer would fully realize an individual and advanced interpretation of the French violin school. He also restored and strengthened the principle of equality and opposition between soloist and orchestra, and an integration and economy of thematic material, shared by orchestra and soloist (the latter oftentimes a "commentator" and "embellisher" of the orchestra).

Finally, it also bears mentioning the spiritual connotations of the military idiom found in almost all of Beethoven's opening concerto movements. According to Plantinga, this style went beyond musical aesthetics, since,

> in war-ravaged Europe of the younger Beethoven's lifetime, the military with its ritualized splendor, clamor, and menace was a constant; and its invocation was a useful means of summoning up, as well, those satellite notions of fate, struggle, and heroism that from early on loomed large in the composer's mind and music.[99]

[99] Leon Plantinga, *Beethoven's Concertos* (New York: W.W. Norton & Company Inc., 1999), 7.

CHAPTER TWO

THE BEETHOVEN "TORSO" OF WOO 5 (1790-92)

Beethoven composed WoO 5 for solo violin and a typical Classical-period orchestra, comprised of one flute, two oboes, two bassoons, two horns, and strings. Following Mozart's example in his mature concertos, Beethoven effectively uses the winds thematically in many occasions, both in the *tutti* sections and in dialogue with the soloist. The string color is mostly reserved for the solo episodes, clearly separated in range and register from the solo violin. There is also a unique and rare designation for two viola sections, more common to earlier composers, but also seen in some of Beethoven's late works, such as the *Missa Solemnis*, Op. 123, and the Ninth Symphony, Op. 125.

Some defining traits of Beethoven's middle period, and, by association, present in his Violin Concerto in D, Op. 61 and the Romances, Opp. 40 and 50, are already evident in WoO 5. In a somewhat less developed state, we witness the composer's preference for broad, arching, and fluid melodic lines, resulting in a very personal lyricism. This is, of course, combined with a special emphasis on smaller units, particularly motivic ones. There is also the unquestionably symphonic nature and scope of the opening *tutti* (one hundred measures in length), also present in Mozart's late piano concertos. Scholars have also praised Beethoven's effective and idiomatic use of the upper register, and the declamatory power found in the sixteenth-note passagework.

Other stylistic features are more keyboard-based, such as Beethoven's fixation on the octave leap and the neighbor note, as well as a complete restraint from exploiting double-stops and high G-string playing. He also seems more preoccupied with emphasizing the lyrical qualities of the instrument, giving most of the dramatic accents and gestures to the orchestra.

Beethoven gives considerable attention to articulation. The composer was definitely mindful of the new "Tourte" bow's potential and advantages when it came to smooth bow changes, subtle distinctions between slurred and separate bowings, greater strength at the tip, overall resiliency, and a wider vocabulary of bow strokes to include true *sforzando*, and various accented (*martellato, staccato*), and springing (*sautille*) bowings:

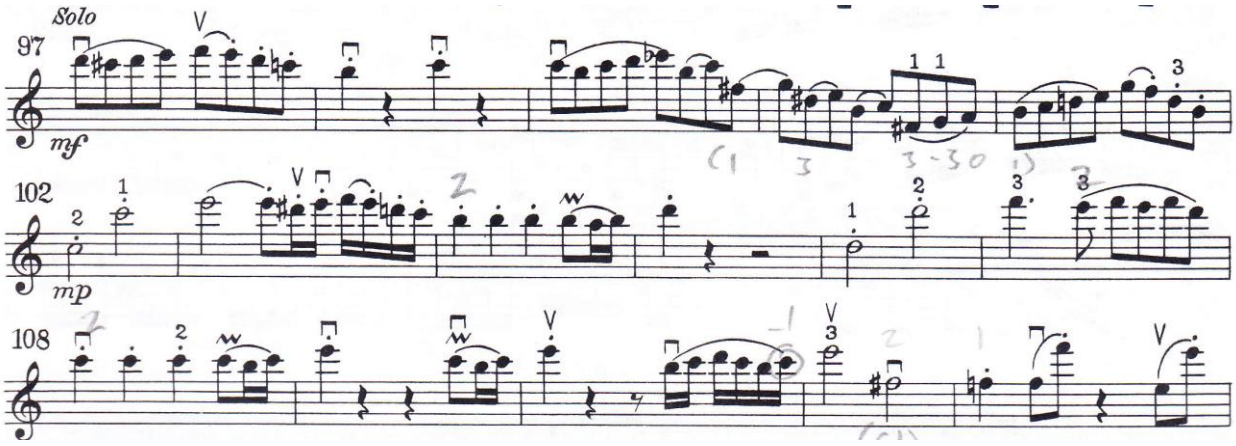


FIGURE 3.1: Beethoven, WoO 5, first solo entrance, mm. 97-112

The movement starts with a unison triadic statement in vigorous dotted rhythms. Its effect is then literally repeated in the supertonic. What follows is, according to Plantinga, "at points radically experimental and often musically convincing."[100] The opening Tutti, a section we assume to be harmonically stable, "courts tonal chaos." It stops on the dominant but resumes abruptly in the mediant, with the dotted motive over "Mannheim"-style syncopations. This motive sets off a sequential passage full of dissonances, leading through B-Flat major and A minor, and back to the dominant for a serene second theme. We now traverse A-Flat Major and c minor before returning to the tonic in preparation for the soloist's entrance, who restores musical order. Such a disruptive Tutti is an extreme example of what will become customary for Beethoven for his piano concertos: a degree of harmonic adventurism in the orchestral

[100] Plantinga, 37.

introduction, rather than the traditionally docile preamble that normally introduces the main elements of the movement.

The soloist plays virtually all of the thematic material of the work during the first solo episode and is also given brilliant figuration that exploits the full range of the instrument. “This is remarkably idiomatic and grateful violin music,” Plantinga writes.[101] Interestingly enough, and however violinistic the work is, a cadenza draft for keyboard based on the opening theme of this movement leads us to believe that the following year Beethoven attempted to turn it into a movement for a piano concerto (much like he would later do with Op. 61). A detailed structural and harmonic analysis of Beethoven’s fragment, followed by all four reconstructions, is included in Appendix 3.1, at the end of this document.

[101] Plantinga, 38.

CHAPTER 3

A SURVEY OF FOUR COMPLETIONS OF WOO 5

Joseph Hellmesberger's Reconstruction (c.1870)

A product of its time, the first attempt to complete WoO 5 suffered from a rather over-romanticized treatment, in terms of re-orchestration (Hellmesberger adds two trumpets and timpani, perhaps following the instrumentation of Beethoven's late piano concertos), certain modifications to Beethoven's original solo line (which nevertheless makes the writing more idiomatic), and the alteration of several harmonies, which makes it incompatible with Beethoven's early style. In one instance, Hellmesberger retouches a passage to make it more reminiscent of the first movement of Op. 61:

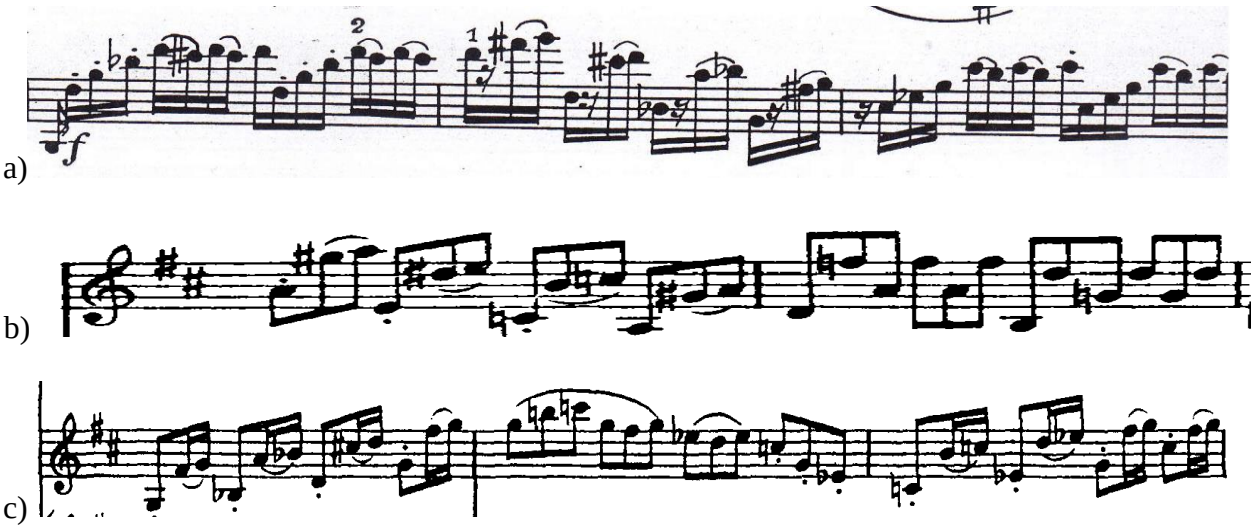


FIGURE 3.2 a-c: J. Hellmesberger, reconstruction of WoO 5, mm. 213-215; Beethoven, Op. 61, *Allegro ma non troppo,* mm. 157-58 and 322-24

For the development, the violinist-composer opts to transpose the main orchestral theme in A minor, before restating Beethoven's beginning of the development in G Major. The rest of the development both incorporates fragments by Beethoven and some new, violinistic material, in the vein of the Viotti school:

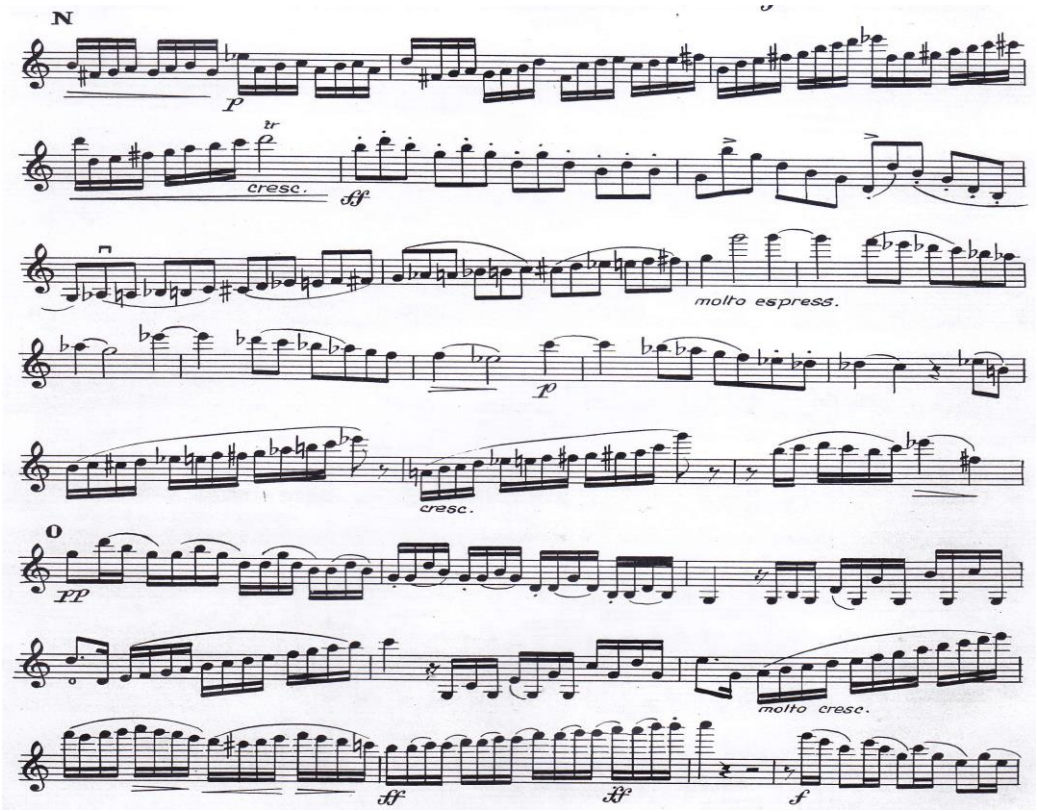


FIGURE 3.3: J. Hellmesberger, reconstruction of WoO 5, development section

The soloist ends the development section in a curious way, by sustaining a trill on a high G without resolution. The recapitulation is rather literal, yet mostly set in the tonic, with a few digressions into A-Flat Major and F minor. The Coda is brief (21 measures) and somewhat unimaginative. Surprisingly, Hellmesberger, a violinist of the first order, does not transition into a cadenza. A detailed structural and harmonic analysis of Hellmesberger's reconstruction is included in Appendix 3.1, at the end of this document.

Juan Manén's Reconstruction (1929, pub. 1933)

In the preface to his published edition of WoO 5, Manén's analysis and compositional approach of the work reflects the shortcomings of early 20th century Beethoven scholarship. He claims the composer clearly had WoO 5 in mind when it was time to compose Op. 61. While

there are definitely some stylistic similarities present, Manén ascribes considerable, perhaps even excessive weight to this assertion, claiming that Beethoven, in his mature works, "like no other composer before or since,"[102] was prone to revising and elevating compositional procedures of his youth, whereas Bach would simply limit himself to transcribing entire movements for different instruments and settings.[103] He also affirms the work was clearly influenced by Mozart's violin concertos, particularly K. 207 and 218 (erroneously attributed as K. 213).

Manén is nevertheless correct in assessing that many of the features present in Beethoven's concertos can be recognized across all of his efforts in the genre. He cites parallels between the soloist's entrance in WoO 5 and the first movement of Op. 61, as well as the second Piano Concerto, Op. 19, in terms of the energic opening Tutti, and the instrumentation.

In regards to his version of WoO5, Manén mentions that it was restored effortlessly, by simply taking into account the surviving torso, and a good sense of "respect and knowledge of the Beethovenian production, so that the work, in a way, could complete itself."[104] The violinist-composer based his completion on the simple and transparent style of late 1780s Beethoven, rather than that of the late, great piano sonatas and string quartets. The author claims he used as examples the three early Piano Quartets WoO 36, the Op. 81b Sextet, the "Imperial Cantatas" WoO 87 and 88, and the aforementioned early piano concertos.

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[102] Juan Manén, preface to *Ludwig van Beethoven: Konzertstück für Violine und Orchester* (Vienna: Universal Edition, 1933).

[103] Manén cites some of Bach's movements for solo violin transcribed for organ, or, quite inaccurately, the Largo in E minor from the accompanied sonata BWV 1021 as the slow movement to the third Brandenburg Concerto, a practice that as far as we know, did not originate with Bach.

[104] Ibid.

While he praises the idiomatic treatment of the solo line, Manén points out Beethoven's inexperience in dealing with a few awkward orchestral passages, which he claims deviate the attention from the soloist. Interestingly, Manén keeps a rather subservient role for the viola part, more in line with Gluck and Mozart, even though Beethoven himself in the manuscript asks for two separate viola sections. He also criticizes Hellmesberger's effort, in his anachronical use of certain harmonies and modulations, his decision to set the entire recapitulation in the tonic, the addition of trumpets and timpani, and the alteration of a few original passages. According to Manén, it was Hellmesberger's pompous approach which prevented WoO 5 from entering the core repertoire for solo violin.

Manén's development section is unusually bipartite (first in A minor, as started by Beethoven, and then restated in D minor), before leading triumphantly, by way of some brilliant runs, into the recapitulation. Set in the key of G, Manén avoids the expected tonic transposition. Most of the composer's choices for this section follow Hellmesberger's completion (beginning in m. 406), with some octave transposition that better suits the violin, and passages that restore Beethoven's writing. The coda seems to be modelled after that of Op. 61, with the orchestra joining the soloist's plaintive trill *pianissimo,* before the violin ends the movement assertively.

Ironically, Manén does also provide a markedly Romantic, and stylistically inaccurate cadenza, far from what was expected in late 1780-early 1790s concertos. Instead of writing "a series of short, insignificant, and trivial passages" to illustrate a "false sense of artistic purism,"[105] the violinist supplies a technically impressive yet shallow effort, one which unfortunately only manages to obscure the work's origins. To justify his approach, he claims that cadenzas of the time needed to be at least one fourth of the movement in length, and defiantly

[105] Manén.

asks skeptics to consult Beethoven's own original cadenza to his first Piano Concerto, written many years later.

While Manén's reconstruction represents a step in the right direction in terms of restoring Beethoven's work, it does suffer from a somewhat problematic approach to scholarship, style (particularly in the cadenza, which can thankfully be replaced), and length. At 525 measures, it is the longest completed version of WoO 5, almost on par with the first movement of Op. 61. A detailed structural and harmonic analysis of Manén's reconstruction is included in Appendix 3.1, at the end of this document.

Wilfried Fischer's Reconstruction (1971)

Of the four reconstructions available, Wilfried Fischer's is perhaps the most conservative and least adventuresome. Fischer's goal was to complete the work in strict accordance with its clear sonata-form plan, almost solely with the aid of the motivic material stated in the exposition. As opposed to earlier attempts covered above, this completion refrains from unnecessarily interfering with the surviving musical text and instrumentation. Therefore, Fischer's completion is the shortest one, amounting to 140 measures (about one third of the entire movement), 116 of which are taken directly from Beethoven's exposition, either literally or with very slight necessary deviations for continuity purposes. Essentially, the arranger only contributes with 24 originally authored and formally unavoidable measures: mm 260-261, 266-281, 376-378, and 399-401:

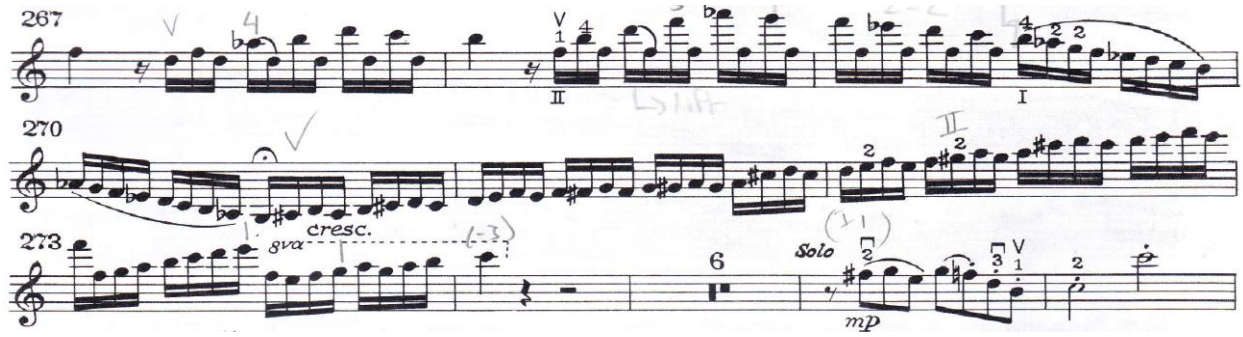

FIGURE 3.4: W. Fischer, reconstruction of WoO 5, original development section, mm. 267-274

Fischer's development section is brief but brilliant. For the abbreviated recapitulation, he opts for C (both Major and minor) and A-Flat major. Unfortunately, and much like the previous reconstruction, Fischer includes an unstylish, and overly long cadenza by violinist Takaya Urakawa, which can however be efficiently abridged. The Coda is also short but effective.

Easily the most straightforward of the four completions covered in this document, Fischer's version can be criticized for not taking enough risks during the development and coda sections, a protracted recapitulation that foregoes the secondary theme material, as well as a few slightly unidiomatic passages for the violin, especially when compared to the earlier violinists-composers' versions:

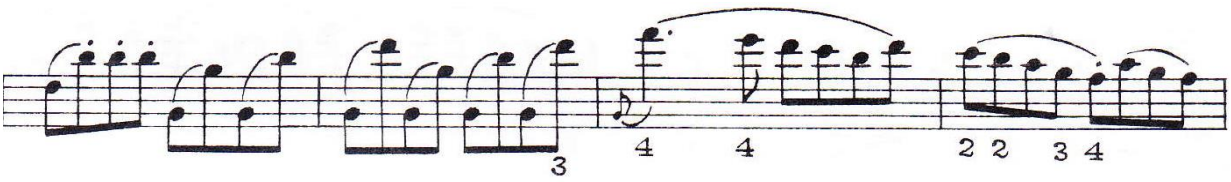

FIGURE 3.5: W. Fischer, reconstruction of WoO 5, mm. 333-337

A detailed structural and harmonic analysis of Fischer's reconstruction is included in Appendix 3.1, at the end of this document.

Cees Nieuwenhuizen's Reconstruction (2005)

Nieuwenhuizen's reconstruction is unique in that it is the only one that enforces the idea of cyclic thematic correspondence between WoO5 and the Romance in F for Solo Violin and Orchestra, Op. 50, supposedly written as early as 1798. Pointing out the similarities in the melodic material, the musicologist uses Op. 50 as inspiration for completing the fragment, claiming that Beethoven based the Romance on WoO 5, and not the other way around. Nieuwenhuizen also elaborates on the thematic relationship between the first two bars of the Romance and the first solo episode, a method Beethoven used often, in order to arrange the relationship between movements:

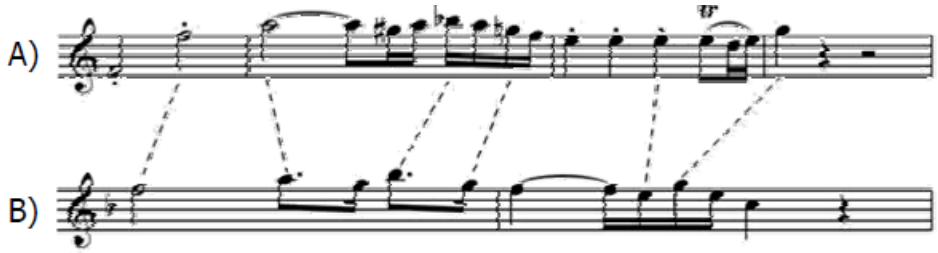

FIGURE 3.6: C. Nieuwenhuizen, thematic similarities between Beethoven's WoO 5 and Op. 50

As a result, Nieuwenhuizen maintains that it is very possible that the Romance in F could have been the original second movement to Beethoven's projected concerto in C. Following up on this cyclic idea, he also repeats the theme in F beginning in m. 339, the subdominant key of C. Other interesting and more adventurous compositional choices include the combination of the primary and secondary theme in counterpoint during the development, the Tutti preceding the cadenza, and the coda, an episode set in a distant key justified by a similar instance in Beethoven's Op. 61, and a shorter cadenza based on the piano version in G found in Beethoven's "Kafka" sketchbook. Much like in Op. 61 and some of the piano concertos, Nieuwenhuizer requires that the soloist finish the cadenza quietly, before the Coda begins.

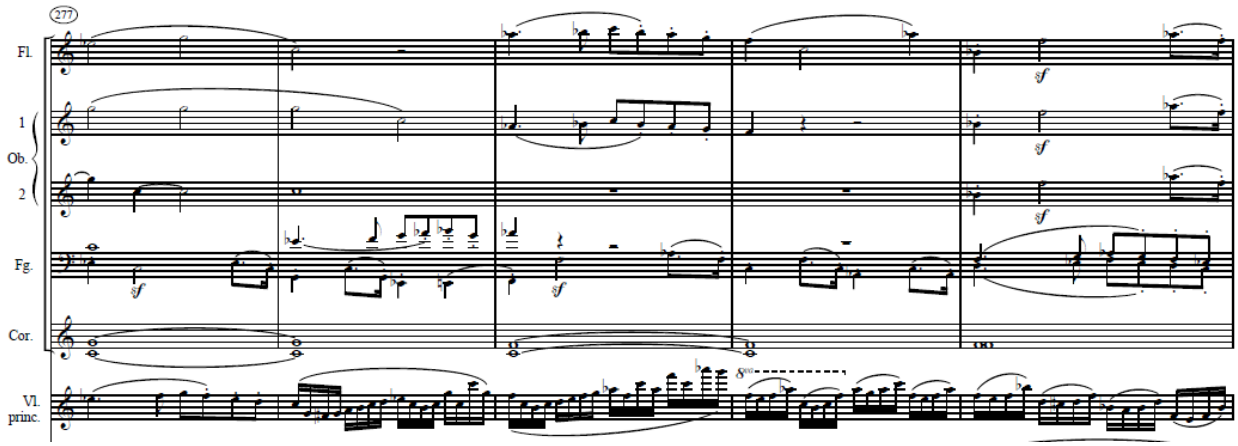

FIGURE 3.7: C. Nieuwenhuizen, reconstruction of WoO 5, contrapuntal treatment of main themes, mm. 277-81

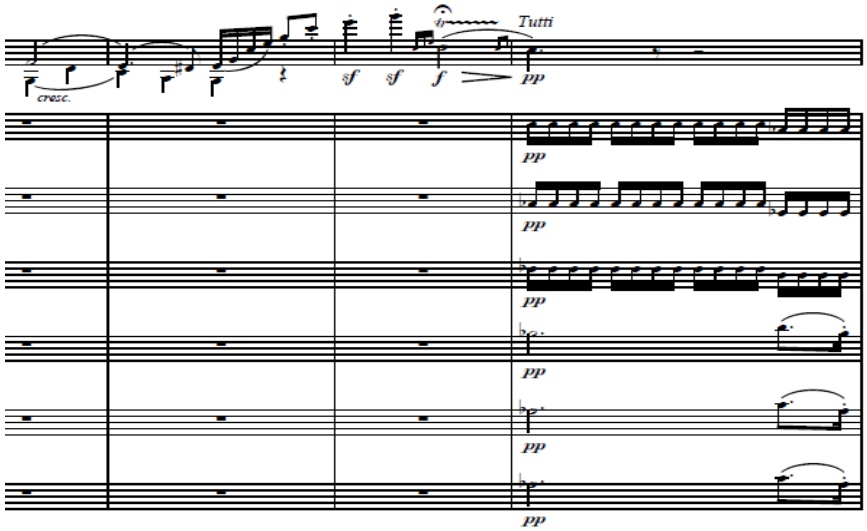

FIGURE 3.8: C. Nieuwenhuizen, reconstruction of WoO 5, end of the violin solo cadenza and transition to coda, mm. 486-89

For the recapitulation, Nieuwenhuizen avoids the process adopted by his predecessors, who literally copied and transposed the exposition, opting for a more creative completion that still uses material and intricately weaves parts to its fullest extent:

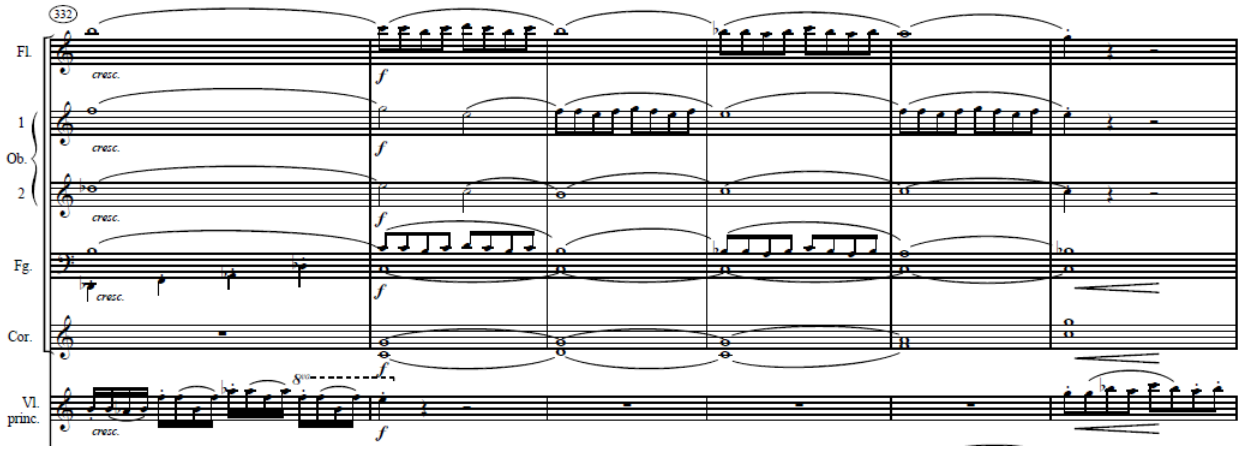

FIGURE 3.9: C. Nieuwenhuizen, reconstruction of WoO 5, transition to the recapitulation, mm. 332-37

For this reason, this completion, more so than the others, fulfills violinist Georges Enesco's assertion that, "this is a great symphony. The violin has a leading voice, but it is merely one of the many orchestral voices that make up the whole."[106] A detailed structural and harmonic analysis of Nieuwenhuizen's reconstruction is included in Appendix 3.1, at the end of this document.

Returning to the orchestration, Nieuwenhuizen is the only one who divides the bass line into specific cello and double bass parts, "in order to obtain a clear overview of the total score," although there are nearly no differences between the two groups in Beethoven's original. The arranger also gives the horns a few solos, in accordance with the style and capability of the instruments of the time (he also cites the Op. 81b sextet as inspiration), and maintains the composer's special designation of two viola sections.

[106] Robin Stowell, *Beethoven: Violin Concerto* (Cambridge: Cambridge University Press, 1998), 60.

Finally, at the end of the preface, Nieuwenhuizen points out the overt similarities between the opening theme of WoO 5 and the main theme of Beethoven's First Symphony, Op. 21, both in the key of C, in terms of their military rhythm and the way the themes are built up:

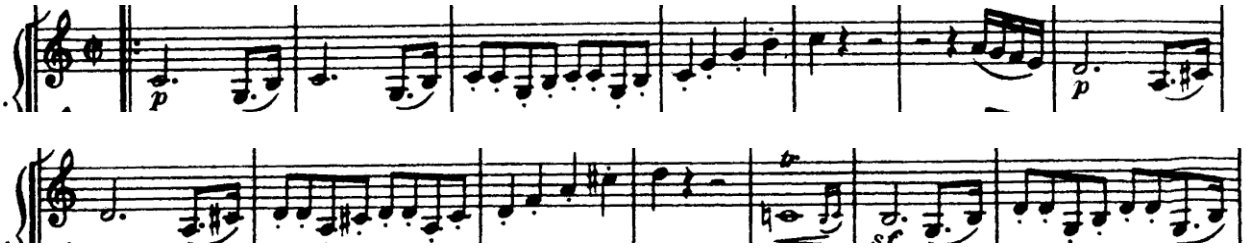

FIGURE 3.10: Beethoven, First Symphony in C Major, Op. 21, *Allegro con brio,* mm. 13-26

To the arranger, this implies that, "in his search for the right expression, the young Beethoven must have been inspired by the material of these genres [which] mirrors his development during these years."[107]

[107] Cees Niuwenhuizen, preface to *Violin Concerto in C, based on a fragment by Ludwig van Beethoven WoO 5: Reconstruction of the first movement, Op. 71* (Netherlands: Up Stream Music, 2005), available at: http://ceesnieuwenhuizen.typepad.com/cn/Beethoven/Scores

CONCLUSION

For all its potential and wealth of solid musical material, it is understandable that Beethoven's incomplete concerto fragment for solo violin has remained largely unknown, let alone absent from the standard violin repertoire, the concert stage, and recording catalogues. Nevertheless, as evidenced by the continuing interest of soloists and musicologists to this day, the work deserves to be studied and performed regularly as a complete composition, if anything as an effective gateway to Beethoven's works for solo violin. Despite limited availability, soloists can choose from the more Romantic if somewhat historically inaccurate versions of Hellmesberger and Manén. Violinists interested in a more stylistic approach may want to perform Fischer's and Nieuwenhuizen's completions, a few unidiomatic passages notwithstanding. While imperfect and problematic, these versions can still bring life to a neglected yet visionary early concerto work by Beethoven, at least until hopefully one day, the missing manuscript pages to WoO 5 resurface.

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Appendix 3.1: Structural and Harmonic Graph of WoO 5's Original Fragment and Four Reconstructions

Beethoven's "Torso"

Tutti 1 (mm. 1-96)

P1 (1-8) March I-ii

P2 (9-17) Lyrical I-IV-vii/ii-ii Vii/vi-ii7-V

P3 (18-28) Mannheim I-IV-I-V7-I6-iv i-V7/i-i-V7/iv-vii/V

P4 (29-38) French Qx V

Restatement of P1 (39-55) ascending, compressed syncopations, Gavotte III-V7/Bb-vii/vi-vii/d-V7/D-V/V

S1 (56-61) Lyrical V

S2 (62-71) Learned Style Sequence of secondary V's Variation of P2 in minor (69-71)

S3 (72-79) Lyrical V-V7-I

P1 (80-88) I-ii-I

Coda (88-96) Ab-A-I- vii-vi-ii-V

Solo 1 (mm. 97-226)

97-101: Interruption/Comment vii/vi-vii/V

102-117: First solo statement I-vii/vi-ii-V

118-130: P3 I-iv-i-vii/V

131-163: Solo episode that includes P1 I-ii7-V7/iv-iv-vii/g-g-V9/II-II-V/ii-II7

164-182: P3, fragmented V

183-187: S1 V

188-192: soloist embellishes secondary dominant sequence

193-206: transition V/V-iii7-v-c#7-V7/V

207-219: Solo episode that includes P1 in orch. V-I-vii/ii-V/V-v-i-c#7

220-226: I 6-4 pedal, run to V7/V cadential trill

Tutti 2 (mm. 226-244)

226-233: beginning based on S1 more chromatic, neighbor note Gavotte, contrapuntal; V

234-239: similar to m. 82 V

240-244: alternation syncopations-lyrical passage from m. 82 iii-v-V7-IV-vii7/a

Solo 2 (incomplete, mm. 245-259)

245-259: restatement of 227, dialogue; sequence of secondary V's

1. **Hellmesberger's Reconstruction (216 mm.)**

Solo 2 (completion, mm. 260-332)

260-268: soloist finishes B's idea (sequence of secondary dominants)

268-277: P1 in a 278-285: Solo 1 in a and c 286-298: Restatement of B's dev. in G 299-332: extended Solo figuration that incorporates P1 (in orchestra only), S2 sequence (w/ soloist), S3 and new material

Tutti 3 (mm. 332-349): replicates Tutti 1 literally

Solo 3 (mm. 349-447)

349-377: P3, segues into material from Solo 1 378-394: modulates to G (V of C) 395-447: Solo 1 in C, with digressions into Ab (419-423) and f minor (436-37)

Coda (mm. 448-475)

448-464: Tutti repeats 80-101 (in I)

465-475: Soloist entrance from Solo 1; 6 measure chordal ending

2. **Manén's Reconstruction (266 mm.)**

Solo 2 (completion, mm. 260-296)

260-271: finishes B's idea and segues into Tutti 1 (mm. 62-72) in g

272-287: Restatement of B's dev. in g and d

288-296: Coda, virtuoso figurations cadencing in G

Tutti 3 (mm. 297-351): Transposition in G of most of Tutti 1 (excessive/disproportional for a transitional Tutti, can be abridged in performance)

Solo 3 (mm. 352-481)

352-404: literal transposition in G
passing sections in c (392), f (398)
secondary dominants

405-481: based on Hellmesberger's treatment,
with minor alterations to solo line to make it more brilliant and closer to B's original

Tutti 4 (mm. 482-497): reiterates Tutti 2, cadencing on I 6-4

- **Cadenza** -

Coda (mm. 498-525): With soloist; uses Solo 1 but in pp; lyrical theme of m. 83, segues into brilliant final run.

3. **Fischer's Reconstruction (143 mm.)**

Solo 2 (completion, mm. 260-273):

Doubles B's idea at the 8ve, segues into material from Solo 1 (m. 147); secondary dominants; unaccompanied run cadencing in C

Tutti 3 (mm. 274-280): literal restatement of P1

Solo 3 (mm. 281-356):

281-318: restatement of Solo 1 319-326: in c minor, cuts 5 measures, segues into… 327-359: Hellmesberger's/Manen's reconstruction in G (reduced version, ends at 182, no S section)

Tutti 4 (mm. 357-378): Duplicates mm. 18-36, cadences on I 6-4

- **Cadenza** -

Coda (mm. 379-401)

379-386: With Soloist, follows end of Tutti 1 (mm. 72 onwards) 387-398: Tutti, duplicates mm. 82-93 and adds 3 measure chordal ending

4. **Nieuwenhuizen's Reconstruction (258 mm.)**

Solo 2 (completion, mm. 260-299)

260-272: Finishes B's idea; contrapuntal section in g and c that combines P1 and S1

273-286: Duplicates material from Tutti 1 (m. 64) in C, c, f, Eb and Ab

287-299: secondary dominant sequence, ending in C

Tutti 3 (mm. 300-336)

300-323: Tutti 1 with soloist playing P2

324-338: Eb (V/Ab)-Ab-C (V/F)

Solo 3 (mm. 337-443)

339-371: Solo 1 in F; transition

372-: Begins by duplicating Hellmesberger/Manén treatment with minor deviations

Tutti 4 (mm. 444-458): Same as Tutti 2 but in C (see also Manén), cadencing on I 6-4

- **Cadenza (mm. 458-488)** -

Coda (mm. 489-517)

489-496: Tutti. Contrapuntal, in Ab and d

497-509: With Soloist in f and C; duplicates Tutti 2 (mm. 227)
510-517: Dialogue; mm. 512: plays with minor
ONLY quiet ending, similar to Mozart's Rondo in C, K. 373