RICE UNIVERSITY

The First Movement Cadenzas for Mozart's Piano Concerto
No. 20 in D Minor, K. 466

by

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Abstract

This thesis is an analytical study of various cadenzas written for the first movement of Mozart’s Piano Concerto No.20 in D minor, K.466. As one of the six of his own concertos for which Mozart did not provide an original cadenza, the D minor concerto poses an important challenge to the performer: should she compose or improvise her own cadenza, or should she select one written by someone else? Many composer/pianists active during the nineteenth and twentieth centuries penned cadenzas to this concerto for their own use, and this thesis explores those by August Eberhard Müller, Emanuel Aloys Förster, Ludwig van Beethoven, Johann Nepomuk Hummel, Charles-Valentin Alkan, Clara Schumann, Johannes Brahms, Ferruccio Busoni, Bedrich Smetana and Paul Badura-Skoda. In addition to these written-out cadenzas, it also discusses improvised cadenzas in the recordings by Robert Levin and Chick Corea. Each composer/pianist’s unique compositional style is illuminated through the study of each cadenza, and consideration of these styles allows multiple views on a single concerto. A discussion of the meaning and history of cadenzas precedes the analytical study, and in conclusion, the author contributes her own cadenza.
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Introduction

In April 2009 I performed Mozart’s Piano Concerto No. 20 in D Minor, K. 466 at the Shepherd School of Music, Rice University. This experience sparked my interest in pursuing cadenzas in Mozart as a research topic. This piece has always been one of my favorite concertos, one that I had always wanted to learn and perform. I studied the score, listened to many recordings, and spent hundreds of hours at the piano with the hope of giving the best performance I could.

With only days left before the performance, I suddenly realized that, just as in many of the famous recordings of this concerto, I was playing Beethoven’s cadenza. By force of habit from my youth, I had simply flipped to the end of the score, found the cadenza, and automatically played the one presented in that particular edition. But, as a graduate student without any compositional training, I was left embarrassed and with few options. I had never questioned the justification for why I was playing that particular cadenza, besides the fact that almost everybody else before me played it.

Little did I know that there are more than a dozen cadenzas written for this concerto. A few months after the performance, however, I realized it was not really a coincidence that so many people play Beethoven’s cadenza for Mozart K. 466; most other students and colleagues played that cadenza for the exact same reason I did. We spend hours trying to learn the notes and give a performance that is technically flawless and beautiful musically. Yet, we hardly think about recreating the piece according to the spirit Mozart intended when he wrote it, over 250 years ago.

Today, with little training in composition or improvisation, the vast majority of pianists often turn to printed cadenzas by others. Contemporary pedagogical emphasis on technical
brilliance has left the modern audience without any surprises to look forward to at the grand cadential fermata in a concerto movement. Countless audio recordings and easy media access only intensify the problem, since today’s audiences know the works more intimately than audiences of Mozart’s time, and might even expect a particular extant cadenza.

Selecting a cadenza, or choosing to improvise one is one of the most personal aspects of performing any concerto. In a recent New York Times article, “Titans Clash over a Mere Cadenza,” Daniel J. Wakin writes about Hélène Grimaud’s cancellation of her recording contract and performances of Mozart Piano Concerto No. 19 and No. 23.\(^1\) Claudio Abbado insisted that their recording include Mozart’s cadenzas and Grimaud demanded that it is the soloist’s prerogative to choose her own cadenza, in this case, Busoni’s cadenza. Grimaud commented, “...it's pretty clear he has no interest in working with someone who doesn't do what he likes,” referring to Abbado, who declined to comment. While it is almost shocking that the two artists who had been collaborating for years can clash over a cadenza, this story confirms the stylistic and aesthetic significance the cadenzas carry for different artists.

The popularity of Mozart’s K. 466 throughout the nineteenth century led many composer/pianists to write their own cadenzas to the concerto. K. 466, along with Don Giovanni and the G Minor Symphony, is among his ‘romantic’ works and placed Mozart as the supreme composer in most musicians’ minds. Unlike many other concertos written for Mozart’s patrons, K. 466 was written and premiered by the composer. Within ten years of his death it was performed by important composers like Ludwig van Beethoven, who rarely engaged in performances of works by other composers.

In this thesis, I will trace the origin of the cadenza and its development, raise important issues regarding the cadenza in general, and examine aesthetic, stylistic and analytical matters in various cadenzas written for Mozart’s concerto, K. 466. At the end of this thesis, I will provide

my own cadenza, which is based on my personal interpretation and understanding of this masterpiece. It is my hope that this thesis will encourage more students and today’s performers to make informed, yet personal decisions in choosing a cadenza for their performances.
Chapter 1: A Brief History of the Origin and Performance Practice of the Cadenza

Like many musical terms we use today, the meaning of the word “cadenza” has evolved through several different eras in music history. From thirteenth-century medieval polyphony to eighteenth-century instrumental concertos, the broadest and simplest meaning of “cadenza” refers to the practice of elaborating the end of a single melodic line. “Cadenza” derives from the same root as “cadence,” the Latin *cadere* meaning “to fall,” which relates to the function of the cadence to bring a phrase to closure. Beyond this basic understanding, however, the function, scope, context, and syntax of the word has gradually developed along with the genres in which cadenzas are found.

The instrumental cadenza found at the end of a concerto movement comes from the vocal practice of embellishing the penultimate note in a cadence, a practice that flourished from the late seventeenth to early eighteenth century. In operatic arias, singers freely improvised the penultimate note of a melody, usually either the second or seventh degrees of the scale over dominant harmony. This decoration delayed the final cadence and served as a chance for the singer to dazzle the audience with brilliant vocal technique. Trills, scales, turns, and other types of *passaggi* were improvised according to the taste of the singer. Very often, singers overly indulged in this structurally non-essential part of performance. Authors of important vocal treatises, such as Pier Francesco Tosi, appealed for moderation from their contemporary singers, and even discouraged the practice of improvising. Tosi, in his chapter entitled “Cadences,” writes of “overflowings” at the three cadences of Da Capo arias:

Generally speaking, the Study of the Singers of the present Times consists in terminating the Cadence of the first Part with an overflowing of Passages and Divisions ad Pleasure, and the Orchestre waits; in that of the second Dose is encreased, and the Orchestre grows tired; but on the last Cadence, the Throat is set a going, like a Weather-cock in a Whirlwind, and the
Orchestre yawns. But why must the World be thus continually deafened with so many Divisions? I must (with your leave, Gentlemen Moderns) say in Favour of the Profession, that good Taste does not consist in a continual Velocity of the Voice, which goes thus rambling on, without a Guide, and without Foundation...

Tosi’s account offers an amusing yet compelling testimony to overindulgence in this vocal practice, since scant evidence of the practice survives today. Despite the criticisms of theorists, however, the performance practice of freely improvising before the tonic resolution of a cadence became a standardized expectation from both the audience and composer in the mid-eighteenth century.

The vocal practice and theory of the cadenza gave rise to a number of instrumental counterparts from the middle of the eighteenth-century. The most important treatises to include information on the instrumental cadenza include those by Giuseppe Tartini (1740), Johann Joachim Quantz (1752), Carl Phillip Emanuel Bach (1753), and Daniel Gottlob Türk (1789). These treatises, which consist of lessons on harmony and technique as well as the authors’ views on various other subjects, remain valuable resources for cadenza research.

There seems to be a certain inconsistency in these authors’ definition of the word “cadenza” in their treatises. The composers and theorists of this period rather loosely used the terms, cadenza, perfido, cadence, and capriccio, eingang, among others, to describe any virtuosic passage near a cadence. How one defined this kind of passage varied from one country to the next and according to the specific timeframe within the eighteenth-century. According to Eva Badura-Scoda, the distinction between the Italian term, cadenza for fermata embellishments and the French cadence for a harmonic progression at the end of a phrase, first came about in

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1768, in an article by J.J. Rousseau in his *Dictionnaire de musique*. Furthermore, the degree of elaboration also varied in different countries at the time.

Quantz, in his chapter entitled “Of Cadenza,” discusses his belief that cadenzas first came into use in Corelli’s twelve solos for the violin, which were published in 1716. More importantly, Quantz makes a distinction between these earlier examples of cadenza and the types that became standardized in the mid-eighteenth-century:

Perhaps the surest account which can be given of the origin of cadenzas is that several years before the end of the previous century, and in the first ten years of the present one, the close of a concertante part was made with a little passage over a moving bass, to which a good shake was attached; between 1710 and 1716, or thereabouts, the cadenzas customary at present in which the bass must pause, became the mode.

This statement evinces the origin of the instrumental cadenza as we understand it today, in which the ornamentation of cadences began to require the bass to pause. Daniel Gottlieb Türk, in discussing the origin of cadenza, gives precisely the same dates as Quantz does:

Formerly before a cadence, only such embellishments were used which required no cessation of the meter...These so-called figurated cadences apparently found favor, then were enlarged and at the same time were not so closely bound to the meter. Accompanists were so obliging as to yield (to linger) slightly until finally, little by little extempore cadenzas were the result. The origin is placed in the year 1710 to 1716. The country of origin is very likely Italy.

In both cases, the authors place the origin of cadenza between 1710 and 1716. They also emphasize the soloist role in embellishing the cadence over a paused bass. This new stylistic element suggests that the degree of embellishment was high enough that the music required a

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4 Early English term for trill.
suspension of time in order to execute a cadenza. Eventually, more broadly expanded proportions necessitated the cessation of the bass entirely.

In the early eighteenth century, the late Baroque masters Bach and Handel were also writing solo keyboard concertos. Bach produced many of these concertos in the Italian style, which he emulated by studying Vivaldi’s concertos. One of these concertos, the first movement of the Fifth Brandenburg concerto, famously showcases a written-out cadenza-like section for the harpsichord. During this passage all the other instruments come to a complete stop while the harpsichordist plays a virtuosic, freely modulatory sixty-five bar passage of music. Since many cadenzas or cadenza-like sections were improvised and not written down, the Fifth Brandenburg concerto is a valuable testimony to understanding the style of the Mozartian cadenza in its early stages of development.

At this period in the evolution of the cadenza, not all cadenzas were improvised and in fact, some, like Bach’s Brandenburg Concerto No. 5, were written down by the composer. The composer may have written it for his own performance, or for the performances of less skillful students or patrons who could not improvise on the spot. In other cases composers demanded that the performer play an *obbligato cadenza*. *Obbligato cadenzas* served to satisfy the expectant listeners without compromising the integrity of a particular composer’s works, which were often violated by performers’ distasteful interpretations. Examples of these cadenzas are found in C.P.E Bach’s set of six concertos, H. 471-6, one of which is provided in Example 1 below.
By the middle of the eighteenth-century, with the increasing popularity of solo concertos, cadenzas—whose meaning and role were now clearly established—became a consistent performance tradition. The cadenza served to articulate the conclusive character of the cadence, to dramatize the musical experience, and to provide contrast and balance between the tutti and the soloist sections. Moreover, the growing number of concertgoers appreciated and admired virtuoso players who had brilliant technique and possessed remarkable gift of free improvisation. All of this contributed to the standardization of the cadenza as a performance practice at this particular time in music history.

C.P.E. Bach, whose *Essay on the True Art of Playing Keyboard Instruments* (1753) provides valuable information on cadenzas, composed fifty-two keyboard concertos from 1733 to 1788. Written over a span of 50 years, his collection illustrates a great multitude of styles. At the end of his life, he also produced a collection of nearly eighty cadenzas written for these concertos, catalogued as H. 264. Although he wrote cadential fermatas at various points in his concertos, most of his cadenzas occur at the point of a cadential six-four chord toward the end of the final solo section of a movement (Shown in Example 1). This placement for the great
majority of cadenzas by C.P.E. Bach was not at all coincidental. In C.P.E. Bach’s treatise mentioned above, he writes of the accompanist: “On the entrance of an elaborated cadence, the accompanist, regardless of whether a fermata appears over the bass, holds the six-four chord for a while and then pauses until the principal part, at the end of its cadenza, plays a trill or some other figure which requires resolution of the chord.”7 Undoubtedly C.P.E. Bach’s vast concerto output contributed to the cadenza becoming a performance tradition leading to the High Classical period.

By the time of Mozart, the *pianoforte* was the most important and popular keyboard instrument. The harpsichord, the main keyboard instrument in the Baroque and Pre-Classical periods, gradually lost its popularity. The *pianoforte* introduced a multitude of new sounds, varying colors, and a wider range of both dynamics and register. Mozart’s twenty-seven concertos lie at the heart of the entire pianoforte repertory and many studies have been done on these masterpieces. Recent scholarship has concerned itself in particular with the issue of appropriate performance practice, more specifically the interpretation of Mozart’s cadenzas.

Mozart was a brilliant improviser. He always dazzled audiences with improvisations in his own music.8 In fact, as Robert Levin attests, in the public’s mind Mozart’s skills as an improviser transcended his deftness as a pianist and composer.9 If this is true, why then, did he write down so many of his cadenzas? Many musicologists agree that the written cadenzas Mozart left for us were written for performances by his pupils, amateur patrons, and his sister

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Nannerl, among others.\textsuperscript{10} For those concertos that do not have an original Mozart cadenza, many composers and performers throughout the nineteenth and twentieth centuries have composed their own.

One such figure was Beethoven, who himself composed five concertos in the early to middle part of his compositional career. He composed multiple cadenzas for some of his concertos and his collection of fourteen original cadenzas include two cadenzas (one each for the first and the third movements) for Mozart’s Piano Concerto No. 20 in D Minor, K. 466. The compositional techniques displayed in Beethoven’s cadenzas to Mozart’s concerto reach far beyond Mozart’s stylistic and registral boundaries; Beethoven asserts his own character within a Mozart’s concerto. Like Beethoven, many contemporary composers of Mozart, like Johann Nepomuk Hummel (who also wrote a cadenza for Mozart K. 466), Jan Ladislav Dussek, and Muzio Clementi, penned cadenzas for Mozart’s piano concertos. Similarly, these composers’ results with modern harmony and pianistic virtuosity, are not necessarily stylistically congruent to the concertos they were written for.

The tradition of improvising a cadenza gradually lost its popularity, with the result that virtuoso pianists and composers of the nineteenth century, like Clara Schumann and Johannes Brahms, contributed cadenzas of their own for concertos of the previous era. Although most of these cadenzas are a departure from Mozart’s in style and scope, it is nonetheless worthwhile to study them; they reveal each composer’s own interpretation and insight into the masterpiece. Many composers wrote cadenzas for Mozart’s Piano Concerto No. 20 in D Minor, K. 466 in particular and these will be discussed in detail in Chapter 3.

Twentieth-century studies in cadenza raised important performance-practice issues which had previously not been confronted. The study of appropriate period practice engages performance issues relating both to historical instruments and style-specific cadenzas. While some scholars like Robert Levin emphasize the tradition of improvising a cadenza—supporting the idea of a performer substituting her own cadenza in place of Mozart’s original—others vehemently disagree, arguing that Mozart’s written cadenzas are *obbligato*, to which a performer must defer. To some ears, the wild modulations, total length, pitch range and empty virtuosity in some nineteenth-century cadenzas had become stylistically ahistorical and seem to say, in Paul Badura Skoda’s words, “Look, Mozart, how far we have come!”

What exactly makes a cadenza sound, as Badura-Skoda claims, “foreign” and like “‘tumors’ on a beautiful, complete organism?” In the following chapter I will explore the typical issues musicologists have raised in discussions about stylistically “correct” cadenzas. Specifically, I will discuss spontaneity, harmonic language, individuality, structure, and length. Following this, in Chapter 3, I will analyze various cadenzas written specifically for Mozart K. 466.

Chapter 2: Aspects of Eighteenth-Century Cadenzas

Improvisation

The original ethos of the cadenza revolves around the practice of improvisation. Whether or not the performer must improvise a cadenza has been an important aesthetic and philosophical question in recent years of performance practice studies. Quantz, before the time of Mozart’s concertos, speaks of cadenzas that “were studied in advance and memorized by singers.” As he continues to describe the performance practice of his day, he writes, “Among instrumentalists there are still a few who possess the requisite knowledge,” referring to the gift of improvising. He adds that the knowledge in the art of composition is beneficial, “...if, unlike many, you do not wish simply to memorize cadenzas by rote...” From these brief statements, one can infer that the ability to improvise freely was by no means available to all performing musicians, and the majority had to learn and memorize a cadenza in advance.

Daniel Gottlieb Türk wrote a set of ten rules for the cadenza, which appear in his Clavierschule, written in 1789, only two years before the death of Mozart. As with Quantz, Türk does not require improvisation in the cadenza. Under the tenth rule, he states:

To be sure, a cadenza is often first invented during the performance, and if it succeeds, the player receives so much the more applause. But this enterprise is too risky and one should not count on such a happy coincidence when playing for a large audience...For my part, I would rather choose the more certain way which is to sketch the cadenza in advance.¹⁵

¹³ Quantz, 186
¹⁴ Quantz, 181
¹⁵ Türk, 301.
While Türk encourages performers to write cadenzas down, it is clear that he was more concerned with the artistic result and effect rather than of the process of how the cadenza came to be.

Despite the flexibility that Quantz and Türk allow, some recent scholars like Robert Levin show steadfast loyalty to the eighteenth-century tradition of improvising the cadenza. Levin writes, “The need for improvisation and embellishment in Mozart’s vocal and instrumental works derives not just from musical and musicological factors, but from dramatic ones. Drama is inherent in performance, and especially in the relationship between soloist and orchestra in aria and concerto.”¹⁶ In Levin’s view, improvising the cadenza emphasizes the theatrical aspect of the genre is emphasized and the duality between the soloist and orchestra is thus highlighted. Robert Levin’s analogy between the actor and performer is illuminating. He writes, “The illusion, in the theater, that things could actually turn out differently this time is one reason why we return to a play whose outcome we know (whether it is Shaffer, Tennessee Williams, Racine or Shakespeare). If this is missing from music, then it is merely gymnastics with the affectation of emotional content. So the main benefit I feel as a performer from improvising a 2-minute cadenza in a concerto is what happens to the other 28 minutes.”¹⁷ Levin argues that Mozart expected performers to improvise and embellish; furthermore, that playing printed notes without the kind of freedom and spontaneity improvisations allows, would be “a deadly ritual of misguided reverence.”

In Mozart’s century, a pianist’s ability to improvise was valued as highly as her technical virtuosity, and improvisational facility was more commonly found among pianists than in the present era. Mozart had an unmatched gift for improvisation. There are many accounts of his brilliant improvisational skills demonstrated in live performance. He improvised cadenzas, sonatas, fantasias and variations in public performances. These pieces were often only written down later for publication. For this reason, many of his seemingly non-improvisatory works are essentially written-out extemporizations, and they must be played in the spirit of improvisation. However, no less important is the fact that Mozart was one of the first composers to write cadenzas down meticulously. Original cadenzas exist for twenty-one of his twenty-seven piano concertos.

During Mozart’s time, composers began to use cadenzas as vehicles of personal expression and individuality, and regarded them as personal property. As Philip Whitmore points out, Clementi’s 1787 publication of cadenzas in the styles of Mozart, Haydn, Vanhal, Kozeluch, Sterkel, and himself, is evidence of this.\(^\text{18}\) In the spirit of these examples, the practice of writing down cadenzas became the norm among the next generation of composers (some of whom were also Mozart’s students) like Beethoven and Hummel.

The question remains: for whom did Mozart, who himself could improvise superbly, write down the cadenzas? While many scholars subscribe to the idea that Mozart’s cadenzas were written down for his pupils and his less skillful sister, Nannerl, Christoph Wolff firmly believes that these cadenzas were written for Mozart’s own performances. He cites as evidence the fact that Mozart “guarded [his cadenzas] jealously” and they were not copied without

Mozart’s authorization.\textsuperscript{19} In a letter to his father, Mozart wrote, “I am sending you at the same time the last rondo K. 382 which I composed for my concerto in D major and which is making such a furore in Vienna. But I beg you to guard it like a jewel - and not to give it to a soul to play...I composed it for myself and no one else but my dear sister must play it.”\textsuperscript{20} Wolff believes that Mozart protected his cadenzas similarly, since virtually no copies existed outside the inner family circle.

Wolff’s view is supported by evidence that Mozart did not always improvise his cadenzas: “improvisation on the spur of the moment may indeed be an essential element of the earlier Salzburg cadenza style, but less so in regard to the new Viennese style.”\textsuperscript{21} Wolff’s points to many surviving Mozart’s sketches which exhibit careful planning and organization of ideas, and also to the fact that the majority of these extant cadenzas date from Mozart’s Vienna years after 1782. Wolff’s research challenges the long-held belief that Mozart always improvised during his concerto performances throughout his lifetime. That Mozart started writing down his cadenzas may derive from the increasing complexity of the concertos themselves or the fact that the cadenza became a crucial part of the concerto movement’s compositional development and not simply a performer’s opportunity to dazzle the audience. Türk’s tenth rule in \textit{Clavierschule} and a careful study of Mozart’s own performance practices justify today’s performers in “[sounding] as though [ideas] had just occurred” to them in their performance of cadenzas; improvising on the spot, then, is not necessarily mandatory even by the eighteenth-century standard.

\textsuperscript{20} Wolff quotes this letter in the footnote on p. 230.
\textsuperscript{21} Wolff, 233.
How, then, does Mozart achieve the “effect” of improvisation in his written out cadenzas? Examining the content of some of his cadenzas is useful at this point. Mozart’s cadenzas date from 1777 to 1791 and illustrate a multitude of styles.\textsuperscript{22} Considering that many of his cadenzas were likely not written down or do not survive, it would be difficult to ascribe any definitive compositional characteristics as Mozart’s absolute perspective on the cadenzas. However, there are common traits and compositional techniques that appear again and again in the extant cadenzas.

**Structure**

Eva and Paul Badura-Skoda have provided a structural analysis of Mozart’s cadenzas in their book, *Interpreting Mozart at the Keyboard*.\textsuperscript{23} The tripartite design that they assign to them is helpful as a starting point. In the Badura-Skodas’ three-part model, an opening section features virtuosic figuration, often with materials from the closing tutti section just heard, or a simple reminiscence of a theme from earlier in the movement. The second section presents a cantabile theme, then extends it through a harmonic sequence leading back to the cadenza’s opening six-four over the fifth scale degree. The final section returns to a series of fast notes, comprising a quick passage that leads to a cadential trill on the supertonic over dominant seventh harmony. While the closing sections are short in the Salzburg cadenzas, Mozart later incorporated further motivic and thematic materials in his Viennese cadenzas.\textsuperscript{24} To illustrate the

\textsuperscript{22} Wolff documents the date of each cadenza in his article on p. 229.
\textsuperscript{24} Salzburg cadenzas refer to the cadenzas before Mozart moved from Salzburg to Vienna, in 1782.
Badura-Skodas’ tripartite design, I have marked the three sections in his first movement cadenza to K. 453.
Example 2.1: First Movement Cadenza to K. 453, complete.
Mozart begins the cadenza by quoting the first main theme of the piece without its original bass. He avoids harmonic stability by using the fifth scale degree as the pedal tone from m. 3. The striking flat-six harmony (E-flat major) in m. 7 interrupts the theme and leads to its fragmentation from mm. 8 to 10. After a transitional passage from mm. 12 to 17, we arrive at the second section, in which Mozart uses another thematic quotation as the primary material. Similar to the opening section, Mozart fragments the second part of this theme, (two eighth-notes followed by a quarter-note) and extends the idea in continuous development. The breathless quality of the continuous development leads to the six-four chord, which begins a long transitional passage to the final section in m. 34. The D octave (V) in m. 34 is approached by a sharpened 4th in the previous measure, creating a stronger tendency toward the dominant and accentuating the need for the tonic resolution. The closing section concludes the cadenza with a trill on the supertonic resolving down to the tonic.

As the Badura-Skodas acknowledge, this tripartite design may not be applicable to all cadenzas by Mozart. Their model primarily uses the first-movement cadenzas, since Mozart tends to be formally freer in designing the cadenzas for his second and third movements. In addition, they choose most of their examples from the cadenzas written in the 1780s, during his Vienna years. The cadenzas written in the 1770s are shorter and are primarily comprised of virtuosic figuration like arpeggios and scales. A clearly delineated structure of these improvisatory compositions becomes more and more transparent in Mozart’s later cadenzas.

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25 Continuous development, a term used by Badura-Skoda, p. 222, is a technique in which some motive from the theme is unexpectedly treated in sequence, often in rhythmic diminution. This is done in such a way that the motive almost always ends with a sustained chord or note.

26 A few exceptions exist; for instance, K. 271.
Ruth Rendleman, in her dissertation *A Study of Improvisatory Techniques from the Eighteenth-Century through Mozart*, provides structural analyses of Mozart’s thirty-four cadenzas and *Eingänge*. She carefully analyzes the cadenzas she sees fitting into the Badura-Skodas’ tripartite design in her study.

A few other scholars have proposed other models to emulate the structure of Mozart’s cadenzas. Robert Levin’s analysis concludes that there are no organic forms detected in the cadenzas. He prefers to differentiate between two types of musical activity.

1. Fantasy: free passage work; or the reiteration of themes with their supporting texture changed from stable (e.g. root position tonic harmony) to unstable (e.g. six-four harmony).
2. Repeated rhetorical reminders of the coming cadence: the periodic return to the tonic six-four chord that brought on the cadenza. The six-four is emphasized rhythmically and texturally, often punctuated by another fermata. (Sometimes the dominant note appears alone in this function).  

This analysis, more general than the Badura-Skodas’ tripartite design, takes note of underlying tension, which embodies the ethos of the cadenza as a genre. Rather than using labels such as “virtuosic” or “thematic” passages as the primary way of articulating the structure, Levin’s analysis involves recognition of propulsion to and from the six-four. A slightly more nuanced view might support these categories:

1. Fantasy: free passage work, generic (not motivic often essentially out of meter, outlining a progression, melismatic.
2. Thematic quotes: harmony made unstable, treated to sequence, interrupted lack of closure; homophonic; metered.

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3. Reminders of the six-four

This categorization separates Levin’s first type of musical activity, “Fantasy,” into two, distinguishing between generic passagework and thematic quotes. While it offers a more nuanced view of different musical activities in a cadenza, this categorization stays away from the formulaic division of the cadenza into three sections, as in the Badura-Skodas’ analysis.

Harmony

Of harmony and modulation, Quantz writes, “You must not roam into keys that are too remote, or touch upon keys which have no relationship with the principal one. A short cadenza must not modulate out of its key at all.” Some forty years later Türk agrees with Quantz, but takes a slightly less rigid stance:

Modulations into other keys, particularly to those which are far removed, either do not take place at all—for example, in short cadenzas—or they must be used with much insight and, as it were, only in passing. In no case should one modulate to a key which the composer himself has not used in the composition. It seems to me that this rule is founded on the principle of unity, which, as is well known, must be followed in all works of the fine arts.

In both treatises, the authors advise against decisive harmonic modulations, remaining faithful to the original function of the cadenza, to simply embellish a final cadence. Mozart’s cadenzas do not deviate from this prescription and do indeed use diatonic harmony for the most part. As Whitmore notes, “The limited tonal range of Mozart’s cadenzas ensures that the underlying harmonic progression is clarified...Higher-level function of the cadenza—the articulation of a structural cadence—is never obscured.”

28 Quantz, 184.
29 Türk, 300.
30 Whitmore, 197.
harmony makes the aural memory of the tonic six-four chord possible throughout the cadenza. The diminished-seventh chord, secondary dominants, augmented-sixth chord and the flat six are used primarily as transitional chords in Mozart’s cadenzas to interrupt a thematic quotation. An example of chromatic harmony interrupting a thematic quotation occurs in m. 7 in the first-movement cadenza to K. 453. Here, the flat-six chord prevents the thematic quotation from rounding off to closure, which allows the fragmentation of the theme and continuous development of this melody.

Mozart frequently uses the diminished-seventh chord to mark the end of continuous development and the beginning of a virtuosic section. The diminished-seventh chord in m. 24 of the same cadenza, which brings us to a transitional passage with sixteenth notes, performs this function. Because of the tension of the chord itself, combined with the strong-beat rests, the overall effect is one of hesitancy, of slowing down momentum. Thus, the quotation of the second theme passes through continuous development that leads to the tension of the diminished-seventh chord in m. 24, which thereby brings that process to an end.

Often Mozart takes a motivic idea and presents it in harmonic sequence, usually aiming toward a key either a step higher or lower. The musical idea used may or may not be subject to a note-for-note repetition, and it may also involve harmonic alterations. This compositional technique does not necessarily require smooth harmonic transition, and allows for quick movement toward or away from any implied key (thereby not interfering with the aural memory of the tonic six-four chord). The swift movement from distantly related keys creates an improvisatory effect and is intended to generate a sense of suspense and drama for the listener. In the cadenza for the first-movement of K. 488, shown below, there are two such occasions: mm. 11 to 14 and from 15 to 18.
Example 2.2: Mozart’s Cadenza to the First Movement of K. 488, mm. 10-19: i-V-i progression is iterated in b minor, then in a minor.

Joseph P. Swain explains Mozart’s careful use of register in the bass to amplify the effect of dominant prolongation. In a virtuosic arpeggio or scale across many registers of the keyboard, the lowest note (or the second lowest note after the raised fourth scale-degree) is reserved for the fifth scale-degree, to simulate the effect of a pedal point. The cadenza to K. 456 in B-flat major is shown below, where the low F octave is marked with a fermata and a sforzando.

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31 Swain, 40.
Example 2.3: Mozart’s Cadenza to the First Movement of K. 456, mm. 12-17.

Similar use of resister in the bass to highlight a harmonic arrival appears in many other cadenzas by Mozart, such as in the cadenza for the first movement of K. 175, as shown below.

Example 2.4: Mozart’s Cadenza to the First Movement of K. 175, mm. 21-24.

Mozart’s Viennese cadenzas written after 1781 show a remarkable degree of harmonic unity. By staying close to diatonic harmony with a sparing use of secondary-dominant chords, diminished-seventh chords, augmented-sixth chords, and the flat six, Mozart retains the basic tonality.
Closely linked to the discussion of unity in the cadenza on the local level is the discussion of unity on the global level, which Mozart achieves by quoting themes from the parent-movement. The first rule of the cadenza in Türk’s *Clavierschule* states, “...the cadenza, among other things, should particularly reinforce the impression the composition has made in a most lively way and present important parts of the whole composition in the form of a brief summary or in an extremely concise arrangement.” Türk continues, “It would further follow that in any case, some of the important ideas—to be sure not in their entirely but nevertheless in extracted form—can be woven into the cadenza if they are skillfully united with the whole.”

In addition to the function of summarizing the movement, weaving a thematic or motivic idea from the parent-movement into the cadenza allows the listener to experience the materials heard earlier in a new light; for example, being presented in transposition or supported by a bolder harmonic progression.

Mozart’s cadenzas do not quote from the parent-movement until about 1779. The early “generic” cadenzas, which primarily consist of scales and arpeggios, could theoretically be transferred for use in another concerto movement that had the same key and similar tempo. For example, the cadenza for the first movement of K. 238 in B-Flat major is filled with common scalar figurations with no thematic link to the movement. Because of the absence of a musical link between the movement and the cadenza, this cadenza might easily be transposed to suit another movement in the same meter.

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32 Türk, 288-299.
However, Mozart’s cadenzas written after 1779 begin to quote and develop themes from the movement for which they were written. Ruth Rendleman catalogued the number of thematic quotations for each cadenza in K. 626a. She found that every cadenza excepting one (written for K. 238) contains a thematic or motivic quotation. In her research, the sources of the quoted material in each cadenza are also documented in detail.\(^{33}\) While the “‘checklist of themes’ approach is irrelevant to a successful cadenza” as Robert Levin points out,\(^{34}\) Rendleman’s research allows us to recognize a few salient points regarding thematic and motivic quotations in Mozart’s cadenzas.

First, the number of thematic/motivic quotations can range from zero to as many as six, and the themes may be used in any section of the cadenza (opening, middle, closing). Second, the thematic content of the cadenzas is varies widely. Thematic quotation often involves negligible motivic ideas from the transitional sections from the body of the movement. Very often, Mozart begins a cadenza with the same figurations that just concluded the orchestral \textit{tutti}, as in the first movement cadenzas for K. 415, 449, 450, and 456. This compositional technique gives the impression of spontaneous improvisation, since the “closest” idea for an improviser would be the one immediately at hand.

The first theme of the concerto appears in only twenty-five percent of all the cadenzas by Mozart; the cadenzas begin with the first theme in only eight instances.\(^{35}\) Swain attributes the relatively infrequent appearance of the primary theme in the cadenzas to the goal of achieving harmonic tension: “[Mozart’s practice] usually makes use of subsidiary thematic material or connective passage work borrowed from the movement as the principal material for the cadenza.


\(^{34}\) Levin, “Improvisation and Embellishment,” 11.

\(^{35}\) Rendleman, 89.
This may be due to the strong association the main theme will have with the tonic key in any classical concerto. Mozart, whose aim is to have the listener wait for the tonic chord, will avoid the main tune...”

On the occasions when Mozart does quote the main theme, it appears in fragments and always over the six-four chord, which is to say, over unstable harmony. While Mozart’s cadenzas broadly adhere to their original function by articulating the overall harmonic progression from the dominant to the tonic, on no occasion do they sound monotonous or uneventful.

Mozart wrote two cadenzas for the first movement of K. 271 in E-flat major, a concerto nicknamed “Jeunehomme.” Of these, the first cadenza, K. 626a, No.15 (Example 2.5) is a rare early example of Mozart utilizing two main themes from the parent-movement. The famous fanfare motive from the very opening of the movement begins the cadenza with the dominant note (B-Flat) as its bass. However, Mozart immediately transforms it into a playful sequence, which leads to the passage-work heard earlier in the tutti (m. 14 in the movement proper). In the cadenza, provided below in Example 2.5, B-Flat is played again and again in the bass for the first eight measures before moving away from the six-four harmony. The diminished-seventh chord in m. 9 begins step-wise bass motion and the busy sixteenth notes come to a momentary repose in m. 12. The tension of the dominant chord with D in the bass is held until m. 16, where the tension is kept by the right hand holding D under a fermata. When Mozart introduces the E-flat major cantabile theme in m. 17, it is heard over a first-inversion harmony, in order to avoid a premature sense of harmonic stability. Through continuous development, Mozart extends this theme to a surprising deceptive flat six, where he builds tension by alternating between the

36 Swain, 58.
augmented-sixth chord and the minor cadential-six-four chord. This harmonic tension—in addition to the rhythmic tension created from the eighth-rests in mm. 24 and 25, which add a breathless quality and the syncopation from mm. 26 to 28—leaves no room for relaxation for the listeners at the end of this cadenza, which finally resolves after a typical virtuoso scale and a trill. The cadenza for the first-movement of K. 271 imaginatively weaves in the main themes from the movement, plays with listeners’ expectations, and maintains tension throughout. While it successfully achieves harmonic and thematic unity on the local and global level, it is also packed with surprises and excitement.
Example 2.5: Mozart’s Cadenza to the First Movement of K. 271, complete.
For Quantz, “regular meter is seldom observed, and indeed should not be observed in cadenzas.” 37 Similarly, Türk’s ninth rule states, “The same tempo and meter should not be maintained throughout the cadenza.” 38 In advising against monotony, and emphasizing the importance of variety, Türk proposes creating “an apparent disorder” filled with rhythmic and melodic variety.

Despite the freedom indicated in contemporary treatises on the issue of meter and rhythm, Mozart’s cadenzas are, by and large, metered and measured. Exceptions do occur in purely virtuosic passages, especially at the beginning and the end of the cadenza, during the

37 Quantz, 185.
38 Türk, 301.
prolongation of the tonic six-four chord. A few changes of tempo in the course of the cadenza are marked by Mozart, as in the first-movement cadenza for K. 450. These changes notwithstanding, the cadenzas project a steady sense of pulse, just as in the rest of the movement.

The overall sense of pulse is partly due to the strong rhythmic, thematic, and motivic connections between the cadenza and the parent-movement. Unlike other eighteenth-century cadenzas and eingange\textsuperscript{39}, which are purely virtuosic, mainly comprised of arpeggios and scales (such as those by C.P.E. Bach), Mozart’s utilize thematic as well as rhythmic ideas from the parent-movement, as discussed above. In some cases, a characteristic rhythmic idea alone can link the movement and the cadenza, even without any melodic connection between them. This is the case in the first-movement cadenza to K. 595 in B-flat major. The beginning of the first theme consists of one dotted-quarter note followed by two sixteenth notes, as shown in Example 2.6.

Example 2.6 - The First movement of K. 595, mm. 1-5

It is no coincidence that this rhythm is abundant in this cadenza. Mozart makes use of it both in and out of context: that is, with and without the original melodic contour. In this cadenza, the

\textsuperscript{39} Eingang refers to a short improvisatory section that leads into a statement of theme. The term ‘lead-in is synonymous to Eingang. Unlike cadenzas, Eingang is typically non-thematic and begins with a dominant triad or seventh chord.
rhythmic reference to the parent-movement does not escape the ear. Example 2.7 shows instances of this rhythm within his cadenza for the movement.

Example 2.7 Examples of How Mozart Employs the Above Rhythmic Idea.

mm. 5-6

mm. 14-22

mm. 34-36
Mozart employs a sense of regular meter to his advantage by creating exciting and suspenseful moments within a cadenza. Within this overall regularity, rhythmic compositional devices, such as syncopation (which is mentioned in the discussion of the first-movement cadenza to K. 271), create effective moments of unpredictability and spontaneity.

Often, a cadenza presents a musical idea (whether or not it is borrowed from the movement), which is rhythmically altered in diminution. In the first-movement cadenza to K. 449, a three-note ascending gesture is abbreviated to two notes in mm. 20-21. Then, the fragmented rising half-step becomes shorter in value in mm. 22-23, which leads to the closing section. As shown in Example 2.8 below, the fragmentation of the motive creates the effect of spontaneity and drives to the cadence. Furthermore, it is used immediately preceding a virtuosic run in the closing section.

Example 2.8: Mozart’s First Movement Cadenza to K. 449 mm. 14-24.

Whereas the technique of rhythmic diminution is used to create an improvisatory effect by way of spontaneity and excitement, the opposite technique, rhythmic augmentation, is used to
create a similar effect by eliciting a sense of uncertainty and suspense. The first-movement cadenza to K. 595 in B-flat major, seen in Example 2.9 illustrates this effect. A simple descending-scale in m. 19 doubles its length, now played over four beats instead of two in mm. 20 and 21. This type of written-out *ritardando* is effective especially in cadenzas; it creates for the listeners a sense of unpredictability. After two beats of silence, a low F octave is played, representing the six-four harmony, which must be played *forte* to surprise the listeners.

Example 2.9: Mozart’s First Movement Cadenza to K. 595, mm. 18-22.

**Individuality**

So far, I have discussed the issues of harmonic, structural, rhythmic, and thematic content using examples from Mozart’s original cadenzas. The availability of original cadenzas by Mozart himself and of contemporary treatises dealing with the subject, allows one to gain valuable technical tools to emulate Mozart’s genius. There remains yet the issue of the *artistic* function of the cadenza as a means for the personal expression of the performer. Concertos with performers’ own cadenzas have an additional, heightened “interpretive layer, ” controlled by the soloist. Cadenzas allow the soloist the opportunity to develop and transform any number of motives or themes from the movement according to the performer’s mood, taste, or personality. Nineteenth-century performer/composers like Beethoven, Clara Schumann, and Brahms among
others, availed themselves of this opportunity. They rendered unique and individual cadenzas—even to works not their own—which can sound anachronistic or even grotesque to conscious twentieth-century musicians and scholars.

These nineteenth-century cadenzas written for Mozart’s concertos are fascinating. They reveal an individual composer/performer’s insight into an eighteenth-century masterpiece. It is intriguing to compare what Brahms chose to explore in K. 466 as opposed to Alkan in the same concerto. Before dismissing such cadenzas as stylistically unfit and unusable, one must bear in mind that Mozart himself improvised or composed in his own style during performances of concertos by other composers. Whether to imitate the composer (of the concerto) or wholly to project one’s own musical interpretation onto the cadenza is entirely up to the performer. Upon studying various nineteenth-century and twentieth-century cadenzas, with an understanding of Mozart’s own musical language, performers can acquire the necessary skills and artistic inspiration to incorporate their own interpretive layer within an old masterpiece.
CHAPTER 3: Post-Mozartean Cadenzas to the First Movement of K. 466

The dark drama and romanticism of Mozart’s K. 466 have attracted many composers and pianists to write their own cadenzas for this concerto. Following are the analyses of ten selected cadenzas by August Eberhard Müller, Johann Nepomuk Hummel, Ludwig van Beethoven, Charles Valentin Alkan, Clara Schumann, Johannes Brahms, Bedrich Smetana, Ferrucio Busoni, Robert Levin, and Chick Corea. While these cadenzas do not constitute all of the cadenzas available for this concerto, each cadenza serves as an individual case by which to examine the generalizations and guidelines discussed in Chapter 2. All of the scores are readily available in modern editions, except for the unpublished cadenza by Förster and the improvised cadenzas by Levin and Corea.

August Eberhard Müller (1767 - 1817)

August Eberhard Müller, a German conductor, keyboard player, flautist and composer, began his musical studies with his father and later studied with Johann Christian Bach. Although his keyboard compositions, including two piano concertos and fourteen sonatas, are rarely played on stage today, Müller contributed to propagating Viennese Classicism in significant ways. He conducted the first performance of Haydn’s *Seasons* outside of Vienna in 1801 and was the first pianist to play all of Mozart’s existing piano concertos in public by 1794. In addition, Müller
wrote a guide to Mozart’s piano concertos in 1796 as well as the cadenzas for Mozart’s K. 456, 459, 466, 488, 491, 503, and 537, available in print in the Peters Edition.⁴⁰

All forty-three measures in Müller’s cadenza for the first movement of K. 466 stay within the boundaries of Mozart’s practice in terms of harmony, texture, and structure. Following the tripartite design of Mozart’s original cadenzas, the three sections of Müller’s cadenza can be identified as follows: the first section from mm.1 to 30, the second section from mm. 30 to 39, and the last section from mm. 40 to 43.

The cadenza opens with the solo principal theme, to which Müller adds scalar figurations.

Example 3.1 Müller’s Cadenza, mm. 1-6.

With the quotation of the soloist’s principal theme in the tonic, the cadenza immediately releases the tension built up to the orchestral six-four chord, and loses excitement. The theme, broken

into two-bar fragments, in D minor, G minor, then C dominant, leads to F major. Such an expected harmonic progression passing through the circle of fifths, combined with the symmetry of the phrase structure on the micro (scalar figure followed by the lyrical melodic line) and macro level (2+2+2+2), does not promise an especially exciting cadenza.

The extensive passagework which follows emphasizes the relative major, F. Although references to transitional passages from the movement may be heard, the passagework largely involves generic arpeggios, broken intervals, and scales (chromatic and diatonic), which would typically appear in many eighteenth-century keyboard works. The sixteenth-note passage above, along with a triplet motive in the left hand added later, gradually build up tension. After a dominant arrival in m. 30, Müller appropriates the transitional passage from the movement (mm.99 to 107), and combines it with the left-hand triplet motive.

The closing section from m. 40 to the end consists mostly of unmeasured virtuoso passagework, using arpeggiation, blocked chords, and the chromatic scales. In this last section, Müller is most successful in avoiding a formulaic pattern of sixteenth-note passages and creating a sense of improvisation. As shown in Example 3.2, the harmonic progression which follows in m. 40–D minor to B-flat major (VI), to G-sharp diminished (vii7 of V) and to V–adds harmonic excitement while the contrast between the arpeggios and blocked chords adds textual variety. The two chromatic scales ascending to A both emphasize the dominant, and the musical gesture which leads to the cadential trill is markedly free and improvisatory. The cadenza ends conventionally with the trill on the supertonic with dominant-seventh chord in the left hand.
Example 3.2: Müller’s Cadenza, m. 40, unmeasured.

As Alfred Kreutz remarks in the forward to the Peters edition, the cadenza accords with the style of Mozart’s originals. Staying within the harmonic boundaries of the High Classical style, Müller predominantly uses diatonic harmony, asserting the tonic. The pianistic figurations stay within the range of Mozart’s original instrument and pass through the sequences seamlessly. The length of the cadenza is also appropriate. Although Müller’s cadenza does not satisfactorily continue the drama inherent in the concerto, Müller’s cadenza is a rare “textbook” solution to the missing cadenza.
Emanuel Aloys Förster (1748-1823)

In the early 1990s, Musicologist Cliff Eisen discovered a set of Viennese cadenzas at the Austrian National Library. The two cadenzas, along with the four cadenzas written for K. 271 and 413 are attributed to Austrian composer and teacher Emanuel Aloys Förster. Förster, a lesser known contemporary of Mozart, composed solo piano works, piano concertos, and chamber works, most of which are not available in modern editions. In Dexter Edge’s article “Recent Discoveries in Viennese Copies of Mozart’s Concertos” there appears a facsimile of the score of the cadenza. Although the precise date of Förster’s cadenzas is not established, Dexter Edge surmises that the cadenzas were written after Mozart’s death, “dating from the 1790s or even later.” Along with the cadenza by August Eberhard Müller, Förster’s cadenza survives as the earliest available cadenza for Mozart’s D minor Concerto.

The first movement cadenza displays the tripartite structure used in Mozart’s original cadenzas. The first and last sections, which consist predominantly of sixteenth-note figurations, feature brilliant passagework. The ominous triplet motive from the beginning of the movement opens the cadenza, and propels the momentum forward to a rush of sixteenth notes. The broken octaves and other patterned accompaniment, which abound in the transitional sections of the parent movement, drive to the middle section of the cadenza. Quoting the soloist’s principal theme in the tonic, Förster combines the harmonic and melodic ideas presented in the development section of the movement. By repeating a fragment of the theme, Förster engages

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42 Dexter Edge, 56-57.

43 Dexter Edge, 59.
the technique of continuous development to build momentum for the return of the sixteenth notes. With the quotation of the transitional material from m. 98 in the movement and the triplet motive played in the left hand, the tension builds to the maximum capacity and leads to the last section of the cadenza. In the final drive to the cadence, Förster employs chromatic scales, broken thirds and arpeggios. The last section of the cadenza is unmeasured and the scalar passages in the left hand under the cadential trill display especially elaborate and virtuosic writing. Förster’s cadenza, stylistically coherent and packed with excitement, is an excellent alternative to the far more famous Beethoven’s cadenza discussed below.

**Ludwig van Beethoven (1770-1827)**

Included in the Shirmer edition of the concerto, Beethoven’s cadenzas to the first and the last movements of Mozart K. 466 are heard more frequently than any other cadenzas. The date of the composition, however, is not clear. Scholars once believed that the cadenzas were written for Beethoven’s own performance on March 31, 1795, at the Burg Theater. However, the watermark on the manuscript paper of the cadenza suggests that it could not have been written before 1800, leading scholars to believe that it was written for his pupil, either Archduke Rudolf or Ferdinand Ries in 1803-4 or 1809. As Beethoven’s only cadenzas to a Mozart concerto, the cadenzas are a unique testament to his great admiration for Mozart and his reaction to the concerto itself, since Beethoven almost never engaged in public performances of other composers’ music.
The first movement cadenza is unmistakably Beethovenian. The harmonic language, register of the keyboard employed, and the construction all deviate from Mozartean models. Much has been written about the cadenza. Richard Kramer’s “Cadenza Contra Text: Mozart in Beethoven’s Hands” provides an excellent overview and insights into understanding the cadenza from multiple perspectives. Kramer begins the article with powerful words: “Mocking the uneasy composure of Mozart's Concerto in d-minor through a diction and a posture alien to Mozart, the cadenza [to the 1st movement] threatens to dismember its host. The tunes are Mozart's, but the touch, the rhetoric, is emphatically Beethoven's. Manifesto-like, these opening measures insinuate themselves into the concerto, infiltrating the text.”

As Kramer notes, the struggle inherent in all of Beethoven’s music asserts itself from the very beginning. The sudden shifts in register and the extreme distance in register between the two hands immediately draws the listeners into a completely different sound world.

Example 3.3: Beethoven’s cadenza, mm. 1-8.

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As you can see in Example 3.3 above, each of the three musical ideas which make up the ominous opening of the movement, the triplet motive, syncopated triads, and the melody played by the strings, is juxtaposed with one another. The dissolution of the musical material in the very beginning of the movement accentuates a volatility and instability in the opening of the cadenza.

The key of D minor is not heard until forty-three measures into the cadenza, and the choices of the keys Beethoven employs in the cadenza are striking. The E-flat major chord, established at the outset, immediately grabs the attention. The chord evokes the Neapolitan sixth chord heard in the main body of the movement (in mm. 49, 220-31, 371). Kramer explains that the rhetorical significance of the E Flat is intensified by the B Major tonality (Example 3.4), which Kramer views as the “ghost of an augmented-sixth chord.” Kramer notes, “the rhetoric of the cadenza revives the tensions normally associated with the extreme dissonance of Beethoven’s development. This in turn suggests a misalignment with the place and idea of cadenza in Classical concerto.”\footnote{Kramer, 127.} Britbizer-Stull also remarks on the overtly Beethovenian character of the harmony, pointing out that the tonicization of the Neapolitan at the opening of the cadenza and its shift to its parallel minor in m. 12 “introduces a harmonic move Mozart made in none of his surviving cadenzas, and one that is, rather, characteristic of Beethoven’s music.”\footnote{Matthew Britbizer-Stull, “The cadenza as parenthesis: An analytic approach,” Journal of Music Theory 50/2 (2006): 239.}
Example 3.4: Beethoven’s Cadenza, mm. 12-24.

The quotation of the second theme is in B Major, a key very remote from D minor. As Britbizer-Stull’s harmonic interpretation shows, Beethoven approaches B Major (m. 18) from Eb minor (m. 14) by way of enharmonically respelling Eb as D#, which is related to B Major by a chromatic third. Rather than embellishing the six-four, the extreme dissonance in relation to the key of the movement removes all traces of the memory of the cadential six-four. The gesture described above is “quintessentially romantic” in its harmonic character. Britbitzer-Stull explains further that the choice of the quotation of the second theme in B, a minor third below the tonic D, balances the F major presentation of the theme in the exposition of the movement, which “makes a case for hearing this theme related by symmetrical minor-thirds to tonic.”\(^{47}\) In

\(^{47}\) Britbitzer-Stull, 241.
addition, Bribitzer-Stull associates the “redemptive quality” with the major-mode thematic quotation. As nineteenth-century composers favored the major mode for the second theme in the recapitulation of a work in a minor mode, Beethoven’s cadenza allows a romantic-era rehearing of this theme’s relationship to the movement proper.**

That Beethoven immediately switches back to the minor mode in m. 26 for the same quotation, however, weakens Bribitzer-Stull’s interpretation of the quotation in relation to parent movement. In m. 25, the major-mode quotation comes to a halt and is left unresolved, at which point Beethoven quotes the same theme in the minor-mode. The apparent flexibility of the theme itself (the antecedent in one mode and the consequent in the other), further compromises the case for the “redemptive quality” of the romantic era in Beethoven’s cadenza.

As Beethoven increases the motion by adding arpeggiated accompaniment to the minor thematic quotation in m. 26, the harmony also gets more and more unstable with diminished-seventh harmony preparing for the agitated return of the triplet figures in G minor in m. 36. Here, the choice of the key is again, Beethovenian. The chain of major thirds employed so far in the cadenza, from E Flat (D#) to B and to G, spells out the equal division of the octave. The triplet figures are now heard against what resembles the soloist’s transitional material heard in m. 95 in the exposition. The tension builds up further with the quotation of the soloist’s first theme above the agitated accompaniment, with the bass line neighboring around the A to emphasize the dominant.

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** Britbitzer-Stull, 241.
However, the quotation of the soloist’s first theme is not complete. As shown in Example 3.5, a fragment of the theme is repeated, then set in rhythmic diminution in m. 51 (marked *Più Presto*), after which the cadenza rushes in a long scalar passage to the highest F on keyboard, a note that surpasses well beyond the range of the keyboard for which the concerto was written. Beethoven revisits the Neapolitan chord briefly from mm. 57 to 59, before the final virtuosic passage culminating in the cadential trill. Whereas most of the cadential trills in Mozart’s cadenzas are on the supertonic descending to the tonic, the trill on the 7th scale degree on C# must rise up to the tonic, delivering a triumphant closure to the cadenza.

Some scholars like Friedrich Neumann do not approve of Beethoven’s stylistically incongruent cadenzas, all together expressing his disapproval of the cadenza in his book, *Ornamentation and Improvisation in Mozart*: "Beethoven's cadenzas to the d-minor Concerto are fine compositions and technically reasonable, but they do not fit the work either; they are too long, and they modulate too soon and much too far afield; also the endless trill chains in the
cadenzas to the Rondo are a stylistic misfit.”⁴⁹ Other scholars like Hutchings acknowledge Beethoven’s cadenza as unMozarteian, in A Companion to Mozart’s Piano Concertos, but speaks of Beethoven’s cadenzas in a positive light: “They cannot be said to show inordinate length or stylistic incongruity, and they seem to be a sincere and modest attempt to avoid such incongruity. The chief trouble is that a rival turn of genius cannot help just showing itself—in other words, Beethoven's cadenzas are too interesting.”⁵⁰ As Hutchings as well as many other scholars agree, Beethoven’s cadenza to Mozart Concerto in D Minor, K. 466 is emphatically Beethovenian. The rhetoric, harmonic language, and length all deviate from what one would expect from a cadenza to the Mozart concerto and it is equally explicit that Beethoven never attempted to imitate or engage the Mozartean ideals. However, it is also hard to believe that Beethoven, who counted himself among the greatest admirers of Mozart, meant to put an end to Mozart’s music by imposing an unMozartean cadenza, as Kramer implies in his article.⁵¹ The concerto stands as the only concerto, other than by himself, Beethoven left cadenzas for. This fact must be a reminder that the sounds of the Mozart’s D minor piano concerto must have resonated with Beethoven in a deep, meaningful way. To say the cadenza threatens or challenges the concerto would be to dismiss the artistic relationship Beethoven shared with Mozart in his life and music.

⁴⁹ Newmann, 259.
⁵⁰ Hutchings, 206, footnote.
⁵¹ Kramer writes, ”[Beethoven’s cadenzas] then, are no cadenzas in the Mozartean sense. The continuity of Mozart's discourse is not in question. The music is stopped dead in its tracks.”
Johann Nepomuk Hummel (1778-1837)

A formidable pianist and composer of his time, Johann Nepomuk Hummel is an important figure in understanding some of the musical traditions transitioning from the Classical to the Romantic era. A protégé of Mozart, Hummel later studied with Muzio Clementi. By 1800, he had established himself as one of the most celebrated pianists, and even a rival to Beethoven in his powers of extemporization. As one of the highest-paid piano teachers, Hummel passed on his legacy to important pianists of the later generation, such as Carl Czerny, who later taught Franz Liszt. In 1828, Hummel published the highly regarded treatise on pianism, *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte* (1828).

Hummel composed cadenzas and eingange for seven of Mozart’s piano concertos that are collectively designated as his Op. 4, dating from the 1790s, though the cadenzas never appeared in print until their 1990 publication as part of *Hummel's Complete Works for Piano* by Garland Press.52 In addition, Hummel published his arrangements of seven Mozart concertos for piano accompanied by violin, flute and cello, which included both added embellishments and cadenzas.53 Contemporary critics highly praised Hummel’s arranged edition of K. 466, in the way that it “both respected and preserved the beauty of Mozart’s original while enhancing its presentation for contemporary audiences.”54

Twentieth-century scholars showed less enthusiasm towards Hummel’s works. Although Arthur Hutchings views Hummel’s cadenza to the first movement of K. 482 to be “excellent

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52 The cadenzas and eingangs for K. 413, 414, 415, 451, 459, 537, and 595.
53 K. 365, 456, 466, 482, 491, 503 and 537.
54 Grayson, 379.
Hummel,” he sees it as stylistically incongruous, which is “not to be used by any player with a sense of balance and structure.”\textsuperscript{55} Friedrich Neumann in \textit{Mozart Ornamentation and Improvisation in Mozart}, also criticizes Hummel’s cadenza to the first movement of K. 491 as "technically incompatible with the main body of the work."\textsuperscript{56} David Grayson, takes a slightly more flexible stance regarding some of Mozart’s cadenzas, taking into account that Hummel wrote the cadenzas for his arrangements of Mozart’s concertos: "When considering and evaluating these Cadenzas and Eingangs, it is important to bear in mind that they were originally composed for these highly embellished arrangements using additional keys, and one therefore should not blame Hummel if they do not suit a literal performance of Mozart's printed notes. Still, his cadenza for the 1st movement of K. 491 remains one of the finest ever written for that work."\textsuperscript{57}

Despite the criticisms by the twentieth-century scholars of Hummel’s cadenzas, the Shirmer editions of many of Mozart’s concertos include Hummel’s cadenzas. Considering Hummel’s direct contact with Mozart during his lifetime as well as the favorable reception Hummel’s works received from his contemporaries, Hummel’s cadenzas to and arrangements of Mozart concertos are some of the most valuable testaments to the authentic tradition.

Hummel’s cadenza for K. 466 may be divided into three sections. The introduction and a rather lengthy closing section elaborate the main part of the cadenza, which utilizes the second theme of the movement. This main section, which is preceded by the virtuosic introduction, begins with the sequential statements of the second theme. The theme in D minor, at first, gives the impression of being a direct quotation from the recapitulation. However, the expectation of

\textsuperscript{55} Hutchings, 146.  
\textsuperscript{56} Newmann, 259.  
\textsuperscript{57} Grayson, 383.
the Neapolitan is shortly abandoned, as Hummel simply transposes the first part of the phrase to G Minor, C Major, and then to F Major in m. 11, as shown in Example 3.6.

The triplets in the left hand accompany the thematic quotation in F Major, which is immediately followed by a parallel minor repetition. Starting in m. 14, the left hand plays the same theme in D-flat major (Example 3.6), while the right hand accompanies with triplet figures. The augmented chord in m. 17 resolves to a B-flat major chord, which serves as the dominant for the E-flat major thematic quotation in the left hand in m. 18. A similar quick harmonic progression (V-augmented 6th) leads to C Major harmony later in the cadenza.

Example 3.6: Hummel’s Cadenza, mm. 3-18.

What follows in m. 20 derives from the transitional passage played by the soloist in the exposition of the movement (m. 95). The increasing movement and agitation of the first section
of the cadenza climaxes in a sequence of three diminished seventh chord sequence from m. 31 to 33 (Example 3.7). The cascading arpeggiation of the augmented-sixth chord in m. 34 quickly and unexpectedly relieves the tension built up so far from m. 20. The dominant arrival in m. 36, approached by a long descending bass line, closes the first section and leads to the second section of the cadenza.

Example 3.7: Hummel’s Cadenza mm. 28-37.

The second theme from the movement returns in the middle section. Here, the theme, played in the left hand under a right hand trill, repeats itself one octave lower, before the completion of the full statement. The emphasis on the lowest note of the theme, A, serves as the dominant pedal in addition to the treble A held throughout by the trill. The repetition of the theme in the same key under the trill, propels no movement forward and creates an enervated or haunting atmosphere. As the bass descends chromatically from C#, the momentum finds its way back harmonically. The triplets starting in m. 46 and 47 (marked accelerando), lead to the
Neapolitan, E-flat major. At first narrow in its range of motion, the movement of the triplets become increasingly wider in register, arpeggiating diminished-seventh chord across four octaves of the keyboard in m. 52 and 53. The final reminder of the dominant comes in m. 54 after which brilliant passagework drives to the cadential trill.

Hummel’s cadenza is packed with excitement and virtuosity. Written by Mozart’s protégé, it provides a glimpse into the stylistic trend of writing cadenzas in the early nineteenth century. J.R. Schultz who commissioned the arrangement of Mozart’s piano concertos by Hummel desired “a certain degree of modernization...in keeping up with the modern style of keyboard writing.”  

Hummel’s cadenza displays many traits of nineteenth-century virtuosity in its technical demands and harmonic language, employing frequent augmented-sixth and diminished chords. Though Hummel’s cadenzas are rejected by scholars and performers for their non-Mozarteian traits, nineteenth-century composers such as Bedrich Smetana studied and modeled after Hummel’s examples.

**Bedrich Smetana (1824 - 1884)**

It comes as a surprise that Bedrich Smetana (1824 - 1884), a Czech composer largely known as a figure in the nationalistic movement in music, penned cadenzas to Mozart’s concertos. Although Smetana never became the piano virtuoso he aspired to be, he was quite proficient at the instrument and left a significant amount of piano music, mostly consisting of folk-based character pieces. Smetana’s cadenzas to K. 466 were written for his own performance in 1856, when he was invited to perform the work for the Mozart centennial in

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58 Grayson, 373.

Smetana’s first movement cadenza to K. 466 is mostly based on Hummel’s. The unexpected musical association between the two composers is at least partly due to the fact that Hummel was one of the composers that Smetana studied extensively during his youth, not a surprising fact considering the fame and respect Hummel enjoyed as a pianist and composer in the mid-nineteenth century. The main body of the cadenza, after the virtuosic introduction, is a note-for-note copy of Hummel’s version. Aside from the opening virtuoso passage, the exclusion of the second thematic quotation in Smetana’s version stands out as the primary difference between the two cadenzas. The cadenza continues the drive to the cadence without additional insertion of the lyrical theme, and is thus more successful than Hummel’s cadenza in maintaining tension throughout the cadenza.

Charles Valentin Alkan (1813-1888)

French pianist and composer, Charles Valentin Alkan (1813 - 1888), made an indelible impression as one of the leading piano virtuosos of the nineteenth century. He possessed astonishing pianistic abilities and produced technically daunting compositions for the piano, including the Grande-Sonate, op. 33 and Twenty-Four Etudes, op. 35 and 39. In addition to a wide variety of original compositions for the piano, Alkan also arranged the compositions of other composers, for he was especially fascinated by the potential of the piano to create an orchestral palette of sounds. Many of Alkan’s arrangements are based on orchestral

compositions, especially those from the Baroque and the Classical periods. Collections such as *Souvenirs des Concerts du Conservatoire* (Series 1 and 2) and *Souvenirs de Musique de Chambre*, include simplified reductions of orchestral and chamber works for the modern piano, transcriptions which Alkan intended to present in concert. His admiration for Handel, Mozart and Beethoven are apparent not only in the works he transcribed, but also in the faithfulness with which he approached the works.

In 1861, Alkan made a complete transcription of K. 466 with original cadenzas to the first and third movements. While the concerto movement itself faithfully adheres to the original text, the cadenza to the concerto is stylistically far removed from Mozartean norms. The longest of all the cadenzas discussed here, Alkan’s eighty-three-measure cadenza takes over four minutes to perform. Since Alkan composed the cadenza specifically for his arrangement of the concerto, many of the rules and conventions for the cadenza in general do not apply to this particular cadenza. The orchestral sound-palette which Alkan strives to create in the movement—with thick chords, and encompassing the wide range of register available in the nineteenth-century piano—is also used in his cadenza, resulting in an original cadenza appropriate only for his arrangement of this concerto.

Alkan draws themes and motives from the movement and works them into his own harmonic language and sound world, one distant from the rest of the movement. In addition to the variety of materials re-worked in the cadenza, Alkan incorporates a theme from Mozart’s Symphony No.41 in C Major, *The Jupiter*, shown in Example 3.8 below.
Example 3.8: The Opening of Mozart's “Jupiter” Symphony.

W. A. MOZART

Sinfonie in C
(„Jupiter-Sinfonie“)
KV 551

Allegro vivace

Vollendet Wien, 10. August 1788
In the cadenza, Alkan marks “Alla Sinfonia in C,” in m. 26. Clearly, the triplet figure and the melodic contour that follows is inspired from the Jupiter. Alkan incorporates the symphony into the musical materials of K. 466, and he later provides a more overt and direct quotation in m. 34 of the cadenza.
Example 3.9: Alkan’s Cadenza, mm. 26-40.

Though he marks “Alla Sinfonia in C” only in m. 26, Alkan makes the connection to the *Jupiter* even earlier, from the beginning of the cadenza. The short melody which immediately follows the triplet figures in the symphony shown in Example 3.11a is suggested at the beginning of the cadenza.
Both the *Jupiter* theme and the soloist’s first theme contain a rising third and falling second intervals, which Alkan cleverly uses in the beginning of the cadenza. As Example 3.10 shows, the cadenza starts with the reminiscence of the soloist’s theme, and the melody of the soloist’s theme is disguised in the triplets in m. 3. Even in the absence of the dotted rhythm, the interval content and the gesture of the melodic line is remarkably similar to the theme of the symphony.

EXAMPLE 3.10: Alkan’s Cadenza, the beginning.
Example 3.11: Microscopic View of the Two Themes

3.11a Opening of the Jupiter

3.11 b K. 466: The soloist’s first theme

The cadenza develops the themes from the symphony rather excessively. Positioned in the middle of the cadenza, this “development” section, *Alla Sinfonia in C*, continues for twenty-four measures, longer than the total length of some of the other cadenzas written for the concerto. Alkan’s choice of the key in this section in E-flat major, neither the key of the symphony nor the movement, may have been deliberate, given the dramatic effect of the Neapolitan in the development section of the movement proper.

The next section which quotes the second theme of the movement in B Major is reminiscent of Beethoven’s cadenza for the same concerto. Not only do both cadenzas quote the second theme in the same key, but they also approach the B major from the key of E flat. The enharmonic respelling of Eb to D# and the emphasis of it in m. 50, leads to the third section of the cadenza, which contrasts the previous two sections with its textural and harmonic transparency. The glistening scales and the playful rhythm, *alla* Mozart, seem to rid the memory
of the pompousness that preceded it. From m. 62, however, the intensity builds up, culminating in the long tremolo, alla Liszt, from m. 70 to 75. The dramatic return of the syncopation in m. 76 brings the cadenza to the coda. The triplet figure with which it begins, transforms to a whirlwind of scales gushing across the keyboard, bringing the cadenza to a dramatic closure.

Charles Valentin Alkan’s cadenza shows no sign of restraint in harmony, texture, and length. It is longer than the development section of the movement, and twice the length prescribed by the theorists of the eighteenth century. Alkan quotes and freely develops the themes from the movement, and relates the ideas to those from Mozart’s late masterpiece, the Jupiter Symphony. Alkan’s search for external musical inspirations to serve the cadenza, the wild harmonic modulations and key relations between the sections of the cadenza, are undoubtably at the height of nineteenth-century Romanticism, incongruous to the style of Mozart. Furthermore, the constant semblance of closing and restarting –articulated by the dynamics, key change, thematic materials employed and Alkan’s own marking of double bars– weaken the sense of unity, and the cadenza as a result does not maintain harmonic tension throughout. Essentially, Alkan begins a fantasy at the cadential fermata, unleashing his imagination inspired by the movement. Texturally dense with chords and octaves, Alkan has created a cadenza for his transcription of the concerto, which would be stylistically inappropriate for Mozart’s original work. Manifesting the uninhibited power of the full orchestra, Alkan’s cadenza provides a historically significant example of its own kind.
Clara Schumann (1819-1896)

Clara Schumann, one of the most celebrated pianists in the nineteenth century, wrote cadenzas to Beethoven’s third and fourth Piano concertos as well as for Mozart’s Piano Concerto, K. 466. Her collection of cadenzas, first published by Rieter-Biedermann in Leipzig ca.1891, is now available in the Peters Edition.

There exist two pieces of documentary evidence of Clara Schumann’s performances of the concerto. According to Burk’s biography, she gave the her first performance of the concerto in Leipzig in 1857. Clara Schumann writes, “I played Mozart’s D minor Concerto, for the first time in my life and Beethoven’s Eroica Variations. I was terribly agitated! When the audience received me with a warmth as if every heart grieved with mine, I had to respond with all that was in me. I played well, except for the beautiful cadenzas of Johannes.”60 The second document appears in the letter she wrote to Brahms, dated September 17, 1878: “In the daytime I am able to practice there, in my beautiful music room, for the Hamburg recital; I have to work out some cadenzas—a terribly hard job in my present frame of mind. I’ve used some ideas of yours, with your permission, I hope?”61

Years later as Schumann was preparing the first edition of her cadenzas in 1891, she was suddenly struck by the guilty realization that her cadenza to K. 466 was largely based on Brahms’s version. She suggested it being issued as "founded on a cadenza by Johannes Brahms." In a heartwarming reply Brahms wrote:

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60John N Burk, Clara Schumann; A Romantic Biography (New York: Random House, 1940), 344.
I beg you very sincerely simply to let the cadenzas go into the world with your name. Even the smallest J.B. would only look peculiar; it really isn’t worth the trouble, and I could show you many a more recent work in which there is more by me than an entire cadenza! What’s more, by rights I would then have to add to my loveliest melodies: actually by Cl.Sch.! For after all if I think of myself, nothing clever, let alone, beautiful, could occur to me! I owe more melodies to you than there are passages or suchlike that you could take from me.  

On the surface, the cadenza is similar to that of Brahms (discussed in the next section) in the choice of the musical materials quoted, the texture, and the compositional technique employed to present the musical materials. There can be little doubt that one cadenza was inspired by the other. However, the structure and the effect of the two cadenzas differ significantly when the harmonic content is examined more carefully. Whereas key changes and thematic quotations rarely coincide in Brahms’s cadenza, Clara Schumann tends to articulate the beginning of each section by the change of theme, key, and mood, offering a more sectionalized cadenza. While Brahms constantly moves the harmony in a bold progression, gradually building tension until the very end, Clara Schumann’s cadenza tends to build excitement and tension and relax in several places throughout the cadenza, which keeps it from maintaining tension throughout. Her tempo markings, Allegro, Allegretto, ad lib recitative and con bravura, mark the beginnings of the key change or the thematic materials quoted.

After a virtuosic section with broken octaves in the beginning, a descending bass line, A-G-F#-E-D, leads to the B minor thematic quotation in m. 16. The bass line movement of the first section is shown in Example 3.12 below. The sixteenth-note tremolo in the left hand accompanies the soloist’s second theme from m. 15, similar to Brahms’s version. The harmony, stable and expected at first, starts to move forward from m. 24. As shown in Example 3.13, Schumann fragments the second part of the theme and quickens the harmonic movement.

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Example 3.12 Bass line of the First Section:

Measure numbers: 1..........................11----12------14----15------16

Bass line: A---------------------A------G------F#-----E------D

Harmony: D minor: V---------------------V7----------------III7

B minor: V7---V4/2----d minor

Example 3.13: Clara Schumann’s Cadenza, mm. 27-31.

The harmonic urgency accompanied by *accelerando* intensifies with the quotation of the transitional material that follows. Marked *con fuoco* and *fortissimo*, the vigor of the left hand’s broken octaves and the dotted rhythm and chords in the right-hand is short-lived, and all quickly simmers down to the sixteenth-note transition in m. 38, where Schumann re-builds drama towards the D-major arrival in m. 44. The triplet arpeggios and the chromatic bass movement
(F#-F-E-D#) lead to the next section of the cadenza, which serves to prepare for the final build up to the end.

As in Brahms’s version, the soloist’s first theme is accompanied by ascending arpeggios and chords in the left hand. Using the bass, E, as a dominant pedal point, the tension builds and the figuration creates a sense of improvisation. Rather than relieving the tension as in Brahms’s version, the intensity of the pedal point escalates with the chromatic bass movement from E up to A (Example 3.14).

Example 3.14: Schumann’s Cadenza, mm. 52-61.

The harmonic tension reaches its climax with a series of diminished-seventh chords from m. 68. Despite the series of diminished chords and the dominant, A, held as the pedal point from m. 61, Schumann’s approach to the con bravura asserts less drama than that of Brahms in the same section. Even though Schumann builds enough tension with diminished harmony up to this point, the necessary arrival of scale degree 5 (A) and the six-four chord does not coincide with
the *con bravura* (Example 3.15). Instead, *con bravura* begins with a root position A-major triad, which by nature requires no need for resolution, and therefore holds no harmonic tension. Thus, the A-major triad in root position falls flat, despite its supposed dominant function in the cadenza.

Example 3.15: Schumann’s Cadenza mm. 71-76.

Clara Schumann’s cadenza to K. 466 is a beautifully crafted composition with an ample thematic references to the movement. As a virtuoso pianist, Schumann provided a brilliant cadenza idiomatic to the instrument, while staying away from bombastic chords and octaves which would not have been played during Mozart’s time. However, compared to Brahms’s version, the cadenza is less successful in serving the movement as a dominant prolongation. The sectionalized cadenza, structurally articulated by tempo markings and the change of key and thematic materials, does not hold together, nor maintain tension throughout. Though it is about
the same number of measures as that of Brahms’s, Schumann’s version disintegrates quickly and feels too long.

**Johannes Brahms (1833-1897)**

Johannes Brahms performed Mozart’s Piano Concerto No. 20 in D Minor, K. 466 in Hamburg in January, 1856 for a concert celebrating Mozart’s centenary. During his lifetime, he wrote cadenzas to several piano concertos by Mozart: Along with cadenzas for a Bach Concerto (BWV 1052) and for Beethoven’s Piano Concerto No.4, Op.58, Brahms’s cadenzas for Mozart’s Piano Concertos, K. 453, 466 and 491, were all published after his death and carry no opus designations.

On the autograph of the K. 466 cadenza in the hand of Clara Schumann, is written: “Cadenza to the d-minor Concerto of Mozart by Brahms with usage of a cadenza of mine. On the other hand, I used in my later published Cadenza several passages from the Brahms Cadenza, Clara Schumann, 1891.” The active musical exchange between the two is not at all surprising. Following Robert Schumann’s suicide attempt in 1853, and until the composer’s death in 1856, Brahms seldom left Clara Schumann. During these three years, Brahms frequently brought the music he composed to Clara, which she reviewed and offered advice on.

The musical exchange between the two artists was further enriched by Robert Schumann’s melodies and musical innovations. The theme from Robert’s *Bunte Blätter*, op. 99

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first inspired Clara to compose *Variations on a Theme of Robert Schumann*, to which Brahms responded with his own variation set. As Malcom Macdonald notes, Brahms’s *Variations on a Theme of Robert Schumann* shows Brahms absorbing some of Schumann’s most personal innovations in texture and the variation technique.\(^{64}\) It then comes as no surprise that similar techniques of variation and thematic transformation are some of the most prominent features in Brahms’s cadenza to K. 466, written during this time. Adventurous harmonies throughout the cadenza never sound aimless because of strong bass line support. The themes from the movement are presented in new light without altering their basic elements. In eighty-one measures Brahms takes the listeners through a fantasy on the themes from the movement while retaining his fundamental sense of counterpoint and the structural whole.

The cadenza may be divided into three sections. The first and closing sections, both of which utilize the soloist’s closing material in the exposition and recapitulation, comprise virtuosic passage work embellishing the dominant. Brahms achieves cyclic unity by engaging the same musical material both at the beginning and at the end. The longer middle section, from mm. 13 to 66, quotes a variety of themes from the movement and is emphatically romantic in its use of chromaticism and non-harmonic tones. For this reason, while Brahms bases the thematic content of the cadenza on the parent movement, the chromatic harmony of the cadenza, foreign to Mozart’s musical language, separates the cadenza from the movement itself.

The themes Brahms utilizes in the middle section of the cadenza subdivide this section into two. The transitional materials in the movement serve to link one main part of the cadenza to the next, and show Brahms’s carefully planned architectural scheme. The first section, from mm. 13 to 35, quotes the second main theme of the movement, accompanied by the nervous

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energy of a left-hand tremolo. Rigid repetition of an idea is avoided by Brahms’s organic development of the theme and developing it organically. Set in two-voice counterpoint, the conversation between voices continues to move the harmony in unexpected ways (including a deceptive cadence in m. 15). Example 3.16 shows the technique of inverting and varying the theme (m. 18). Brahms also disguises the theme in the busy left-hand tremolo in m. 22. Both of these procedures are found throughout Brahms’s early works, such as his three piano sonatas and variations.

Example 3.16: Brahms’s Cadenza, mm. 13-24.

The quotation of transitional material from mm. 30 to 35 prolongs the G# dominant chord in C# minor, a key distantly removed from the tonic and never before explored. The bass line ascends in stepwise motion from B# until it reaches the next higher B# in m. 34, as shown in
The busy sixteenth notes gradually add tension to the highest C#, which is supported by the G# dominant chord in the left hand (m. 35). The prolonged dominant transition from mm. 30 to 35 leads to the next thematic quotation. From mm. 36 to 66, Brahms develops the soloist’s first theme, marked \textit{ad lib. recitativisch}. Compared to the thematic quotation earlier, where Brahms treated the original idea motivically, developing and transforming a fragment of the theme, the
thematic quotation in this section adheres to the original phrase structure in the movement. This free fantasy-like thematic quotation therefore contrasts the earlier, more formal working of a musical idea, displaying Brahms’s complete mastery in treating a theme in various ways.

The thematic quotation continues to expand the harmonic realm, never giving the impression of settling in one key area. It appears with the ascending arpeggiated left-hand accompaniment at *ad lib recitativisch*. The two phrases, the first in m. 36 and the second in m. 45, are supported by their corresponding dominant pedal, C# and E. A momentary feeling of temporal suspension, created by the dominant pedal, is resolved by the quick broken sixths at the end of the first phrase (mm. 43-45). The second phrase, supported by the low E, serves as V/V for the rest of the cadenza. The bass line of the middle section is shown below.

Example 3.18: Bass Line Movement from mm. 36 to 56:

<table>
<thead>
<tr>
<th>Measure #'s:</th>
<th>36</th>
<th>43</th>
<th>44</th>
<th>45</th>
<th>53</th>
<th>56</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Line:</td>
<td>C#</td>
<td>C#F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Harmony: F# minor:</td>
<td>V(^7)</td>
<td>V</td>
<td>i</td>
<td>(IV)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor:</td>
<td>V(^7/V)</td>
<td>V(^7)</td>
<td>i</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor:</td>
<td>V(^7)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In m. 56, there is a momentary feeling of repose before the final build up to the end of the cadenza. The seemingly less intense thematic quotation in D-major sonority, however, is over its dominant (A) and only an illusion of relaxation. The flat seven (C) in m. 61 adds tonal ambiguity by turning the tonic D minor sonority into a dominant-seventh chord. This type of
tonal ambiguity by Brahms is found in his early works, such as in his Piano Sonata No.1 in C Major. (Example 3.19)


The Exposition:

The Recapitulation:

Similar to the procedure in the cadenza in the sonata, Brahms begins the recapitulation with the first theme, but this return is made tonally ambiguous by the flat seventh (B Flat).

Compared to Schumann’s approach to the final section, Brahms transitions to the final section in a dramatic fashion, using the full thematic quotation and mostly triadic harmony (Example 3.20). However, the pedal points A, then D, are still present, not letting go of the suspense completely. When the final build up begins in m. 67, the D-minor six-four (marked piano), is harmonically unstable. During the final dominant prolongation to the end of the
cadenza, the interplay between D-major and minor sonorities adds to the excitement. From *piano* to *fortissimo*, the cadenza concludes with the most dramatic and virtuosic drive to the cadence.\textsuperscript{65}

Example 3.20: Brahms’ Cadenza, mm. 56-68.

Brahms’s cadenza to Mozart’s K. 466 is a beautifully crafted work which shows complete mastery of various compositional techniques. Though the cadenza explores the same thematic materials from the movement as Schumann’s version, Brahms’s cadenza displays a higher degree of unity in structure and harmony.

\textsuperscript{65} On the manuscript, Brahms had crossed out the original dynamic, *forte*, and replaced it with *piano* in m. 67, which builds drama much more effectively than Clara Schumann’s closing of the cadenza, where she marks *forte*.
Ferruccio Busoni (1866-1924)

The Italian piano virtuoso and composer Ferruccio Busoni (1866-1924) is largely remembered today for his arrangements and transcriptions for the piano, which reflects his affinity for the composers whose works he arranged or transcribed. Also, Busoni’s original music, in which Mozartean purity and transparency are manifest, reveals Busoni’s excitement and admiration for Mozart’s music. Busoni rejected atonality and participated in the revival of Classicism in the early twentieth century by performing and arranging works by Mozart in his own inimitable way. His high estimation of Mozart is also evident in his writings about the Viennese master, such as in the *Aphorisms* (1906) and *For the Don Giovanni Jubilee* (1887).  

Busoni’s cadenzas to eight of Mozart’s piano concertos were published by Breitkopf and Härtel in 1921, at the time of Busoni’s legendary performances of six concertos. B&H issued a new edition in 1992 with newly published cadenzas and fermatas, including another version of cadenzas to K. 466. According to Reinisch, Busoni penned the first version of the cadenza to K. 466 in 1907. The next cadenza he wrote, for K. 271, came seven years later in 1916, and the rest of his cadenzas came in rapid succession from 1919 to 1923, more than a decade after the supposed date of his first version of cadenzas (first and third movement) to K. 466. Though the precise chronology of the two cadenzas for K. 466 is not yet established, Reinisch believes that “the commonly known, succinctly formulated and pianistically somewhat more restrained cadenzas” represent a final version.

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67 Reinisch, Preface to Busoni’s cadenzas.
Larry Sitsky, in his *Busoni and the Piano*, mentions the shorter version but neglects to discuss the longer version included in the B&H edition. Instead, Sitsky refers to yet another version of the cadenza as Busoni’s “final” version, one which was handed down in manuscript form by Egon Petri.\(^{68}\) This later version, which Sitsky includes in the appendix of his book “deletes some overloaded chording and contains generally a purer, thinner line… Petri indicated that it was composed circa 1920.”\(^{69}\) Other than the texture, the two cadenzas Sitsky speaks of are essentially the same, and the following discusses the two cadenzas included in Brietkopf Härtel edition published in 1992.

While most of Busoni’s cadenzas unabashedly challenge the harmonic, and structural guidelines prescribed by the theorists during Mozart’s time, the cadenzas to K. 466 reveal faithfulness to Mozart’s musical language and admiration for the music of the Classical Viennese master. Busoni’s unique style of combining various compositional elements, often juxtaposing the old and the new materials, is manifested in these cadenzas which he used for his own performances. Though they are largely neglected today, these cadenzas were appreciated by the

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<tr>
<th>Busoni’s Cadenzas</th>
<th>Reinish’s research/Breitkoph &amp; Härtel</th>
<th>Sitsky’s research</th>
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<tbody>
<tr>
<td>Longer Version</td>
<td>1907</td>
<td>Not Mentioned</td>
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<tr>
<td>Shorter Version</td>
<td>“Final” version, date unknown</td>
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<tr>
<td>Third Version in Manuscript Form</td>
<td>Not included</td>
<td>Around 1920, “Final” version</td>
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\(^{68}\) Included in the appendix of Sitsky’s book *Busoni and the Piano*, this “later” version Sitsky mentions offers only minor alterations to the “short version” included in the Breitkopf and Hartel edition.

\(^{69}\) Sitsky, 250.
legendary pianist, Vladimir Horowitz, who performed Busoni’s cadenzas to Mozart concertos and recommended them to pianists without reservation.⁷⁰

Within its modest fifty-two measures, the shorter version of the two falls into three main sections. The first section begins with the soloist’s first theme. Aside from the register of the theme and its accompaniment, the cadenza follows the character of the original statement in the movement. The running sixteenth notes transitioning to the next section continue to accompany the closing material which introduced the soloist’s theme in the movement. This thematic material, not specifically underlined or explored by Mozart in the movement proper, gains prominence in the cadenza, and makes up most of the middle section. Busoni does not indulge in excessive chromaticism or counterpoint, but rather preserves the original character of the melody. A hint of major-minor duality is suggested in m. 27 and again in m. 29, with the presence of both the C# and C natural. Such an instance adds a spark and infuses the cadenza with a familiar Busonian harmonic individuality (Example 3.21)

⁷⁰ Reinisch, Preface to Busoni’s cadenzas.
Example 3.21: Busoni’s Shorter Cadenza, mm. 26-30.

The transparency of the themes and texture gives way to virtuosity in the final section of the cadenza. Using the closing material at the end of the exposition and recapitulation in the movement, the cadenza builds the momentum in two stages, initially from mm. 31 to 39 and secondly from m. 39 to the end. The orchestral texture points towards nineteenth-century keyboard virtuosity, yet the “Lisztian” passages are in fact meant to be played “lightly and incisively as though by woodwind choir,” as Sitsky suggests.\footnote{Sitsky, 246.}
Harmonically, Busoni does not stray far away from Mozartean norms, and a remarkable degree of unity holds the cadenza together. The original function of the cadenza to embellish the cadence is achieved by its emphasis on the dominant, which functions as a pedal point throughout the cadenza. No modulation to foreign keys take away from the tension of the dominant, and the need for a resolution in the tonic D minor, is satisfied only at the end of the cadenza.

The quotations of the themes from the movement take the cadenza from one place to the next. The musical materials from the movement are combined with a new accompaniment or a complementary idea, rather than being replaced by a completely new theme in the cadenza. The running sixteenth-notes in the middle section (m. 19) which smoothly transition from the previous section of the cadenza, accompany the closing theme of the orchestral exposition (m. 71), breathing new life into this forgotten motive.
The longer version which the B&H edition also includes features an expanded version of the first section of the shorter cadenza. This longer cadenza, otherwise identical to the shorter version from m. 32 to the end, displays a higher degree of freedom in harmony and counterpoint in the first section, infusing Busoni’s personal style. The quotation of the soloist’s first theme is set in counterpoint between the two hands over a dominant pedal point. The searching quality created by the two-voice counterpoint leads to the deceptive cadence in m. 15, where Busoni quotes the ominous triplet motive and the syncopated melody played by the strings at the beginning of the movement. As appears in the example below, the untransposed syncopated melody originally played in D minor is set in the key of its relative major.
Example 3.24: Busoni’s Longer Cadenza mm. 13-18.

The keys of B-flat major, accentuated by the bass, and D minor, implied by the melody which began the entire concerto, are set in opposition, heightening the sense of suspense.

The uncertain chronology of the cadenzas, discussed above, calls for further research. The shorter cadenza, which represents the final version for some scholars, may be the only acceptable version to period-conscious performers. However, even in the expanded version, Busoni maintains the balance between the carefully planned architecture of the whole and the technical brilliance of nineteenth-century pianism, which reflects the German and Italian traditions Busoni inherited as a composer and a pianist. The blend of the two traditions, also inherent in Mozart’s compositions, perhaps allowed Busoni to emulate the great Austrian master in his own inimitable way.
Paul Badura-Skoda’s cadenzas and eingange for Mozart’s piano concertos were first published by Bärenreiter in 1967.\textsuperscript{72} The cadenzas for K. 175, 415, 466, 467, 482, 491, 503 and 537 are the culmination of his research on the subject and they were written with utmost understanding of Mozart’s harmonic language and the structure of the extant cadenzas. Consequently, Badura-Skoda’s cadenzas are a good point of departure for studying the possible options for those concertos lacking a cadenza by Mozart.

Both of Badura-Skoda’s two cadenzas to the first movement of K. 466 are excellent options, structurally intelligible, harmonically interesting and they maintain dominant tension while exploring various themes from the movement. The first cadenza has an alternate ending in which Badura-Skoda quotes from Mozart’s D-Minor Fantasy, K. 397. Also, Badura-Skoda includes ossia in several parts of the two cadenzas, offering variable options the performer can choose from, depending on the instrument and taste.

While Badura-Skoda quotes the secondary theme in the middle section of both cadenzas, the openings of the two cadenzas each make use of different musical materials from the movement. Therefore, each cadenza makes a completely different impression on the listeners. The final drive to the cadence at the end of the two cadenzas are only slightly varied and the first cadenza’s ending quotes the end of Beethoven’s cadenza. The two endings are exchangeable, which Badura-Skoda denotes accordingly in the score.\textsuperscript{73}

\textsuperscript{72} Paul Badura Skoda, \textit{Kadenzen, Eingänge und Auszierungen zu Klavierkonzerten von Wolfgang Amadeus Mozart}, (Kassel: Bärenreiter-Verlag, 1967).

\textsuperscript{73} Consequently, the first cadenza can be played with three different endings: 1. As written, 2. with the alternative ending quoting Mozart’s D-minor Fantasy, K. 397, and 3. the ending of the second cadenza.
The first cadenza quotes a variety of themes and materials played by the orchestra in the movement. The theme played by the strings in m. 50 in the movement begins the cadenza at a *piano* dynamic and surprises the listeners with the deceptive cadence in m. 4. The emphatic octaves arpeggiating downward are played in the left and right hands creating a two-bar sequence, articulating the V-I progression in B-flat major, G minor and, F minor. Here, the Badura-Skoda incorporates syncopation in the left-hand, making a reference to the very beginning of the movement. The carefully thought-out reworking of musical ideas and the orchestral texture do not step outside of Mozart’s norms in terms of harmonic language, but give little impression of improvisation. The descending bass line from D to A (mm. 11 to 15) repeats itself in quicker motion in m. 16 and 18 (C# to A), reinforcing the dominant, A. Although connective descending bass lines appear in many of Mozart’s cadenzas, the chromatic harmonic language in this section with a passing augmented-sixth chord in m. 12 is markedly unMozartean.
Example 3.25 Badura-Skoda’s First Cadenza, complete.
With the sixteenth-notes played over A, G, and G# in the left-hand, the tension escalates. At the maximum point of intensity in m. 26, the passagework comes to a stop without resolving the diminished harmony. The quotation of the second theme and the passagework from m. 26 to m. 36 carries the nervousness accumulated by the previous eight measures (m. 19-26). In the quotation of the lyrical theme, Badura-Skoda omits the second half of the original theme (for the obvious reason of not letting the harmony relax) and sets only the first part of theme in counterpoint. Each repetition of the theme overlaps the previous statement, creating a feeling of urgency through their appoggiaturas and diminished harmony. A breathless quality in m. 31 leads to the triplets and then sixteenth-notes which drive to the dominant, where the low G#, hanging throughout the whole quotation of the second theme (from m. 25) finally resolves to A. The final drive to the cadence takes off, quoting the last four bars of Beethoven’s cadenza.

In comparison to the orchestral and grand gestures of the first cadenza, the second cadenza is lighter and full of sixteenth-note passages quoting transitional material from the movement. Employing the broken octaves in both hands, the soloist immediately grabs our attention with dramatic force. The contrast between the dynamics is used successfully, reinforcing the tonic-dominant relationship before the sequence in the next twelve bars. The sequence articulating the V-I progression from m. 7 to 18 combines the soloist’s sixteenth-note passage in the right hand and the triplets originally played by the strings in the left-hand. Each of the three four-bar segments of the sequence ascends a whole step higher, from E minor to F-sharp major and then A-flat major, elevating the intensity to a key area unlikely for Mozart. The enharmonic spelling of A flat to G# in m. 18 leads to V in m. 19 (Example 3.26).
A prominent feature of this second cadenza by Badura-Skoda is the use of the Neapolitan chord, which came as a surprise in the second thematic area of the recapitulation (m. 307). By emphasizing the E-flat major chord in several places throughout the cadenza, the cadenza directly relates to the movement in its harmonic and modulatory scheme. The first appearance of the Neapolitan is in m. 23 of the cadenza, as a passing harmony. Badura-Skoda’s intention of emphasizing the chord becomes clearer in mm. 34, 35 and 36 where V/bII- bII progression is iterated three times before resolving to the cadential six-four, which initiates the improvisatory descent to the low A.

Example 3.26: Badura Skoda’s Second Cadenza, complete.
Both of the cadenzas have the clear tripartite structure we would expect. With unusually short middle and final sections, the two cadenzas differ primarily in their initial impact after the orchestral six-four chord. The first cadenza, which has a thematic opening, quotes the themes previously played by the orchestra, combining it with syncopation, an idea which pervades the whole movement. The second cadenza quotes the closing material just heard before the cadenza, making a dramatic transition from the tonic six-four chord to the theme in the tonic in the middle section.

Perhaps Badura-Skoda’s cadenzas to Mozart are not as Mozartean as Badura-Skoda had hoped them to be. Moments of highly dissonant chromaticism, unseen in Mozart’s own cadenzas are brief but striking. In addition, the cadenza gives the impression of being carefully crafted. The combination of several musical ideas and the contrapuntal setting of the second theme in the first cadenza are carefully thought-out and give little impression of improvisation. However, the structurally coherent cadenzas by Badura-Skoda, as a collection, are valuable for those interested in exploring beyond the cadenzas written by Mozart himself. Different options also allow one to see numerous possibilities of quoting various themes and engaging a particular thematic material in different ways. The cadenzas may be viable options for those who find the nineteenth-century cadenzas to be too foreign or “unMozartean.” However, playing a well-studied, “textbook” model cadenza does not come without the risk of turning the performance into one that is uninteresting and lacking personality.
Robert Levin (1947-)

Robert Levin, one of the most prominent pianist/scholars in the subjects of cadenza and improvisation, recorded Mozart’s Piano Concerto, K. 466 under the direction of Christopher Hogwood, another period-conscious artist with an expansive discography of the music of the Classical Period. The two musicians come together in the most refreshing and historically informed performance of two concertos by Mozart: No.17 in G Major, K. 453 and No.20 in D Minor, K. 466. In addition to the cadenza to the first and last movements of K. 466, Robert Levin also improvises the cadenzas for K. 453, despite the survival of two sets of the cadenzas by the composer. Robert Levin writes,

After considerable reflection the soloist, conductor and producer felt that observing the spirit of Mozart’s concerto performances, instead of the letter of their transmission, was especially important, and a logical outcome of the historical performance movement. We are fully aware of the peril of our choice: even the most inspired cadenza cannot bear comparison with Mozart’s peerless invention. However, an audience that knows (and anticipates) every note of the authentic cadenzas as well as the concerto proper is deprived of the critical element of uncertainty that is the very raison d’être of the cadenza.74

Robert Levin, who evidently feels strongly about resurrecting the practice of improvisation, purportedly improvises differently in each live performance and each take of the recording. Consequently, the current discussion of this particular cadenza does not necessarily represent Levin’s concrete ideas about the cadenza. The cadenza in Appendix A at the end of this document and the analysis below, are provided as a means of understanding Levin’s style of improvisation in general rather than attempting to formalize one example among Levin’s limitless possibilities.

74 Levin, CD insert.
The cadenza can be divided into three sections, adhering to Badura-Skoda’s analysis of Mozart’s cadenzas. Three quotations from the movement, thematic and transitional, structure the cadenza into the beginning, middle and final sections. The first and last sections employ passage-work which continues the momentum of the orchestral six-four chord and drives the music to the tonic, respectively. The middle section, which quotes the second theme from the movement, contrasts the other two sections with a cantabile subject. As in the first movements of the Concertos K. 271, 415, 450, 453, 456, 459 and 595, this type of organization of thematic quotations is frequently used by Mozart. The increasing rhythmic activity of the sixteenth-notes drives to the highest note on the fortepiano, F, which Levin uses as an appoggiatura to the C# diminished 7th chord that follows. At the peak of harmonic intensity and register, Levin arpeggiates five octaves down to the lowest note, A, from which he begins the final bravura passagework leading to the cadence.

As discussed in Chapter 2, Levin distinguishes between the two types of activity in Mozart’s cadenzas. Accordingly, the two types of musical activities - reiteration of themes moving from stable to unstable, and repeated rhetorical reminders of the coming cadence - can be identified in Levin’s cadenzas. In the first quoted theme, Levin moves from stable to unstable by sequencing. By inserting an extra bar in m. 5, the symmetry of four plus four bars is thrown off balance, instilling the opening with excitement before the recitative-like prolongation of V/V in m. 9. The example below shows this movement from stable to unstable by employing the transitional material in m. 319 of the movement.
Example 3.27: Levin’s Cadenza mm. 1-8.

The next section as a whole also belongs to the first type of musical activity in Levin’s analysis, reiterating themes and moving from stable and unstable. Here, Levin re-stabilizes the tension of the V/V held at the end of the previous section with the quotation of the second theme from the movement. As Levin improvises in this section, the *accelerando* in the harmonic
motion as well as the note values (moving from the half notes, eighth notes, then sixteenth notes) drive from stable to unstable. The bass line descends to the C# in m. 21, from which the right hand cascades down to the lowest A on the fortepiano.

The final section of the cadenza begins immediately with the held dominant in the bass and the sixteenth-note arpeggiation in the right hand. The tension builds gradually at first with a change of harmony every two bars, then the harmonic progression accelerates with a moving bass line from m. 28. The tonic six-four chord is reached in m. 35 by way of the augmented-sixth chord in the previous measure. Full of ascending and descending arpeggios supported by its bass line, the last section is virtuosic and dramatic, and builds the maximum amount of intensity before the final resolution to tonic. The closing material at the end of the development section from the movement (m. 230), which heightened the tension and drama before the recapitulation, is quoted effectively to serve the same purpose in the cadenza.

Not deviating from Mozart’s harmonic language nor the guidelines set by the theorists, Levin’s improvised cadenza serves to both prolongates the dominant and surprise the audience with virtuosity, both technical and artistic. Even though the cadenza was improvised at the spur of the moment, the cadenza shows a remarkable degree of organization. The tripartite structure of the improvised cadenza falls into Badura-Skoda’s analysis of Mozart’s cadenzas and the musical activities in each section display a clear harmonic direction of moving from stable to unstable (first and middle sections) or remind the listeners of the coming cadence (last section). The result is a unique cadenza in the spirit of Mozart’s time.
Chick Corea (1941-)

Jazz pianist and composer, Chick Corea has recorded Mozart’s Piano Concerto No.20 in D Minor, K. 466 with the St. Paul Chamber Orchestra, under the direction of Bobby Mcferrin. The recording, entitled The Mozart Sessions, also includes Piano Concerto No. 23 in A Major, K. 488 and the Sonata No.2 in F Major, K. 280. This album contributes to the crossover movement popular in the 1990s with the two most well-known piano concertos by Mozart, which are reinterpreted by the two most popular jazz musicians.

The Music Sessions received mixed reviews from the press. While adding a “prelude” to Mozart’s original text was unacceptable to the purists, the rather unremarkable musical interpretation of the work and the tame improvisation in the cadenza came as a disappointment to the hybridists, or the enthusiasts of crossover music. The improvised prelude to the concerto was described as “good-natured noodling,” which “undercut the drama of the tensely syncopated opening,” by the New York Times critic James Oeistreich. Of the improvised cadenza, James Oestreich wrote, “...the anachronisms were not so disruptive as the sheer size and scope of the excursions, which were out of proportion to the whole.”75 Geoff Brown from The Times was on the other side of the spectrum: “Sacrilege, or what? Not particularly. Performing practices in Mozart's time allowed for more freedom than most current classical pianists usually give themselves; and Corea's minor-key jazz musings did no harm to Mozart's filigree beauty.”76

Chick Corea’s improvised cadenza separates itself from the movement written more than two-hundred years ago, and the audience is thus invited to experience Chick Corea’s unique

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exploration of K. 466. In addition to the harmonic language which most flagrantly sets it apart from the movement, the musical syntax and even the pianist’s touch at the keyboard do not attempt to imitate eighteenth-century practice. Corea, whose main musical inspirations include Latin and Spanish music, incorporates the flamenco rhythms and other exotic sounds of Spain. Corea says, “Hearing Mozart's themes in D minor throws me right into flamenco changes and a flamenco feel. It absolutely felt like I was connecting with myself, with the Spanish music that's always been important to me, that's in the roots of my life. I can hear a flamenco singer with a real gravelly voice, but almost operatic, singing that opening melody.”

As Corea notes, the flamenco rhythms and sounds are at the forefront of the cadenza. The beginning starts with a long held trill in the right hand while the left hand improvises a soulful melody in the style of cante jondo. Phyrigian scales, strongly associated with the Spanish music, are played with clarity and speed by Corea, displaying technical virtuosity. Quotations of the primary and secondary themes are avoided in the cadenza and Corea develops and reinterprets the transitional materials (for example, the sixteenth-note passage in m. 99 in the movement) to shape the cadenza. The cadenza concludes by quoting the end of Beethoven’s cadenza to the same concerto. The total of two and a half minutes of cadenza contributes rather substantially to the length of the movement.

Although the cadenza does not meet most of the technical requirements from a traditional point of view, Chick Corea is successful in delivering an improvised cadenza which is sure to surprise the audience and relates to the movement on deeply personal level. The emotional depth and drama of K. 466 are highlighted by engaging the rhythm and melody of the flamenco, whose

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77 Chick Corea, in the CD insert to “Mozart Sessions”
78 Cante jondo is a profound and most serious Spanish Gypsy song, usually dealing with death, religion and anguish.
roots are so strongly associated with the soulful music of the gypsies. The common musical
grounds the music of Mozart and jazz share, such as the clarity of texture and the bass line, are
highlighted in Corea’s cadenza.
CONCLUSION

As one of the six concertos lacking an original cadenza by the composer, Mozart’s Piano Concerto No.20 in D Minor, K. 466 has inspired a great number of pianists and composers to pen their own. The birthdates of the composers surveyed in this study span over two-and-a-half centuries. This illustrates the constant popularity this concerto has enjoyed since its composition. My focus in this thesis was to analyze many different cadenzas written for a single concerto, which reveal various aspects of the composers’ lives and their connection to this concerto, as well as the musical means each composer uses to fulfill the artistic goal of expressing individuality through the cadenza.

The composers I included in this study, from Müller to Corea, were inspired to write cadenzas for various reasons. Composers like Clara Schumann, Brahms and Müller composed their cadenzas for their own performances of the concerto. Naturally, these cadenzas embody these composers’ most personal expressions. In the cases of Clara Schumann and Brahms, the cadenzas reveal the artistic exchange between the two composers. Though each of their cadenzas is strikingly similar on the surface, close harmonic analysis actually reveals a dramatic difference in the effect each one has on the movement as a whole.

On other occasions, cadenzas were written for students and patrons. Beethoven’s cadenza for K. 466 is the only one he wrote for another composer’s concerto. Written for his pupil, either Archduke Rudolf or Ferdinand Ries, this cadenza remains the most popular cadenza for this concerto. Hummel, the most important pedagogue of his time, arranged Mozart’s concertos for a smaller ensemble, which included cadenzas in his own style. Cadenzas by
Mozart’s contemporaries, as well as documented reviews of the critics, help guide us toward understanding performance practice in the early nineteenth-century.

Alkan, inspired by the possibilities of creating orchestral sounds on the new nineteenth-century piano, transcribed many orchestral works for the solo piano, including Mozart’s D Minor Concerto. The cadenza he wrote for this transcription is the longest and most harmonically adventurous among the cadenzas I included in this study. Although using Alkan’s cadenza in a performance of Mozart’s original version of the concerto would be incomprehensible, it is a unique example of its kind and has much to offer when considered on its own.

In the nineteenth-century, composers tended toward composing cadenzas within their own idiosyncratic compositional framework, thereby creating a stylistic gap between their cadenzas and Mozart’s concerto. In reaction to this predilection, twentieth-century scholars aimed to reconcile this gap by studying the original performance practice of the eighteenth-century concerto. Scholars like Neumann and Badura-Skoda exhaustively studied Mozart’s extant cadenzas, which has helped to elucidate the harmonic, structural, and syntactical language Mozart used specifically in his cadenzas. Many scholars have dismissed nineteenth-century cadenzas as incongruous to Mozart’s style, and therefore, deemed them inappropriate to be included in performance of any Mozart concerto. Badura-Skoda’s pioneering research of Mozart’s cadenzas has sparked interest in creating an eighteenth-century cadenza in the authentic style of Mozart. In addition, his collection of cadenzas to those concertos lacking an original cadenza by Mozart offers exemplary models for study and emulation. A great number of pianists like Soulima Stravinsky, Geza Anda, and Alfred Brendel also published their own cadenzas to Mozart concertos they performed. Musicologist and pianist Robert Levin took stylistic authenticity one step farther in recreating a truly Mozartian concerto performance by actually
improvising cadenzas on stage. By extemporizing in each performance, in Levin words, the
drama inherent in the genre of concerto is intensified during the performance.

Jazz pianist Chick Corea, in his performance of K. 466, also improvises the cadenza.
While Chick Corea takes expressive, personal, idiosyncratic liberties in his performance by using
jazz idioms, Keith Jarrett, another jazz pianist and composer, plays Beethoven’s cadenza in his
recording of the same concerto. Jarrett takes a strict position regarding the incorporation of jazz
improvisation. Noting the differences in touch and manner between the Classical and jazz styles,
Jarrett notes, "I don't do my own {cadenzas}. If there's no Mozart cadenza, I look for one I like.
I can't do my own. It's like turning off one switch and turning on another switch. So if I'm
playing Mozart, what I'm doing, if I do my own cadenza, is changing channels. And I want to
stay on the same program.” Jarrett adds, "In fact, I wouldn't play a solo concert or a trio concert
within a month of a classical concert if I could help it."79

The opposing views on the subject of improvising the cadenza indicate differences in
personal taste. As such, the decision to choose from existing cadenzas by other composers, to
compose an original, or to improvise a cadenza extemporaneously for a Classical-style concerto
reflects not only one’s knowledge and academic understanding of the subject, but also personal
beliefs and individual taste. By studying a cadenza written by any respective composer, one may
gain access to that particular composer’s interpretation of the concerto, broadening the effect of
the cadenza to the entire experience of hearing the concerto as a whole. For example, playing
and studying Beethoven’s cadenza amplifies the effect of Beethovenian aspects of the concerto.
This process can have a transformative effect on the listener’s experience of the concerto as a
whole. Looking through a Beethoven’s lens will have a different effect than looking through

79 Don Heckman, "JAZZ; Jarrett and Corea Try Their Hands at Mozart," Los Angeles Times, 8
December 1996.
Müller’s or Busoni’s. Considering the impact of the cadenza on the concerto as a whole, and the wide variety of interpretive possibilities, it is not so difficult to understand the collaborative parting of Hélène Grimaud and Claudio Abbado in October, 2011 based on artistic differences.

As the culmination of this study, I contribute my own cadenza, which I have included in the Appendix. Despite the exceptionally large number of cadenzas to choose from, some of which I studied and analyzed, I came to the realization that a thoroughly personal interpretation of the concerto could only be possible with one’s own cadenza. This belief, as well as my intimate understanding of the concerto, allowed me the expressive and technical abilities, which resulted in a satisfying cadenza of my own. One might be surprised that my cadenza neither strictly follows the eighteenth-century theorists’ views nor attempt to imitate a particular composer’s style. While the study in this thesis as a whole inspired my own cadenza, it did not limit the process from almost infinite number of possibilities a cadenza’s path could take.

As my first cadenza, it represents the beginning of many cadenzas I will write for my future performances of any Mozart concertos that lack an original cadenza by Mozart. This thesis focused on cadenzas by ten representative composers. More inspirations for writing a cadenza to Mozart’s K. 466 can be found in cadenzas by Soulima Stravinsky, Gino Tagliapietra, Carl Reinecke, Marius Flothius, Edwin Fischer, and Geza Anda, among others.
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SCORES


AUDIO RECORDINGS


Cadenza

to Mozart's Piano Concerto in D Minor, K. 466

Robert Levin
Cadenza

to Mozart's Piano Concerto in D Minor, K. 466

Jeewon Lee

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