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Edited by Martin Harlow  
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## Mozart's Chamber Music with Keyboard

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.

MARTIN HARLOW is Dean of Academic Studies at the Royal Northern College of Music in Manchester. His principal field of research is Classical-period wind ensemble music and associated issues of historical performance practice.

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Contents

*List of figures* [page vii]  
*List of contributors* [viii]  
*Preface* [ix]  
*List of abbreviations* [x]

1 The chamber music with keyboard in Mozart  
biography [1]  
MARTIN HARLOW

2 Mozart's early chamber music with keyboard: traditions of  
performance, composition and commodification [25]  
NICHOLAS BARAGWANATH

3 Opus 1, take 2: Mozart's Mannheim and Paris sonatas for  
keyboard and violin [45]  
PETER WALLS

4 Mozart's 'Viennese' sonatas for keyboard and violin  
according to Ferdinand David: a survey of editorial and  
violin performance practices [69]  
ROBIN STOWELL

5 Mozart's keyboard trios: styles, textures and contexts [104]  
KATALIN KOMLÓS

6 A winning strike: the miracle of Mozart's 'Kegelstatt' [123]  
COLIN LAWSON

7 An experiment in variation: the finale of Mozart's Piano Trio  
in G, K.496 [138]  
ROMAN IVANOVITCH

8 On instrumental sounds, roles, genres and performances:  
Mozart's piano quartets, K.478 and K.493 [154]  
SIMON P. KEEFE

9	Enlarging the musical discourse: Mozart's Piano Quartet in G minor, K.478	[182]
	ROBERT S. HATTEN	
10	Action, reaction and interaction, and the play of style and genre in Mozart's Piano and Wind Quintet, K.452	[198]
	MARTIN HARLOW	
11	Inhabiting Mozart's chamber music: the fortepianist's tale	[220]
	JOHN IRVING	
12	Reading between the lines: the notation and performance of Mozart's chamber music with keyboard	[235]
	CLIVE BROWN	
13	Private and public forms of art: Charles Rosen on Mozart's chamber music with keyboard	[265]
	CHARLES ROSEN IN CONVERSATION	
	Index of Mozart's works by Köchel number	[279]
	General index	[283]

Figures

- 2.1 Louis de Carmontelle (1717–1806), Mozart with his father and sister (watercolour, London 1777 (British Museum)); after a drawing of early 1764 (Musée Condé, Chantilly) © Trustees of the British Museum. Reproduced by permission [page 34]
- 3.1 Schubart's description of the tonal centres of Mozart's 1778 Opus 1 [59]
- 3.2 Tonal centres of Mozart's 1778 Opus 1 compared with *Le nozze di Figaro* [61]
- 4.1 Mozart's sonatas for keyboard and violin, composed and published in Vienna [70]
- 5.1 Mozart's chamber works with keyboard [105]
- 5.2 The mature keyboard trios of Mozart [105]
- 5.3 Keyboard trios published in Vienna, 1781–90 [107]
- 5.4 Texture types in the keyboard trios of Mozart [112]
- 5.5 K.498/iii, Rondeaux: Allegretto [116]
- 9.1 Interactive formal and expressive strategies leading to continuity of dramatic discourse in Mozart's Piano Quartet in G minor, K.478 [196]
- 10.1 Concert notice, *Das Wienerblättchen*, 1 April 1784, p. 56. Österreichische Nationalbibliothek. Reproduced by permission [201]

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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

<i>Abert</i>	H. Abert, <i>W. A. Mozart</i> , trans. S. Spencer, ed. C. Eisen (New Haven: Yale University Press, 2007; orig. publ. 1919–21)
<i>K1</i>	L. Ritter von Köchel, <i>Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts</i> (Leipzig: Breitkopf & Härtel, 1862)
<i>K3</i>	L. Ritter von Köchel, <i>Chronologisch-thematisches Verzeichnis der Werke W. A. Mozarts</i> , 3rd edn, ed. A. Einstein (Leipzig: Breitkopf & Härtel, 1937)
<i>K6</i>	L. Ritter von Köchel, <i>Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts</i> , 6th edn, eds. F. Giegling, G. Sievers and A. Weinmann (Wiesbaden: Breitkopf & Härtel, 1964)
<i>LMF</i>	E. Anderson (ed. and trans.), <i>The Letters of Mozart and His Family</i> , 3rd edn (London: Macmillan, 1985)
<i>MBA</i>	W. A. Bauer and O. E. Deutsch (eds.), <i>Mozart: Briefe und Aufzeichnungen, Gesamtausgabe</i> , 7 vols. (Kassel: Bärenreiter, 1962–75)
<i>MDB</i>	O. E. Deutsch, <i>Mozart: A Documentary Biography</i> , trans. E. Blom, P. Branscombe and J. Noble (Stanford University Press; London: Black, 1965)
<i>MDL</i>	O. E. Deutsch, <i>Mozart: Die Dokumente seines Leben</i> (Kassel: Bärenreiter, 1961)
<i>NG2</i>	S. Sadie (ed.), <i>The New Grove Dictionary of Music and Musicians</i> , 2nd edn (London: Macmillan, 2001)
<i>NMA</i>	W. A. Mozart, <i>Neue Ausgabe sämtlicher Werke</i> (Kassel: Bärenreiter, 1955–)
‘Verzeichnüss’	W. A. Mozart, ‘Verzeichnüss aller meiner Werke vom Monath februario 1784 bis Monath [...]’ (London: British Library)

Journals

<i>AmZ</i>	<i>Allgemeine musikalische Zeitung</i>
<i>EM</i>	<i>Early Music</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>

<i>JM</i>	<i>Journal of Musicology</i>
<i>JMR</i>	<i>Journal of Musicological Research</i>
<i>JRMA</i>	<i>Journal of the Royal Musical Association</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MT</i>	<i>Musical Times</i>
<i>MQ</i>	<i>Musical Quarterly</i>

**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''*, 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'''*.

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