

# Mozart's Transformation of the Cadenza in the First Movements of his Piano Concertos

– Vincent C. K. Cheung

Mozart's piano concertos are often acclaimed to be the composer's finest instrumental works. Thousands of musicians, including Beethoven and Brahms, have been amazed by his piano concertos, and for this reason, many studies on Mozart's concertos have been done. The structure of his concertos, and especially the structure of the first movements, has been analyzed thoroughly by many musicologists, notably C. Girdlestone<sup>1</sup> and A. Hutchings.<sup>2</sup> However, few of them pay serious attention to Mozart's original cadenzas for his piano concertos. This essay is an attempt to illustrate briefly how Mozart contributes to the evolution of the cadenza by ensuring it to be an essential part of the structure of the first movement, and by using it to reinforce the equality between the solo and the tutti.

## I. Background: the state of the cadenza around 1750 and Mozart's transformation of the cadenza

We shall begin by examining the evolution of the cadenza as a genre up to Mozart's time. A cadenza can be defined as "a virtuoso passage inserted near the end of a concerto movement or aria, usually indicated by the appearance of a fermata over an inconclusive chord such as the tonic 6-4."<sup>3</sup> However, the history of cadenza can be traced back to a long time before the emergence of concerto or opera: composers since the Medieval era tended to prolong the endings of their pieces with embellishments in order to amplify the effect of the closing cadence.<sup>4</sup> The improvised cadenza in the modern sense did not appear until the early Baroque period when the da capo aria and the concerto became popular:

---

<sup>1</sup>CUTHBERT GIRDLESTONE, *Mozart and his Piano Concertos* (New York: Dover, 1964).

<sup>2</sup>ARTHUR HUTCHINGS, *A Companion to Mozart's Piano Concertos* (London: Oxford UP, 1950).

<sup>3</sup>"Cadenza," *The New Grove Dictionary of Music and Musicians - Vol. 3*, 1980, by EVA BADURA-SKODA.

<sup>4</sup>BADURA-SKODA, 586-587.

Closely linked to this development [of cadenza] was the emergence of ritornello form in the concerto and the aria; this form articulated the main key areas of a movement with more or less extended tuttis, characteristically preceded by a strong solo cadence. It was at such cadences in particular that the concentration of ornamentation developed which was to give rise to the tradition of the improvised cadenza.<sup>5</sup>

With the rise of the Neapolitan style of opera in the late 17th century, the improvised cadenza, which contained nothing more than some non-thematic passages unrelated to the cadenza's parent movement, became longer so as to display the virtuosity of the soloist. At around the same time, instrumental cadenzas also began to appear in the concertos of Torelli.<sup>6</sup> The length and the virtuosity of both the vocal and instrumental cadenzas continued to grow. Daniel Gottlob Türk, a prominent German theorist in the 18th century, was dissatisfied with both the content and the length of the conventional cadenzas:

I would say nothing new, but only repeat often heard complaints, if I spoke against the very great abuse of the embellished cadenzas. For it is not seldom that a concerto seems to be played solely for the sake of the cadenzas. The performer struggles not only to achieve pointless length, but also introduces all sorts of ideas that have not the slightest relation with the preceding composition, so that the good impression which the piece has perhaps made upon the listener for the most part has been "cadenza-ed away."<sup>7</sup>

Thus, by the mid-18th century, the cadenza, whose primary function was to display the soloist's power, had become merely an awkward insertion near the end of an aria or a concerto movement contributing little to the overall aesthetics of the piece.

The empty virtuosity of the early Classical cadenzas certainly did not content Mozart. While picking up the tradition of placing a cadenza near the end of the first movement, Mozart also transforms it so that it becomes an integral part of the movement's structure instead of an insertion; with its perfect proportion to its parent movement and its orchestral colour, Mozart's cadenza also ensures

<sup>5</sup>PHILIP WHITMORE, *Unpremeditated Art - the Cadenza in the Classical Keyboard Concerto* (Oxford: Clarendon, 1991), 10.

<sup>6</sup>BADURA-SKODA, 588.

<sup>7</sup>DANIEL GOTTLÖB TÜRK, *Clavierschule* (1789), as quoted in JOSEPH P. SWAIN, "Form and Function of the Classical Cadenza," *The Journal of Musicology* 6.1 (1988): 33.

equality between the piano and the tutti. Despite these revolutionary changes to the cadenza, Mozart does not forget its two original functions, namely, to reinforce the effect of the final cadence and to display the agility of the soloist's fingers. As a result, Mozart definitely has an important place in the history of the cadenza. We shall explore Mozart's transformation of the cadenza in the following sections.

## II. Mozart's cadenza as an integral part of the first movement

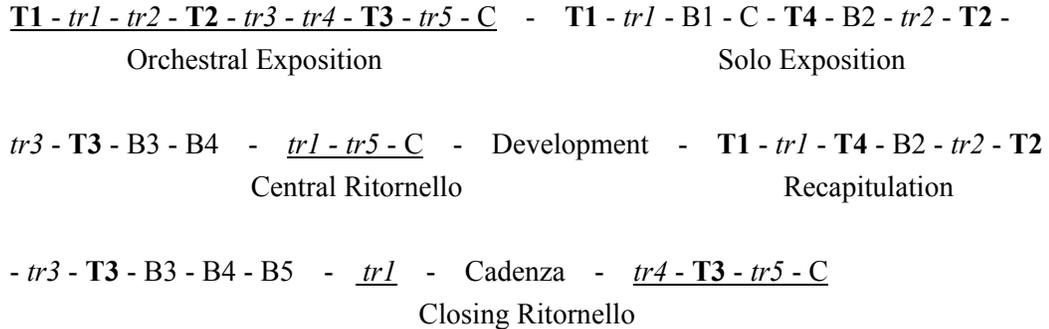
Before examining how Mozart ensures the cadenza to be an indispensable component of the first movement, we shall turn our attention to the general principle underlying the structure of the first movement of a Mozart concerto for it has an intimate yet subtle relationship with the structure of a Mozart cadenza. Generally speaking, the first movement of a Classical concerto has the so-called "double-exposition" form: in the "orchestral exposition," the orchestra presents the first and second subjects in the tonic key; following the orchestral exposition is the "solo exposition" in which the accompanied solo presents both subjects again with the first subject in the tonic and the second subject in the dominant. The solo exposition usually ends with a trill, to be followed immediately by the "central ritornello" in which the orchestra repeats some of the materials presented in the orchestral exposition. The development and the recapitulation are the next two sections, the latter being a repetition of the solo exposition except that both themes are now in the tonic. The orchestra then concludes the movement by repeating some materials in the orchestral exposition (the "closing ritornello"), and this section is usually interrupted in the middle by a cadenza. This form is essentially an amalgamation of the Baroque concerto-ritornelli form and the Classical sonata form.

Clearly, the "double-exposition" form is an extremely repetitive form, thus Mozart never follows this form strictly in his mature concertos. To illustrate Mozart's way of writing the first movement, all the materials in the movement can be divided into four groups according to the materials' characteristics:

1. the themes (**T**), referring to all the *well-defined* themes in the movement;
2. the transitions (*tr*), referring to all the passages with a connective character;
3. the bravura passages (**B**), referring to all the virtuoso passages in the solo part that cannot be called melodies; and
4. the concluding idea (**C**), referring to the materials used to conclude both the orchestral exposition and the whole concerto movement. Sometimes C may be present in the central ritornello as well.

We can then draw a schematic diagram for each concerto movement to see how these four groups of materials relate to each other. Note, however, that the above division is somewhat arbitrary. Indeed, many passages with a connective character have the quality of a well-defined theme, and many bravura passages have the feature of a typical transition. The above designations are *not intended to be rigorous*; they are only used to illustrate how Mozart constructs the first movement and the cadenza. The diagram for the first movement of Piano Concerto No. 18 (K. 456) is drawn below as an example. Similar diagrams can be drawn for the first movement of all of the other concertos by Mozart (see Ex. 4-1 for the musical examples for Figure 4-1).

FIGURE 4-1. Schematic Representation of K. 456/i (see Ex. 4-1). Underlined = orchestral section.



EXAMPLE 4-1a – 4-1p. The themes, transitions, bravura passages, and concluding idea of Mozart's Piano Concerto No. 18, K. 456, 1st movement.

Ex. 4-1a. T1, mm. 1-4.

Ex. 4-1b. tr1(i), mm. 18-21.

Ex. 4-1c. *tr1(ii)*, mm. 24-25.

Ex. 4-1d. *tr2*, mm. 28-31.

Ex. 4-1e. T2, mm. 39-43.

Ex. 4-1f. *tr3*, mm. 47-48.

Ex. 4-1g. *tr4*, mm. 51-53.

Ex. 4-1h. T3, mm. 54-57.

Ex. 4-1i. *tr5*, mm. 61-63.

Ex. 4-1j. C, mm. 67-69.

Ex. 4-1k. B1, mm. 93-95.

Ex. 4-1l. T4, mm. 102-105.

Ex. 4-1m. B2, mm. 110-111.

Ex. 4-1n. B3, mm. 149-150.

Ex. 4-1o. B4, mm. 165-166.



Ex. 4-1p. B5 (related to C), mm. 331-332.

Evidently, the structure of K. 456/i differs from the standard, repetitive “double-exposition” form considerably. **T4**, a tune not heard before, is introduced in the solo exposition. Besides, *tr1* appears five times in the movement, but it is never joined to the same passage for more than once: while *tr1* is connected to *tr2* in the orchestral exposition, it is sandwiched between **T1** and B1 in the solo exposition; in the central ritornello, *tr1* is joined to *tr5*, but in the recapitulation, it is placed next to **T4**; finally, in the closing ritornello, *tr1* is connected to the cadenza. Thus, in K. 456/i, the materials presented in the orchestral exposition are reshuffled in the following sections so that straight repetitions of materials can be avoided. This idea of generating variety in Mozart’s concertos was first pointed out by A. Hutchings: he described this method of constructing the first movement with two principles, namely, the “principle of themes with open ends” and the “principle of variety in the order of themes.”<sup>8</sup> Figure 4-1 is but an elucidation of these two principles although Hutchings originally presented them in a slightly different way.

Another conclusion that we may draw just by glancing over Figure 4-1 is that although the order of materials in the orchestral exposition are varied when they are repeated in the ensuing sections, the general structure of the movement can still be observed: **T1** marks the beginning of the two expositions and the recapitulation, and the order of the four themes (**T**) in the solo exposition remains

<sup>8</sup>HUTCHINGS, 15.

unchanged in the recapitulation (**T1 - T4 - T2 - T3**). (Of course, here we ignore the intervening *tr*'s and B's between the **T**'s.) Hence, we can extend the Hutchings' principles by saying that variety is generated by *the reshuffling of thematic materials within a general framework*.

We are now ready to discuss the structure of the cadenza for this movement. Mozart, unlike many early Classical composers, quoted thematic materials from the concerto movement extensively in the cadenza. Generally, according to Eva and Paul Badura-Skoda, the thematic materials are organized into three sections:

In almost all Mozart's major cadenzas one can make out a clear division into three; an 'opening' (I), which begins either with one of the themes of the concerto or with virtuoso passage-work.....a middle section (II), which is almost always a sequential development of some important theme or motive from the concerto movement.....This is the starting point for a number of virtuoso runs, arpeggios, etc., which lead to a closing section (III) of the cadenza, usually ending on a trill.<sup>9</sup>

Again, we can easily discern the form of the cadenza by constructing a diagram similar to Figure 4-1 for it. However, before doing that, let us define the fifth group of materials present in a concerto movement, that is, the bravura passages in the cadenza which are unrelated to the cadenza's parent movement (U). The schematic representation of Mozart's cadenza for K. 456/i is presented below. Note that in the cadenza Mozart usually quotes only a motive or a fragment from each section of the parent movement. So, in the following diagram, for example, *tr1* does not represent a complete statement of *tr1* as in the parent movement (see Ex. 4-2 for the musical examples for Figure 4-2).

FIGURE 4-2. Schematic representation of the cadenza for K. 456/i (see Ex. 4-2).

<i>tr1</i>	-	U	-	<b>T1</b>	-	<b>dev. of T1</b>	-	U	-	<b>T3</b>	-	<i>tr3</i>	-	U	-	B1	-	U
Opening				Middle Section												Closing Section		

<sup>9</sup>EVA and PAUL BADURA-SKODA, *Interpreting Mozart on the Keyboard*, tr. Leo Black (London: Barrie and Rockliff, 1962), 215-216.

EXAMPLE 4-2. The structure of Mozart's cadenza for K. 456/i.

The image displays a musical score for Mozart's cadenza for K. 456/i, divided into six systems of music. The score is written in G major and 3/4 time. The first system (measures 1-4) begins with a trill (tr) and a tremolo (trm) in the right hand, with a finger number 12 indicated. The second system (measures 5-6) is marked with a 'U' above the staff. The third system (measures 7-10) is marked with 'T1' above the staff and 'development of T1' below it. The fourth system (measures 11-14) is marked with a 'U' above the staff. The fifth system (measures 15-20) is marked with 'T3' above the staff. The sixth system (measures 21-24) is marked with 'tr3' above the staff. The score includes various musical notations such as trills, tremolos, and triplets.

Figure 4-2 indicates three notable features of the cadenza for K. 456/i:

1. All the quoted materials in the cadenza are cemented together by unrelated passages (U).
2. The order of the quoted materials is different from their order in their parent movement. For example, while *tr1* is heard right after **T1** in the two expositions and the recapitulation of the movement, *tr1* is placed before **T1** in the cadenza. Similarly, the order *tr3* - **T3** observed in the parent movement is reversed in the cadenza.
3. The middle section contains more quoted themes (**T**) while the other two sections concentrate on quoted bravura passages (B) and transitions (*tr*).

Analyzing the form of other surviving cadenzas and the form of their corresponding parent movements, we notice that these three features recur consistently in many of his cadenzas.<sup>10</sup> The reason for the inclusion of unrelated

<sup>10</sup>Exceptions are the cadenzas for K. 449/i and K. 451/i, which contain no quoted themes (**T**); the cadenza for K. 453/i, which begins with **T1**; and the cadenza for K. 488/i, which consists of no quoted materials.

bravura passages is mainly for the soloist to display his/her technique in order to fulfill the expectation of the listeners. More importantly, since *quoted thematic materials in the cadenza are reshuffled within a three-part general framework*, the cadenza has the same underlying principles of construction as its parent movement, and the cadenza thus becomes more like an indispensable part of the movement rather than being merely an unnatural insertion as exemplified by the non-thematic cadenzas of Mozart's contemporaries. This, then, is the first and the most important strategy Mozart uses to integrate the cadenza into the movement.

To ensure that the cadenza is a structural component necessary for the total completeness of the first movement form, Mozart has yet another problem to solve. Because a cadenza, by definition, is always played after a fermata sign over a tonic 6-4 chord, this "interrupted cadential formula [invariably] creates a dramatic gap."<sup>11</sup> Just so that the cadenza will not sound like an artificial addition, the transition from the orchestral tutti to the cadenza must be made seamless. In the words of Eva and Paul Badura-Skoda, all good cadenzas must therefore have a "linking character."<sup>12</sup> In Mozart's cadenzas, the problem of maintaining continuity is solved by two approaches: the harmonic approach and the thematic approach.

Let us first consider the harmonic approach. As mentioned above, the  $I^{6-4}$  chord on which the tutti pauses is so unstable that theorists have long perceived this chord as a "dominant chord with a double appoggiatura, which immediately resolves to V."<sup>13</sup> As a result, the tension that the sudden termination of the ritornello generates is stupendous, and to ensure continuity, the solo must be able to "pick up" the tension from the orchestra in the beginning of the cadenza. This responsibility of the solo therefore explains Mozart's emphasis on the  $I^{6-4}$  chord in the opening section of the cadenza, which contains many "written-out dominants"<sup>14</sup> (e.g. K. 453/i, Ex. 4-3). Indeed, Mozart emphasizes  $I^{6-4}$  not only in the opening, but also in the closing section (e.g. K. 453/i, Ex. 4-5) because the cadenza can enhance the closing effect of the cadence only if the solo generates tension through  $I^{6-4}$ , and releases the tension quickly by going to  $V^7$  and, after that,  $I^{5-3}$ . To contrast the instability of both ends of the cadenza, the middle section thus tends to settle on  $I^{5-3}$  very briefly when the more lyrical themes from

---

<sup>11</sup>ROBERT D. LEVIN, "Instrumental Ornamentation, Improvisation and Cadenzas," in *Performance Practice: Music after 1600*, eds. Howard Mayer and Stanley Sadie (Houndmills: Macmillan, 1989), 280.

<sup>12</sup>EVA and PAUL BADURA-SKODA, 215.

<sup>13</sup>SWAIN, 36.

<sup>14</sup>EVA and PAUL BADURA-SKODA, 218. Eva and Paul Badura-Skoda also quoted K. 453/i to illustrate the general harmonic plan in a Mozart cadenza.

the concerto movement comes in (e.g. K. 453/i, Ex. 4-4).<sup>15</sup> This harmonic plan consequently justifies Mozart's tendency to quote transitions (*tr*) and bravura passages (B) in the two outer sections since *tr*'s and B's are harmonically more unstable than the well-defined themes (T).

EXAMPLE 4-3. Opening section of the cadenza for K. 453/i.

The musical score for the opening section of the cadenza for K. 453/i is shown. It features a piano introduction with a fermata over the first measure. The harmonic analysis below the staff indicates: implied I 6-4, I 6-4, V7, and "written-out" dominants.

EXAMPLE 4-4. Middle section of the cadenza for K. 453/i.

The musical score for the middle section of the cadenza for K. 453/i is shown. It features a piano introduction with a fermata over the first measure. The harmonic analysis below the staff indicates: I 5-3 and Very brief settle on I 5-3.

EXAMPLE 4-5. Closing section of the cadenza for K. 453/i.

The musical score for the closing section of the cadenza for K. 453/i is shown. It features a piano introduction with a fermata over the first measure. The harmonic analysis below the staff indicates: driving towards the unstable I 6-4 and I 6-4.

Continuity over the gap created by the fermata sign over the  $I^{6-4}$  chord is also maintained by the thematic approach although Mozart uses this approach only in six of his cadenzas. Providing it with a stronger connecting character, Mozart begins the cadenza by repeating the tune heard immediately before the cadenza in K. 271, No. 9; K. 415, No. 13 (Ex. 4-6); K. 449, No. 14; K. 450, No.

<sup>15</sup>Exceptions are the cadenzas for K. 451/i and K. 459/i, which never settle themselves on  $I^{5-3}$ .

15; K. 451, No. 16; and K. 456, No. 18. Since transitions (*tr*) are usually repeated in the beginning of the closing ritornello, the thematic approach agrees with the hypothesis above that the cadenza tends to open with transitions (*tr*) or bravura passages (B). Together with a careful harmonic plan, this strategy ensures the cadenza to be an essential structural component of the movement.

EXAMPLE 4-6. Maintaining continuity over the gap using the thematic approach in the cadenza for K. 415/i.

There is still one more point to consider before the cadenza can be fully fused with the concerto form, namely, the potential for the cadenza to disrupt the symmetry of the whole movement. Ignoring the cadenza for a while, we shall find that the Classical concerto form is highly symmetric:

Orch. Expo. - Solo Expo. - Central Ritornello - Dev. + Recap. - Closing Ritornello  
*Orch. only*   *Orch.+Pf.*   *Orch. only*   *Orch.+Pf.*   *Orch. only*

However, with the intrusion of the cadenza in the middle of the closing ritornello, the symmetry of the form is ruined:

Orch. Expo. - Solo Expo. - Central Ritor. - Dev. + Recap. - Cadenza - Closing Ritor.<sup>16</sup>  
*Orch. only*   *Orch.+Pf.*   *Orch. only*   *Orch.+Pf.*   *Pf. only*   *Orch. only*

<sup>16</sup>Very technically speaking, the closing ritornello should be divided into two halves by the cadenza. But since the first half of the closing ritornello is usually very short, we can say that the entire closing ritornello comes after the cadenza for the sake of argument.

Mozart was probably partially conscious of this problem. In three of his mature piano concertos (K. 466, No. 20; K. 482, No. 22; and K. 491, No. 24), Mozart inserts a passage for pianoforte alone between the orchestral exposition and the solo exposition (Ex. 4-7 – 4-9). This solo entry restores the symmetry of the form:

Orch. ex - solo entry - Solo ex. - Central Ritor - Dev. + Recap. - Cadenza - Closing Ritor.  
*Orch. only Pf. only Orch.+Pf. Orch. only Orch.+Pf. Pf. only Orch. only*

Although in these three concertos the solo entry is only about 10 bars long (much shorter than a typical Mozart cadenza), the fact that it is the first tune for the piano *alone* in the concerto marks it as important in the structure (this is analogous to the importance of the first theme in a Classical sonata). Owing to the rarity of the solo entry among the 27 piano concertos by Mozart, we should not say Mozart was fully aware of its potential to reestablish the piece's symmetry. Had Mozart had the chance to write a dozen more piano concertos, the function of the solo entry might have been exploited more fully.

EXAMPLE 4-7. The solo entry in K. 466/i.

EXAMPLE 4-8. The solo entry in K. 482/i.

EXAMPLE 4-9. The solo entry in K. 491/i.

To summarize briefly before the next section of this essay: in the first movements of Mozart's piano concertos, the cadenza is integrated into the concerto form by three strategies. First, the cadenza shares the same principles of construction with its parent concerto movement. Second, both the harmonic and thematic plans of the cadenza ensure smooth transition over the gap created by the abrupt termination of the first half of the closing ritornello on the tonic 6-4 chord. Finally, in concertos No. 20, 22, and 24, the solo entry restores the form's symmetry, which would otherwise be destroyed by the cadenza.

### **III. Cadenza and the equality between the solo and the tutti**

As mentioned in the first section, instrumentalists and singers during Mozart's time tended to improvise monstrously long cadenzas. These lengthy cadenzas put the accompanying orchestra into a more subsidiary place in an aria or a concerto movement since a longer proportion of the piece was devoted to the soloist alone. Contrary to these "out of proportion" arias and concertos, Mozart's piano concertos emphasize the equality between the soloist and the tutti, which Girdlestone has shown by analyzing thoroughly the symphonic treatment of tunes.<sup>17</sup> Here, this important concept in Mozart's concertos will be illustrated by examining the proportion of the cadenza to its parent concerto movement.

In order to accurately depict the relative dimensions of Mozart's cadenzas, the duration of the different sections of the movements with authentic cadenzas available in a representative recording of the complete Mozart concertos<sup>18</sup> were measured. The results are summarized in the following table:

---

<sup>17</sup>GIRDLESTONE, 56-70.

<sup>18</sup>WOLFGANG AMADEUS MOZART, *The Piano Concertos and Rondo K. 382 & 386*, in 3 vols. [sound recording], English Chamber Orchestra, pf. & cond. Murray Perahia (Sony Classical, SX 4K 46 442 – SX 4K 46 444, 1991).

TABLE 4-1. The duration of the different sections of the first movements with authentic cadenzas available.<sup>19</sup>

Concerto Movement	Total duration (s)	Orch. Exp. (s)	Solo Exp. (s)	Cent. Ritor. (s)	Dev.+ Recap (s)	Clos. Ritor. (1st half) (s)	Cadenza (s)	Clos. Ritor. (2nd half) (s)	Pf. only (%)	Orch. only (%)	Pf. + Orch. (%)
K. 413 /i	524	74	132	11	223	18	45	21	<b>8.9</b>	<b>23.6</b>	<b>67.8</b>
K. 414 /i	627	118	145	13	248	15	71	17	<b>11.3</b>	<b>26.0</b>	<b>62.7</b>
K. 415 /i	592	100	146	20	223	22	56	25	<b>9.5</b>	<b>28.2</b>	<b>62.4</b>
K. 449 /i	513	115	103	18	174	15	60	28	<b>11.7</b>	<b>34.3</b>	<b>54.0</b>
K. 450 /i	666	110	146	31	241	21	86	31	<b>12.9</b>	<b>29.0</b>	<b>58.1</b>
K. 451 /i	644	132	163	31	211	19	70	18	<b>10.9</b>	<b>31.0</b>	<b>58.1</b>
K. 453 /i	685	130	165	24	232	17	76	41	<b>11.1</b>	<b>31.0</b>	<b>58.0</b>
K. 456 /i	679	120	168	31	239	21	70	30	<b>10.3</b>	<b>29.8</b>	<b>59.9</b>
K. 459 /i	762	122	198	36	280	24	67	35	<b>8.8</b>	<b>28.4</b>	<b>62.7</b>
K. 488 /i	699	131	136	25	268	29	77	33	<b>11.0</b>	<b>31.2</b>	<b>57.8</b>
K. 595 /i	794	154	177	30	301	11	96	25	<b>12.1</b>	<b>27.7</b>	<b>60.1</b>

Glancing over the last three columns of Table 4-1, we find that the relative duration of the different sections in the first movements are strikingly consistent: the cadenza, the only section in which the piano plays alone, always takes up about 10% of the movement; sections in which the solo does not take part always fill about 30% of the piece while the sections in which the solo and the tutti cooperate take up the remaining 60%. This 1:3:6 ratio indeed reveals very clearly the relationship between the solo and the tutti: since a concerto is a combat between the two forces, it is reasonable and necessary for the sections in which both the piano and the orchestra take part to occupy more than half of the movement. But in those sections, the solo, with its virtuosity as its “weapon,” wins against the tutti. In order to compensate for the tutti’s loss, Mozart allocates more time for the tutti to shine alone without the solo. Hence, the three orchestra-only sections are 20% longer than the cadenza. The equality between the two parties is consequently ensured.

Apart from the above ratio analysis, the orchestral colour of the cadenzas also suggests that Mozart was thinking not only of the piano but also of the orchestral instruments when writing a concerto. Mozart has two methods of making the cadenza sound like a section with more than one instrument involved. The texture can be suddenly changed between thin to thick as if the solo and the tutti are playing a tune alternately (e.g. in K. 415, Ex. 4-10; and K. 449, Ex. 4-11),

<sup>19</sup>SWAIN (44) did a similar study using the number of measures in the cadenzas as the basis. However, Swain emphasized only the relative length of the cadenza and ignored the relative lengths of the other sections.

or the register can suddenly be shifted between low to high as if two instruments are echoing each other (e.g. in K. 453, Ex. 4-12; and K. 595, Ex. 4-13). These two methods not only add stylistic flair to the cadenza, but also confirm Mozart as a master who paid equal attention to all instrumental parts.

EXAMPLE 4-10. The sudden change of texture in the cadenza for K. 415/i.

The musical score for Example 4-10 consists of two systems. The first system, measures 1-4, is marked with a forte (*f*) dynamic and shows a dense, arpeggiated texture in both hands. The second system, measures 5-8, is marked 'Adagio' and 'Tempo I' with a piano (*p*) dynamic. The texture changes significantly, with the right hand playing a more melodic line and the left hand providing a simple accompaniment.

EXAMPLE 4-11. The sudden change of texture in the cadenza for K. 449/i.

The musical score for Example 4-11 consists of two systems. The first system, measures 13-15, is marked with a forte (*f*) dynamic and shows a dense, arpeggiated texture in both hands. The second system, measures 16-18, is marked with a piano (*p*) dynamic. The texture changes significantly, with the right hand playing a more melodic line and the left hand providing a simple accompaniment.

Example 4-12. The sudden shift of register in the cadenza for K. 453/i.



Example 4-13. The sudden shift of register in the cadenza for K. 595/i.

#### IV. Conclusion: Mozart's place in the History of the Cadenza

In the above two sections, we have gone through how Mozart transforms the cadenza from an unnatural and lengthy insertion to a fully functional unit whose proportion to the movement observes the concept of equality between the dipoles. In spite of the structural complexity of his cadenzas, Mozart, like his contemporaries, did seem to welcome other cadenzas supplied by the soloists since all the surviving cadenzas (except the one for K. 488) were not written directly into the autograph score of the concertos.<sup>20</sup> Indeed, Mozart treated his own cadenzas as his “personal property” rather than something for publication.<sup>21</sup> On the other hand, the fact that so many cadenzas survived as well as the high quality of the cadenzas suggest that Mozart probably always wrote down what he would play in the cadenza before performing a concerto of his own. Thus, we can view Mozart's cadenzas as a transition between the cadenzas of the early Classical composers, who usually left the cadenzas for improvisation, and the cadenzas of the late Beethoven, who insisted the performers to use his version with the words “*non si fa una cadenza*” in his Fifth Piano Concerto.<sup>22</sup> Most composers in the 19th century followed Beethoven's tradition of supplying their own version of cadenzas to their concertos.

<sup>20</sup>SWAIN, 35.

<sup>21</sup>WHITMORE, 128.

<sup>22</sup>As quoted in EVA BADURA-SKODA, 592.

Moreover, the structural relationship between the cadenza and the concerto movement in Mozart's piano concertos is just one of the many examples showing the Classical conception of perfect balance and proportion between different sections of an ideal musical form. In this respect, Mozart's design of the cadenza is but a reflection of the musicians' belief in rationality during the age of Enlightenment.

*October 31st 1997  
For Prof. Gregory G. Butler*

## References

- BADURA-SKODA, EVA. "Cadenza." In *The New Grove Dictionary of Music and Musicians*, vol. 3. Edited by Stanley Sadie, 586-593. London: Macmillan, 1980.
- BADURA-SKODA, EVA and PAUL. *Interpreting Mozart on the Keyboard*. Trans. Leo Black. London: Barrie and Rockliff, 1962.
- GIRDLESTONE, CUTHBERT. *Mozart and his Piano Concerto*. New York: Dover, 1964.
- HUTCHINGS, ARTHUR. *A Companion to Mozart's Piano Concertos*. London: Oxford UP, 1950.
- LEVIN, ROBERT D. "Instrumental Ornamentation, Improvisation and Cadenzas." In *Performance Practice: Music after 1600*. Edited by Howard Mayer and Stanley Sadie. Houndmills: Macmillan, 1989.
- MOZART, WOLFGANG AMADEUS. *The Complete Original Cadenzas*. Edited by Lili Kraus. New York: Belwin-Mills, 1972.
- MOZART, WOLFGANG AMADEUS. *The Piano Concertos and Rondo K. 382 & 386*, in 3 vols. [sound recording.] English Chamber Orchestra. Pf. & Cond. Murray Perahia. Sony Classical (SX 4K 46 442 - SX 4K 46 444), 1991.
- SWAIN, JOSEPH P. "Form and Function of the Classical Cadenza." *Journal of Musicology* 6, No.1 (1988): 27-59.
- WHITMORE, PHILIP. *Unpremeditated Art - the Cadenza in the Classical Keyboard Concerto*. Oxford: Clarendon, 1991.