Internationally renowned scholars and performers present a wide range of new analytical, historical and critical perspectives on some of Mozart’s most popular chamber music: his sonatas with violin, keyboard trios and quartets, and the quintet with wind instruments. The chapters trace a broad chronology from the childhood works to the Mannheim and Paris sonatas with keyboard and violin, and the mature compositions from his Vienna years. Drawing upon the most recent research, this study serves the reader, be they a performer, listener or scholar, with a collection of writings that demonstrate the composer’s innovative developments to generic archetypes, and that explore and assess Mozart’s creative response to the opportunities afforded by new and diverse instrumental combinations. Manners of performance of this music far removed from our own are revealed, with concluding chapters considering historically informed practice and the challenges for modern performers and audiences.

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Mozart’s Chamber Music with Keyboard

edited by

Martin Harlow
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Preface

Mozart’s chamber music with keyboard punctuated his creative life, from the childhood pieces written in Paris to the Viennese sonatas with violin, piano trios, piano quartets and the quintet with piano and winds of the 1780s. In spite of the abundant Mozart literature it is easy to see why studies of this chamber music are relatively few, and why no attempt has been made (in English at least) to address these works as a corpus. For it is a feature of Mozart’s music, long recognised, that the composer traversed generic and stylistic boundaries with instinctive ease. And it is arguable too, as Charles Rosen suggests at the end of the volume, that neither Mozart nor an eighteenth-century audience would have recognised, as a category, chamber music with keyboard. The chapters in this collection address that music in different ways – from performance, historical, analytical and critical perspectives – but are unified by the revelation of its inventive and innovative qualities, where complexity, subtlety and profundity transcend workaday compositional challenges. *Mozart’s Chamber Music with Keyboard* is designed for readers who wish to proceed from start to finish, but we hope that those who wish to engage with only part of it – reading of a specific work, work type or issue – will also be rewarded.

The book started life at a conference held at the Royal Northern College of Music in Manchester in January 2008, co-directed by Martin Harlow and Timothy Jones. It was held within the college’s annual chamber music festival during which the majority of Mozart’s chamber music was performed, mostly by the college’s students. A more satisfactory genesis for a project of musicology could not be envisaged.
Abbreviations

NMA      W. A. Mozart, *Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter, 1955–)
‘Verzeichnüss’ W. A. Mozart, ‘Verzeichnüss aller meiner Werke vom Monath febrario 1784 bis Monath […]’ (London: British Library)

Journals

*AmZ* Allgemeine musikalische Zeitung
*EM* Early Music
*JAMS* Journal of the American Musicological Society
Pitch registers

Pitches are identified using the Helmholtz system. Middle C – that beneath the treble staff – is identified as c, the octave higher as c\textsuperscript{\textprime}, the octave lower as c, the octave below that as C, and so forth. All pitches within any particular ascending octave are similarly identified.

The five-octave range of the typical late-eighteenth-century fortepiano is therefore identified as FF to f\textsuperscript{\textprime\textprime\textprime}. 