A HISTORY OF THE PERFORMANCE PRACTICE OF MOZART'S FANTASIE AND SONATA K. 475/457

By

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Abstract

A HISTORY OF THE PERFORMANCE PRACTICE OF

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By

Mikako Ogata

Adviser: Professor Raymond Erickson

The pieces chosen for the discussion, the Fantasie and Sonata in C minor, K. 475/457, are especially well documented in terms of their sources: in addition to the composing autographs and the first edition, there is the so-called dedication copy, a manuscript written by a copyist that was given to Maria von Trattner, to whom the Sonata was dedicated. The discussion will include a close examination of these three primary sources, several editions published during the late eighteenth and the nineteenth centuries (including that edited by Johann Anton André, who owned the autographs at the time), and representative recorded performances from throughout the twentieth century. Thus, the editorial and performance history of the Fantasie and Sonata will be traced from the time of the works' creation to today, revealing interpretive changes through time and providing a solid basis for a modern interpretation of the works based on Mozart's original notation and late-eighteenth-century performance conventions.

Acknowledgments

I would like to begin by expressing my boundless appreciation to my adviser Prof. Raymond Erickson, who has always been very patient and supportive to me. I am very grateful for his encouragement and inspiration, in addition to the invaluable guidance he has provided throughout the course of this dissertation. I would like to express my particular thanks to my first reader Prof. Richard Kramer, who challenged me with his keen questions and comments, which helped me to improve the dissertation in innumerable ways. I am also grateful to the readers on my committee Prof. Peter Basquin for his deep insights and Prof. John Graziano for his meticulous reviews.

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I believe that what I have learned in the study of music throughout my life is reflected in my musical views and thoughts as set forth in this dissertation. I would like to express my

gratitude to two particularly important teachers of mine—my long-time teacher Hiroshi Kawahara in Japan, who first opened my eyes to the possibilities of becoming a musician but passed away several years ago, and Thomas Sauer, whose advice greatly deepened my musical insights and helped me to grow as a musician.

I could not have come this far without support from my family. My husband Paul Wybraniec has been a constant source of encouragement and has fully supported me during the course of this project. My father Akimitsu and my mother Junko have given me every opportunity to receive a good musical education and experience. Lastly, I would like to express my deepest thoughts to my beloved grandmother Kazue Ohmoto, who passed away when my dissertation was about halfway through. She had always been proud of me and was looking forward to the completion of my dissertation. Her soul kept encouraging me until now, and my heart will be always with her.

Table of Contents

List of Musical Examples

Chapter 1

Chapter 2

Chapter 3

Chapter 4

Chapter 5

Chapter 6

Chapter 7

Introduction

Mozart at the Keyboard Instruments of His Time

All thoughtful musicians approaching a new work naturally ask themselves: "how do I play this music?" This is a fundamental question worth pondering, and yet there are many different ways to interpret a given piece of music in performance. Every performer has his or her own beliefs about a particular composer or composition while performing and that is the beautiful part of musical performance. When one plays Mozart's music, one may be concerned with "how to play Mozart's music" and even further "how Mozart would have played his music." It is difficult and perhaps impossible to find a definite answer to these questions. Some musicians may argue that how the composer played his own music should not be a priority when someone else performs it. But it is also important to search for an understanding of how the composer might have wanted or expected his music to be performed, and this is what I will try to do in this dissertation—to search for clues that might tell us how to play Mozart's piano music in a way that, despite the centuries separating us from the composer, is somehow true to him and to his time.

As a first step in this matter, it is important to know what Mozart thought about keyboard playing and how Mozart actually played the keyboard instruments of his time: in other words, what his performing style was like. Unfortunately, he did not leave any method or instruction concerning keyboard playing. However, there are some letters describing his thoughts about performing technique and other musicians' performing styles, as well as some documents about

Mozart's own keyboard playing. They give us a great deal of information about Mozart's ideas on certain performing practices as well as about the instruments he played.

To start our search for Mozart's performing style, I would like to quote a letter written by Mozart to his father, which shows his sensitivity to the tone of the early Viennese piano, as well as the richness of his knowledge of the piano mechanisms of his time. It was written on October 17, 1777, after his meeting with Johann Andreas Stein, when he had tried out Stein's piano:

> Before I had seen any of his make, Späth's claviers had always been my favorites. But now I prefer Stein's, for they damp ever so much better than the Regensberg instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even. . . . His instruments have this special advantage over the others that they are made with escape action. Only one maker in a hundred bothers about this but without an escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them. . . . He guarantees that the sounding board will neither break nor split. When he has finished making one for a clavier, he places it in the open air, exposing it to rain, snow, the heat of the sun and all hell, in order that it may crack. Then he inserts wedges and glues them in to make the instrument very strong and firm. . . . The device too, which you work with your knee is better on his than on other instruments. I have only to touch it and it works; and when you shift your knee the slightest bit, you do not feel the least reverberation."[1]

The excitement of his new experience with the instrument is well expressed in this letter. Michael Cole's description of the features of Stein's piano further helps us to understand how Mozart felt when he played on the instrument:

> The escapement at the heart of Stein's piano mechanisms, specifically mentioned in Mozart's letter of 1777, is of the utmost importance for the touch.

[1] Emily Anderson, *The Letters of Mozart and His Family*, 2nd ed. (London: Macmillan, 1966), 1:328–29.

> By this the hammers can be regulated to rise very close to the strings without danger of blocking or double-hitting. Neither is there any need for more than half a millimeter of lost motion in the key—hence the player can have an expressive contact through the key with the nice sensation of controlling the speech of the instrument in a very precise way.[2]

The response of the keys of Stein's fortepiano must have impressed Mozart deeply, especially since he seemed to be very concerned about expressiveness in keyboard playing, as will be shown later.

Mozart's criticism of other pianists in his letters also conveys much to us about his thoughts about performance. From them, we can learn what he considered "bad taste" or "wrong" and, consequently, what would be "fine" playing. A week after he wrote the letter about Stein's piano quoted above, he described Stein's daughter's playing; she was only eight-and-a-half years old at the time, according to Mozart, and yet his comments are merciless. The letter was written on October 23, 1777.

> Anyone who sees and hears her play and can keep from laughing, must, like her father, be made of stone. For instead of sitting in the middle of the clavier, she sits right up opposite the treble, as it gives her more chance of flopping about and making grimaces. She rolls her eyes and smirks. When a passage is repeated, she plays it more slowly the second time. If it has to be played a third time, then she plays it even more slowly. When a passage is being played the arm must be raised as high as possible, and according as the notes in the passage are stressed, the arm, not the fingers, must do this, and that too with great emphasis in a heavy and clumsy manner. But the best joke of all is that when she comes to a passage which ought to flow like oil and which necessitates a change of finger, she does not bother her head about it, but when the moment arrives, she just leaves out the notes, raises her hand and starts off again quite comfortably—a method by which she is much more likely to strike a wrong note, which often produces a curious effect. I am simply writing this to give Papa some idea of clavier-playing and

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[2] Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), 188.

> clavier teaching, so that he may derive profit from it later on . . . she will not make progress by this method—for she will never acquire great rapidity, since she definitely does all she can do to make her hands heavy. Further, she will never acquire the most essential, the most difficult and the chief requisite in music, which is, time, because from her earliest years she has done her utmost not to play in time.[3]

Apart from the fact that he made quite devastating comments about an eight-year-old girl, the letter contains rich information regarding Mozart's thoughts on keyboard technique: the arms should stay lower, the fingers must be used to stress the notes, and a change of finger should be done as smoothly as possible. Moreover, Mozart also made a few other comments about tempo in his letters. In the same letter quoted above, he continues:

> Everyone is amazed that I can always keep strict time. What these people cannot grasp is that in tempo rubato in an Adagio, the left hand should go on playing in strict time. With them the left hand always follows suit.

This statement is essential for understanding Mozart's style of tempo rubato. He clearly says here that the left hand should keep strict time, when the right hand exercises a little flexibility in tempo for the sake of expression. It is important to know, however, that "strict time" for Mozart was probably not how we now understand the concept. An interesting article by Beverly Jerold argues that the musicians at the time when the metronome was invented in the early nineteenth century were not able to follow the device because they were not accustomed to play in absolutely strict time.[4] While it is not necessarily the case that Mozart would have been unable to maintain absolutely strict time, the article does give us something to consider, that Mozart's

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[3] Anderson, *Letters of Mozart*, 1: 339–40.
[4] Beverly Jerold, "Mälzel's Role in Beethoven's Symphonic Metronome Marks," *The Beethoven Journal* 24, no. 1 (Summer 2009): 14–27.

"strict time" may not have meant keeping the tempo with absolute metronomic strictness. If this theory is correct, there might have been deviations from the tempo for expressive purposes that would have been small in amount and duration; it would have seemed to the hearer that a constant tempo had prevailed throughout the piece, even if there were slight, expressive moments of deviation from the opening tempo, and the left hand in Adagio could be allowed a subtle momentum flexibility.

Mozart also criticizes the tempos of other pianists: One is Johann Franz Xaver Sterkel (1750–1817), who was at the time a well-known musician. In the letter written on November 26, 1777, he states:

> Sterkel came in. He played five duets, but so fast that it was hard to follow them, and not at all clearly, and not in time.[5]

A more thorough description of his thoughts about tempo and other performing practices is included in the letter to his father on January 17, 1778, commenting on Georg Joseph Vogler (1749–1814), who was a well-known musician at the time as well.

> Before dinner he had scrambled through my concerto at sight . . . He took the first movement *prestissimo*, the andante *allegro* and the rondo, believe it or not, *prestissimo*. He generally played the bass differently from the way it was written, inventing now and then quite another harmony and even melody. Nothing else is possible at that pace, for the eyes cannot see the music nor the hands perform it. Well, what good is it?—That kind of sight-reading—and *shitting*—are all one to me. The listeners (I mean, of course, those who deserve the name) can only say that they have seen music and piano-playing. They hear, think and—feel as little during the performance as *the player himself*. Well, you may easily imagine that it was unendurable. At the same time I could not bring myself to say to him, *Far too quick*! Besides, it is much easier to play a thing quickly than slowly: in certain passages you can leave out a few notes without anyone noticing it. But is

[5] Anderson, *Letters of Mozart*, 1: 391.

> that beautiful?—In rapid playing the right and left hands can be changed without anyone seeing or hearing it. But is *that* desirable? And wherein consists the art of playing *prima vista*? In this—in playing the piece in the time in which it ought to be played, and in playing all the notes, appoggiaturas and so forth, exactly as they are written and with the appropriate expression and taste, so that you might suppose that the performer had composed it himself.[6]

This description reveals how Mozart was sensitive to musical insight and attached importance to details in performance. He was critical of playing too fast because one is not able to *express* music and the audience is not able to *feel* the music; moreover, the detailed indications in the music—even pitches—could be treated cavalierly. A similar observation is made in another letter, which includes Mozart's comment on Muzio Clementi. Mozart met Clementi for the first time as an opponent in a competition at the Viennese court on December 24, 1781. The letter was written on January 12, 1782.

> Clementi plays well, so far as execution with the right hand goes. His greatest strength lies in his passages in thirds. Apart from this, he has not a kreuzer's worth of taste or feeling—in short he is simply a *mechanicus*.[7]

Here Mozart complains that the performance was without feeling or expression as well, despite the fact that Clementi showed a strong technique. Thus, Mozart repeatedly emphasized in different occasions the importance of expression in keyboard performances.

What did others think about Mozart's piano playing? Some of this we know from what Mozart himself wrote. In the letter written on October 23, 1777, quoted above, he wrote:

> He [Stein] used to be quite crazy about Beecke; but now he sees and hears that I am the better player, that I do not make grimaces, and yet play with such

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[6] Ibid., 448–49.
[7] Ibid., 792.

> expression that, as he himself confesses, no one up to the present has been able to get such good results out of his pianofortes.[8]

The statement implies that Mozart was recognized, at least by Stein, as an expressive performer. Furthermore, there are descriptions of Mozart's playing written by other musicians or critics. A review of a concert Mozart gave on the fortepiano, possibly written by Herr von Zabuesnig, was printed in the *Augsburgische Staats- und Gelehrten Zeitung*, dated October 28, 1777:

> Herr Chevalier Mozart, a son of the famous Salzburg musician who is a native of Augsburg, gave a concert on the fortepiano in the hall of Count Fugger [a music patron in Augsburg and a member of a family that had been one of the richest in Augsburg since the fifteenth century][9] . . . the rendering on the fortepiano so neat, so clean, so full of expression, and yet at the same time extraordinarily rapid, so that one hardly knew what to give attention to first, and all the hearers were enraptured. One found here mastery in the thought, mastery in the performance, mastery in the instruments, all at the same time.[10]

In this review, both Mozart's technique and his musicality are highly praised, and this assessment supports the comments by Stein. There is another statement in the *Litterarische Fragmente*, written by Johann Friedrich Schink in 1785:

> I have heard Mozart, too; great and original in his compositions, and a master when seated at the keyboard. His concerto on the *Piano-Forte*, how excellent that was! And his improvisations, what a wealth of ideas! What variety! What contrasts in passionate sounds! One swims away with him unresistingly on the stream of his emotions.[11]

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[8] Ibid., 340.
[9] *Grove Music Online*, s.v. "Fugger" by William E. Hettrick. Accessed October 19, 2011, http://www.oxfordmusiconline.com/.
[10] Otto Erich Deutsch, *Mozart: A Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (Stanford: Stanford University Press, 1966), 168.
[11] Ibid., 233.

Putting all these written documents together helps us to imagine what Mozart's piano playing was like. His technique was solid and he was able to play rapidly; his arms and fingers remained in proper position; he used fingers to stress the notes; he kept the tempo strictly in time, yet played highly expressively; he did not make grimaces, or indulge in any kind of over-action or over-expression; and he believed that playing instruments is about feeling and expressing the music, not just playing rapidly and mechanically.

Lastly, it should also be mentioned that some comments were made by Ludwig van Beethoven, as documented by his pupil Carl Czerny. Sandra Rosenblum quoted from the latter's *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke.* She writes:

> Beethoven's comments . . . have a different ring. Some were passed on by Czerny: "In later years Beethoven also told me that he had heard Mozart play several times and that, since the fortepiano was still in its infancy in his time, Mozart had become accustomed to a style of playing on the more commonly used harpsichord that was in no way suited to the fortepiano. Later I made the acquaintance of several people who had studied with Mozart, and found that their way of playing confirmed this remark."
>
> Czerny also mentioned Beethoven's impressions to Otto Jahn in 1852: "Beethoven said . . . that he had heard Mozart play; [Mozart] had a delicate but choppy touch, with no legato, which Beethoven at first found very strange, since he was accustomed to treat the pianoforte like an organ."[12]

Beethoven seemed to have a different view of Mozart's playing than other earlier critics. It did not seem to impress Beethoven very much technically, and perhaps musically either, especially in that Mozart detached all the notes unless legato was indicated. Rosenblum makes a remark that the difference in the reception to Mozart's playing between his contemporaries and later

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[12] Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1991), 23–24.

critics, such as Beethoven, reflects a change in the musical and performance styles of the time.[13] Mozart's keyboard playing is strongly associated with Viennese fortepianos, which were highly sensitive and capable of tiny nuances of articulations, and had a sense of direct contact with the strings. It is true that keyboard instruments were greatly transformed in the eighteenth and the nineteenth centuries. This change must have influenced the style and method of playing, as well as the composition, of music at the time. Partly because of the evolution of the piano, Mozart's music would be interpreted and performed increasingly differently in the late eighteenth and the nineteenth centuries.

This dissertation will seek to document these differences in detail. Part 1 (chapter 1) offers a thorough study of the primary sources of Mozart's Fantasie and Sonata in C minor, K. 475 and 457. In part 2 (chapters 2–6), I will examine editions of the pieces published during the late eighteenth and nineteenth centuries, as early as circa 1793, and as late as 1892. I also include a discussion of the *Neue Mozart-Ausgabe* in chapter 6 as it represents one of the most reliable critical editions, although it was published in the twentieth century. Part 3 (chapters 7–8) offers observations on recordings of the pieces. I have selected recorded performances, including three by fortepianists, from nearly every decade of the early twentieth century to the early twenty-first century. They will be shown to exhibit how musicians in the early twentieth century inherited the interpretations found in the editions of the nineteenth century and continued to follow performance practices also derived from the nineteenth century. Analyzing the editions and recordings of the pieces will reveal how these pieces have been approached, and how differently musicians have interpreted and performed them through time. This will lead us

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[13] Ibid.

to consider how—on a modern piano, in the twenty-first century—Mozart's music can be played in a historically informed style.

Part 1–Primary Sources

Before embarking on the study of nineteenth-century editions of Mozart's Fantasie and Sonata in C minor, it is important to be aware of how Mozart originally notated those compositions in his autograph and how he subsequently revised them for publication. Therefore, I will present a thorough study of the autograph, first edition, and dedication copy of the two works, observing their differences and similarities. Comparing the autograph and the first edition will reveal how Mozart completed the compositions while preparing them for publication, and the dedication copy will resolve some of the uncertainties surrounding notational discrepancies between the autograph and first edition. Measure numbers follow the *Neue Mozart-Ausgabe* through the discussion.

Chapter 1: Three Primary Sources

The Autograph

The year of 1784 marked the beginning of the most successful years of Mozart's life. He performed numerous private and public concerts, including many subscription concerts. In addition to the completion of *Le nozze di Figaro* in 1786 and other works, he composed a significant number of piano concertos: six in 1784, three in 1785, and three in 1786. They were in fact composed for public subscription concerts. As he became increasingly successful, Mozart finally began, in February, 1784, keeping a record of his new works, in what he called the *Verzeichnüss aller meiner Werke.*[1] According to it, the Fantasie, K. 475, was completed on May 20, 1785, and the Sonata, K. 457, on October 14, 1784. They were dedicated to one of his pupils, Maria Therese von Trattner, and published together as op. 11 by the Viennese publisher Artaria in December, 1785. Although they were composed as separate works and at separate times, the Fantasie was made to serve as the introduction to the Sonata in the Artaria print.[2]

After Mozart's death, his widow Constanze sold many of his manuscripts, including those of the Fantasie, K. 475, and the Sonata, K. 457, to Johann Anton André (1775–1842), a music publisher in Offenbach in November 1799.[3] André published his edition of the Fantasie

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[1] *Grove Music Online*, s.v. "Wolfgang Amadeus Mozart" by Cliff Eisen and Stanley Sadie. Accessed February 16, 2011, http://www.oxfordmusiconline.com/.

[2] Eugene K. Wolf suggests that Mozart might have composed the Fantasie with a view toward publishing it together with the Sonata perhaps as a sort of greatly extended prelude to it. See Eugene K. Wolf, "The Rediscovered Autograph of Mozart's Fantasy and Sonata in C minor, K. 475/457," *The Journal of Musicology* 10, no. 1 (1992): 5–6.

[3] This paragraph is largely drawn from John Irving, *Mozart's Piano Sonatas* (Cambridge: Cambridge University Press, 1997), 73–82, and Wolf, "The Rediscovered Autograph," 3–8.

and the Sonata, described as "*faite d'après le manuscrit original de l'auteur*," in 1801.[4] The next owner of the manuscripts was Johann Andreas Stumpff (1769–1846), a harp manufacturer and a collector in London. He bought a number of Mozart's manuscripts from André in either 1811 or 1815, and he seems to have been the one who bound the two autographs in one volume. Incidentally, Stumpff's signature appears on both autographs: on the bottom of the first page of the Fantasie and the last page of the Sonata. The autographs remained in Stumpff's possession until he died; then they were auctioned with others in his manuscript collection in 1847. Although the purchaser was not recorded, the manuscripts were subsequently owned by Julian Marshall (1836–1903), a London music and art collector. Marshall sold the autographs through an agent to the philanthropist William Howard Doane (1832–1915) in 1889. Doane was born in Preston, Connecticut, and died in South Orange, New Jersey. He was a successful manufacturer of woodworking machinery but was also well-trained in music: he composed over 2,000 gospel hymns. His collections of manuscripts and musical instruments were significant, and were donated to the Cincinnati Museum of Art after his death. However, the autographs of the Fantasie and the Sonata were not among the materials donated. Doane was the last owner of the autographs before they disappeared for about seventy-five years.

Both the sixth edition of *Köchel*, published in 1964, and the *Neue Mozart-Ausgabe*, in Series IX, 25/2, published in 1986, stated that the autographs had been lost. In fact, Doane had entrusted them, along with some valuable manuscripts by Haydn, Spohr, Johann Strauss senior, and Meyerbeer, to his youngest daughter Marguerite Doane (1868–1954). She in turn donated

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[4] Both Irving and Wolf stated that the André edition was published in 1802; however, according to the account books of the publishing house, there is no notice of the exact date of the publication. The printing was registered in November 1800, so the publication could have taken place in 1800 or 1801, more likely in 1801, according to the information from the music-house of André.

them to the Eastern Baptist Theological Seminary in Philadelphia in 1950, in conjunction with her gift of the Curtis Lee Laws Memorial Chapel and the William Howard Doane Hall of Sacred Music. The autographs had remained in a safe until their rediscovery on July 31, 1990, by Judith DiBona, accounting manager of Eastern College, which is the Seminary's sister institution in St David's, Pennsylvania.

The rediscovery of the autographs has revealed much about the process of Mozart's composition of the Fantasie and the Sonata. At the beginning of the Fantasie, one can see the trace of an erased key signature for the first three systems (see Ex. 1.4 a), as well as the first few B's having a natural sign crossed out. Moreover, there are unnecessary natural signs until measure 10, and some flat signs are obviously squeezed between the notes. These circumstances tell us that Mozart originally thought of using the key signature of C minor before deciding to use no key signature.[5] Why did he decide to remove the three flats from the key signature? The answer to this question is perhaps related to the immediate modulation at the beginning of the piece. The piece starts in C minor; however, it remains in that key for only two measures. The third measure has a diminished seventh broken chord, giving uncertainty to the key. From there, the music wanders between major keys and minor keys until it finally settles in D major in m. 26. It turns out that, after leaving the key of C minor in m. 3, the music does not come back to C minor until the theme comes back in m. 161. Even though the piece is written as in C minor, Mozart might have thought that using the key signature would confuse performers due to the large number of accidentals that would be needed until m. 26 because of the frequent modulations, which are of course an important characteristic of a "fantasie."

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[5] Wolf also discusses this interesting discovery in his article "The Rediscovered Autograph," although he does not mention the unnecessary natural signs and the flat signs that were obviously added later.

The autograph of the sonata also yields some surprising facts. The third movement, not the second, follows the first movement. According to Wolf, the second movement was undoubtedly composed at a separate time from the outer movements; he reached this conclusion after an investigation of the paper types, the ink color, and other compositional habits.[6] Both Wolf and John Irving suggest that the second movement was composed earlier, possibly as a teaching piece for Maria Therese von Trattner.[7]

Furthermore, the autograph of the second movement displays very interesting things. It contains three parts: the original draft of the movement as a whole; the reprises of the theme written on the next page, labeled by Mozart "bey der ersten Reprise" and "bey der 2ten Reprise"; and the final version of the reprises written in the separate sheet labeled by Maximilian Stadler (1748–1833) as "Variationen."[8] Here one can see how Mozart developed his ideas from the original form, through the "Reprises" written on the next page (labeled below as Reprises A, see Ex. 1.6 c) to the final published version (likewise, Reprises B, see Ex. 1.6 d). In the original draft, the reprises of the theme are omitted by writing "Da Capo 7 täckt," which means to repeat the first seven measures. There are only a few ornaments and a few dynamic markings, and some passages are not fully written out. In the Reprises A, the embellished theme for the two reprises is written out. They are similar to the final version, although there are still some changes that would be made in the Reprises B. The Reprises B seem to be written in

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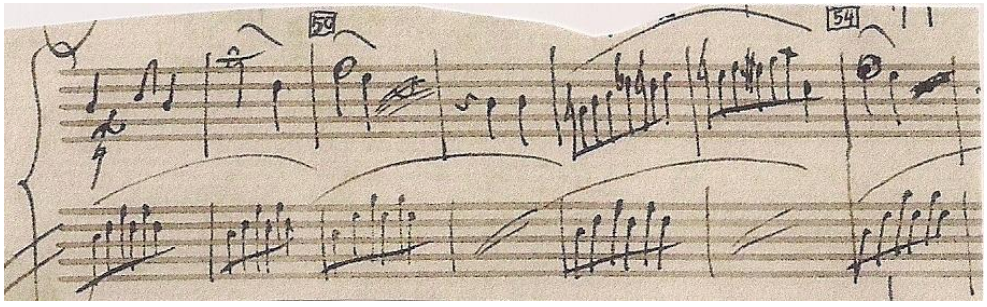
[6] Wolf, "The Rediscovered Autograph," 10–21.
[7] Wolf, "The Rediscovered Autograph," 22–23; Irving, *Piano Sonatas*, 75.
[8] Wolfgang Plath and Wolfgang Rehm, introduction to *Wolfgang Amadeus Mozart: Fantasie und Sonate c-Moll für Klavier, KV 475 + 457 — Faksimile nach dem Autograph in der Bibliotheca Mozartiana Salzburg*, trans. Faye Ferguson (Salzburg: Internationale Stiftung Mozarteum Salzburg, 1991), 10. Stadler became musical adviser to Mozart's widow, Constanze. He, along with Nikolaus Nissen, was the first to order and catalogue the manuscripts in Mozart's estate. *Grove Music Online*, s.v. "Maximilian Stadler" by Robert N. Freeman. Accessed October 19, 2011, http://www.oxfordmusiconline.com/.

preparation for publication since they contain detailed dynamic markings and ornaments, and they include mm. 49–53 with the embellishments and written-out runs, which are not given in the original form. It is clear that the Reprises B are derived from the Reprises A; however, the variations of the theme are altered between its appearances, and some of the notes for the left hand are doubled or the texture is changed, showing that Mozart had thought out his changes carefully.

The third movement also contains evidence of how Mozart's original ideas were modified. The first example is in mm. 50 and 54. One can see in the autograph that Mozart originally wrote two quarter notes and a quarter rest in these measures, and then crossed out the rest and changed the first note to a half note (Ex. 1.1). In the parallel passage mm. 171 and 175, it seems that the half notes were written from the beginning and there is no trace of a rest on the third beat.

Ex. 1.1 Autograph, Sonata, K. 457, third movement, mm. 48–54



This fact implies that Mozart changed his mind before he reached m. 171, probably soon after he wrote the passage. Another striking change comes at the end of the movement. Mozart originally wrote in mm. 301–303 what we have now in mm. 317–319, the last three measures with the perfect cadence of C minor. Then he crossed them out and inserted sixteen new measures. Within these measures, one can see that Mozart was still feeling his way. In mm.

304–308, he wrote the low F-sharp–G–A-flat–F-natural–G for the right hand, then he crossed them out and changed them to an octave lower. These changes make the coda much more dramatic and reinforce the character of the movement.

It is very fascinating to see how Mozart developed his musical ideas while composing the piece, and how even after the initial composition was complete, he finalized his thoughts and wrote down detailed performance indications when he prepared the piece for the publication. In the next section, I will examine the first edition of the Fantasie and the Sonata, comparing it to the autograph, and study how they differ from each other.

The first edition

I have discussed earlier how Mozart developed his musical ideas of the piece and prepared it for publication. Some scholars, such as Eva and Paul Badura-Skoda, believe that Mozart's autographs do not represent the finished scores, especially for piano music. Mozart performed his own music and kept some compositions for himself for a long time before publishing them, in some cases keeping them to the end of his life. Therefore, he did not feel it necessary to write down all the detailed musical indications in his autographs. However, when a composition was to be published, he prepared for it. He added detailed dynamics in the scores and, by writing down embellishments in slow movements, did not leave much freedom for performers. This explains why there are scarcely any dynamic markings in his last three piano sonatas—F major, K. 547, B-flat major, K. 570, D major, K. 576—which were not printed during his lifetime. This compositional process is well discussed in *Interpreting Mozart* by Eva and Paul Badura-Skoda.[9] His autographs, especially for piano works, lack detailed musical indications, in particular dynamics and embellishments, which did not need to be written down since Mozart was the performer in most cases. It seems clear that this was the case for the Fantasie and Sonata K. 475/457.

In this section, I will take a closer look at the autograph and the first edition of the Fantasie and the Sonata, first documenting the background of the first edition before starting the comparison. The first edition of the Fantasie and the Sonata, titled as *Fantaisie et Sonate pour le Forte-Piano*, was published by the Viennese publisher Artaria in 1785. Artaria was Mozart's

[9] Eva & Paul Badura-Skoda, *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions,* 2nd ed. (New York: Routledge Taylor & Francis Group, 2008), 45–47, 213–50.

major publisher, bringing out forty-five editions of his music during the composer's lifetime.[10] One of Mozart's most talented pupils, Josepha von Auernhammer (1758–1820), was the editor of the first publications of some of his solo sonatas and sets of variations by Artaria. In the late 1780s, she proofread these works for the publisher.[11] However, the documents prove that she was involved with the firm sometime from 1787 to 1790, and no evidence has been found that she proofread the Fantasie and the Sonata for their first publication in 1785. Who edited the first edition of these pieces remains unknown.

According to the critical report of the *Neue Mozart-Ausgabe* (*NMA*), the first edition of the *Fantaisie et Sonate pour le Forte-Piano* was printed seven times, corresponding to seven complete or partial proofs [*Abzüge*].[12] Following the first printing, the second printing appeared, with twelve new plates out of 23, resulting in some errors, such as missing articulations. For the third printing, five out of twelve new plates from the second printing were replaced in order to correct the mistakes; however, some errors still remained. The fourth to the sixth printings were basically the same as the third. The seventh printing was made with completely new printing plates and the mistakes in the earlier printings were corrected. By comparing the list of the

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[10] Dorothea Link, "Mozart in Vienna," in *The Cambridge Companion to Mozart*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2003), 31.

[11] Simon P. Keefe points out that "Cramer's *Magazin der Musik* for 23 April 1787 reports that Auernhammer also 'supervised and corrected the engraving of many sonatas and ariettes with variations by Mozart at [the publisher] Artaria'." Simon P. Keefe, *The Cambridge Mozart Encyclopedia* (Cambridge: Cambridge University Press, 2006), 28.

Mario R. Mercado writes, "Josepha von Auernhammer's talents as a pianist and composer, as well as her familiarity with Mozart's work and manuscript, qualified her to be the editor entrusted with first publications of Mozart's solo sonatas and sets of variations." Mario R. Mercado, "Mozart through his piano students," in *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann*, ed. Mary Ann Parker (Stuyvesant: Pendragon Press, 1994), 210.

Otto Erich Deutsch also writes about Auernhammer being an editor of the Artaria edition. See Otto Erich Deutsch, *Mozart: A Documentary Biography* (Stanford: Stanford University Press, 1966), 198. However, there is no evidence that shows whether she was officially hired by Artaria or worked informally.

[12] See Wolfgang Rehm, "Kritische Berichte," in *Neue Mozart-Ausgabe*, *Digital Mozart Edition*, 123–24.

differences among the proofs, one can conclude that the version of the first edition used for this dissertation is the first printing, designated B^1 by the editors of the *NMA*.[13]

The first thing one notices is the discrepancy in the tempo markings of the Sonata between the autograph and the first edition. The tempo mark in the first movement says *Allegro* in the autograph, but *Molto Allegro* in the first edition. The third movement is *Molto Allegro* in the autograph and *Allegro assai* in the first edition (see Ex. 1.3 a, Ex. 1.3 b). According to the treatise written by Leopold Mozart, the father of Wolfgang, *Molto Allegro* is "slightly less than *Allegro Assai*, but is quicker than *Allegro*, which, however, indicates a cheerful, though not too hurried a tempo."[14] According to Badura-Skoda, *Molto Allegro* used by Mozart indicates "lively and somehow faster" than *Allegro*, and *Allegro assai* movements are more akin to Mozart's quickest tempo: *Presto*.[15] All of these suggest that the tempo indications for those movements in the first edition are slightly faster than Mozart's original thoughts found in the autograph.

Let us take a look at more details in the pieces. There are three main aspects to be compared between the autograph and the first edition: articulations, dynamics, and notes.

Articulation Markings

George Barth writes that Mozart was very careful about articulations. He could write an entire movement without any dynamics, but he wouldn't omit writing articulations.[16] The autographs of the Fantasie and the Sonata support his arguments very well. While the

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[13] Ibid., 124–25.
[14] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (London: Oxford University Press, 1963), 50.
[15] Badura-Skoda, *Interpreting Mozart*, 81–82.
[16] George Barth, "Mozart Performance in the 19th Century," *Early Music* 19, no. 4 (November 1991): 540.

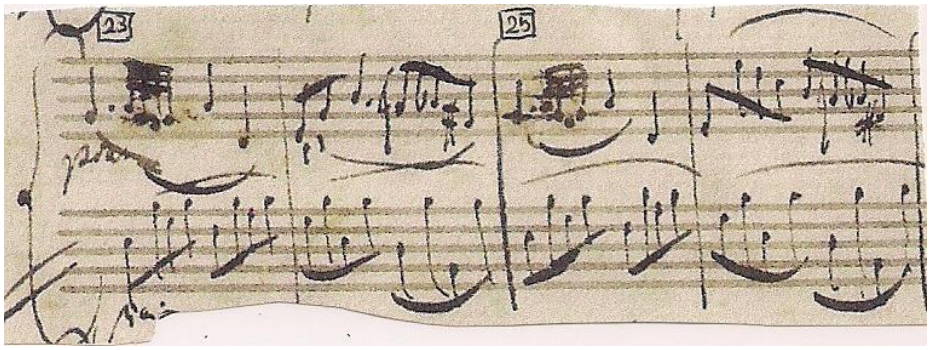
autographs include hardly any dynamic markings, articulation markings are found everywhere. However, when one looks at the articulations carefully, some examples can be found where articulations not written in the autograph appear in the first edition. The first example is found in m. 21 of the Fantasie. On the second and the third beat of the inner voices, there are no staccatos or strokes indicated in the autograph. However, in the first edition, the sixteenth notes of the inner voices have staccato markings, and on the fourth beat there are slurs for both hands, where no slur is written in the autograph. In the following measure on the fourth beat, two articulation slurs are added on the upper voice of each hand in the first edition. Strokes on the chords in mm. 30 and 31 are also added in the first edition, which are not found in the autograph. Moreover, the *portato* is indicated in the first edition in mm. 167–168 for the right hand and in mm. 170–171 for the left hand, while no articulation is written there in the autograph.

On the other hand, some slur markings written in the autograph are missing from the first edition, such as in m. 33, in the D major section of the Fantasie, on the first and the second beat for the right hand, and in the following measure on the fourth beat, also for the right hand. A slur in m. 48 in the bass clef is also missing in the first edition, although it is most likely a mistake since the parallel passage in m. 39 has the slur. It is hard to imagine that Mozart would have wanted a different articulation for these two passages within the sequence, especially because of their similar musical character.

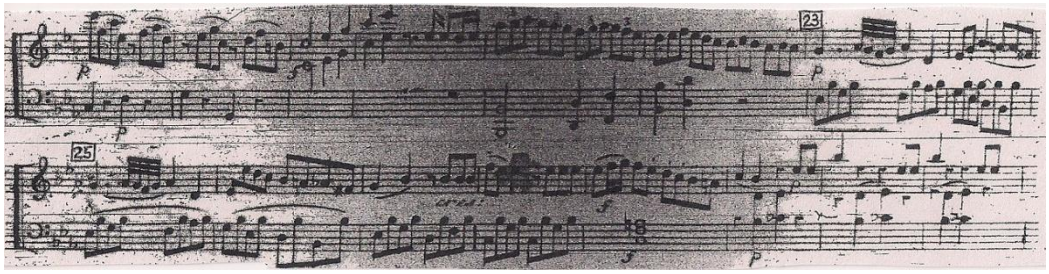
Contradictions in articulation markings can be found in the Sonata as well. In mm. 23–24 of the first movement, slurs for the left hand are missing in the first edition. Since the parallel passages (mm. 25–26 and mm. 79–82) have slurs, it does not seem that it was Mozart's intention *not* to put slurs in mm. 23–24. More interestingly, the right hand slurs do not look consistent in

the first edition. In m. 23, the slur starts from A-flat and ends somewhere between A-flat and D, but in the same passage in m. 25, the slur starts from the first note G and ends on A-flat (Ex. 1.2).

Ex. 1.2 a) Autograph, Sonata, K. 457, first movement, mm. 23–26



Ex. 1.2 b) First edition, Sonata, K. 457, first movement, mm. 17–32



Looking at the same measures in the autograph, one discovers something very interesting. The slur markings in those measures are written twice. There are also scratches towards the beginning of the measures. From this evidence we can deduce that after Mozart erased what he originally wrote on the first beat, he rewrote other notes and started the slur from the first note and connected it to the slur he originally wrote. There is a possibility that Mozart originally wrote a half-note G, with a conventional turn figure, and the original slur would have begun on that G, and that he then decided to write out the turn, perhaps in order to express the turn figures more as melodic line than as ornament. Thus, he erased the half note and added the dotted

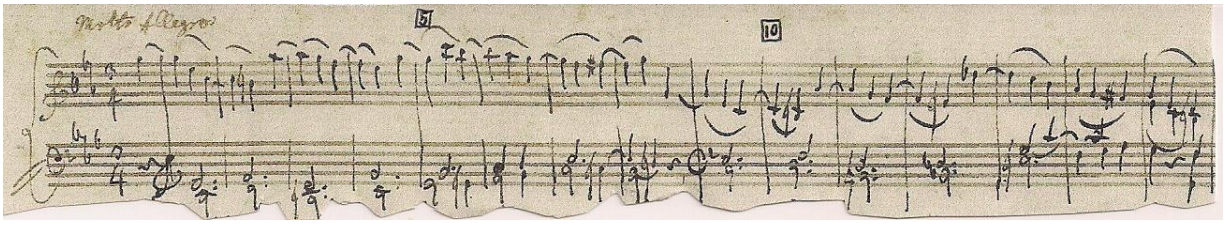
quarter note, and was forced to put it further to the left, thereby necessitating the extended slur. The parallel passage in mm. 79 and 81 does not have a trace of any alteration, and we can therefore deduce that Mozart made those changes in mm. 23 and 25 before he reached m. 79.

The articulation markings for the passage in mm. 160–161 in the autograph also appear differently in the first edition. Mozart wrote strokes and slurs for the right hand in the autograph, but none of the slurs appears in the first edition. At the parallel passage in mm. 63–64, Mozart wrote in the autograph the same articulation for the first appearance of this motif in m. 63; however, he did not give any articulation to the following three sequences in mm. 63–64, and the first edition follows the Mozart's notation in the autograph. It can be assumed that the same articulation markings—strokes and a slur—should apply to all the parallel figures in mm. 63–64 and 160–161. The editor of the first edition might have thought that the figures in mm. 160–161 did not need the slur markings because Mozart did not write in mm. 63–64, although it is more likely that Mozart simply failed to write down the markings.

The second movement also has some examples of added articulations in the first edition. None of the slurs in m. 3 except the *portato* indicated by a slur over staccato dots on the fourth beat appears in the autograph. The series of chromatic descending fourths in mm. 5–6 and the ascent on the fourth beat in m. 6 do not have any articulation markings in the autograph, although there is a *portato* for those notes in the first edition. These additions were undoubtedly made by Mozart because the parallel passages in the Reprises B include all those articulation markings. The B-flat major scale played by the right hand in m. 11 has staccato in the autograph, which was changed to *portato* in the first edition. In this case, it is not clear why, and by whom, this slur was added.

The opening theme in the third movement exhibits another discrepancy in articulations. In the autograph, all three quarter notes in mm. 1, 3, 5, 6, and 7 are under slurs. On the other hand, only the last two notes in those measures are slurred in the first edition, except that m. 7 has a slur for the first two notes (Ex. 1.3). Interestingly, the second phrase, played an octave lower, starting from m. 9, has the same articulation as the autograph, in which three-note slurs start from G in m. 9, and from A-flat in m. 11, and all three quarter notes are under the slurs in mm. 13–15. The autograph consistently uses this articulation wherever this theme occurs, while the first edition has a slightly different articulation each time the theme appears. These articulations make a big difference in the musical expression of the theme of this movement. Unfortunately, there is no way to know whether the alterations were made by Mozart himself or by an editor of the first edition, although the autograph seems a more convincing source because of its consistency. In Mozart's rondos, the principal theme will have the same articulation within the piece, except of course when it is embellished or varied. In this case, the inconsistency in the articulation of this theme suggests a lack of such precision.

Ex. 1.3 a) Autograph, Sonata, K. 457, third movement, mm. 1–15



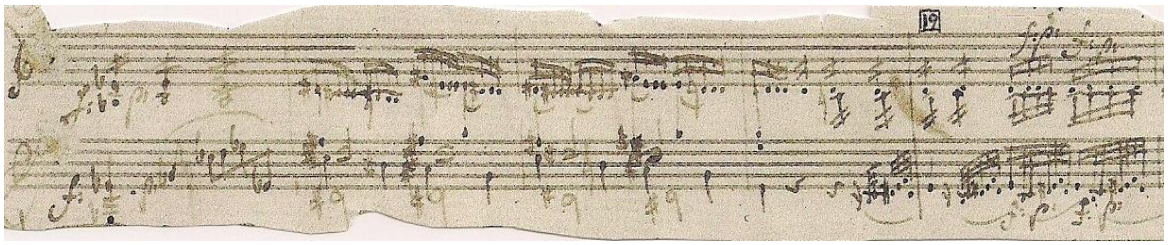
Ex. 1.3 b) First edition, Sonata, K. 457, third movement, mm. 1–15

Dynamic markings

The most noticeable difference between these two sources is the number of dynamic markings. In the autograph of the Fantasie, there are no *pp* signs on the third beat in m. 2 and m. 4, such as are found in the first edition. Moreover, the *calando* in m. 24, the *pp* and the *cresc.* in m. 25, and the *p* and *sf* signs in m. 26 are not written in the autograph, while the first edition contains all of them. There are many other examples like this throughout the piece.

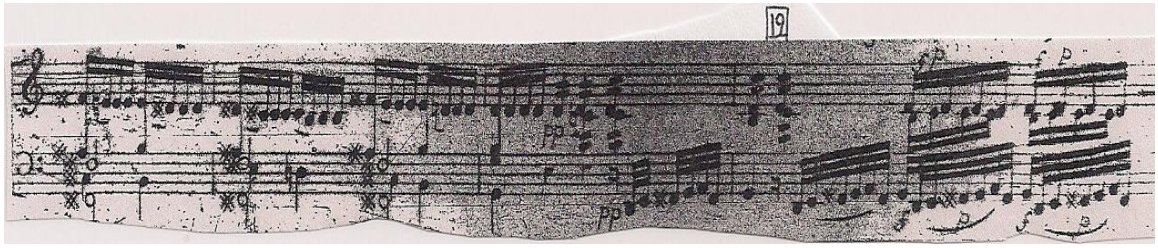
However, there is one passage that represents an interesting difference between the autograph and the first edition, one which misled editors and musicians for decades. Wolf surmised that the problem occurred because of the way in which Mozart wrote the dynamic markings, observing that "Mozart habitually places the dynamic markings to the left of the notes to which they apply, not directly under them." [17] In m. 19, and its parallel passages in mm. 169 and 172, the *f* and the *p* in the autograph are shifted by one note in the first edition (Ex. 1.4).

Ex. 1.4 a) Autograph, Fantasie, K. 475, mm. 15–19

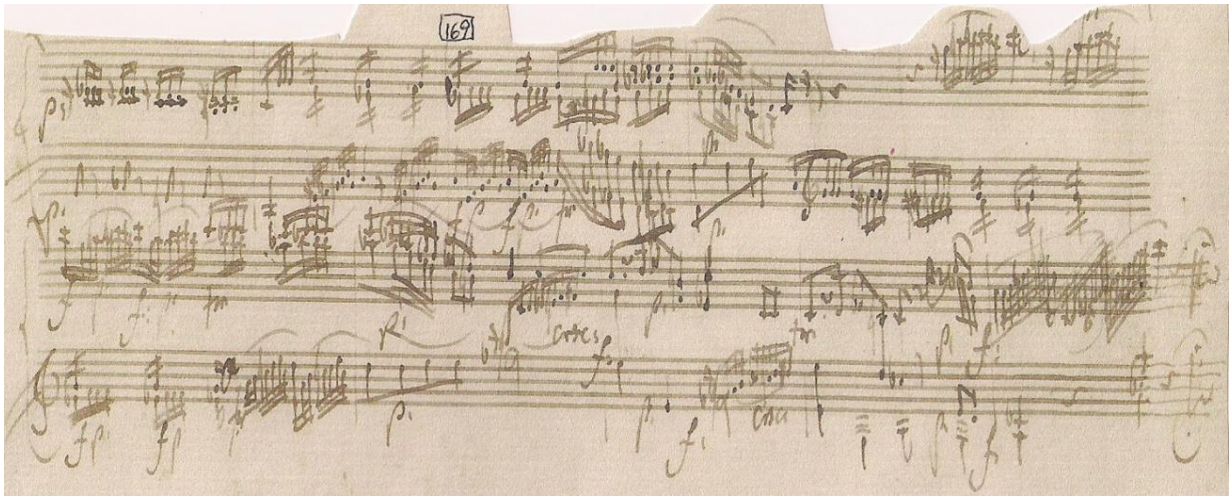


[17] Wolf, "The Rediscovered Autograph," 33.

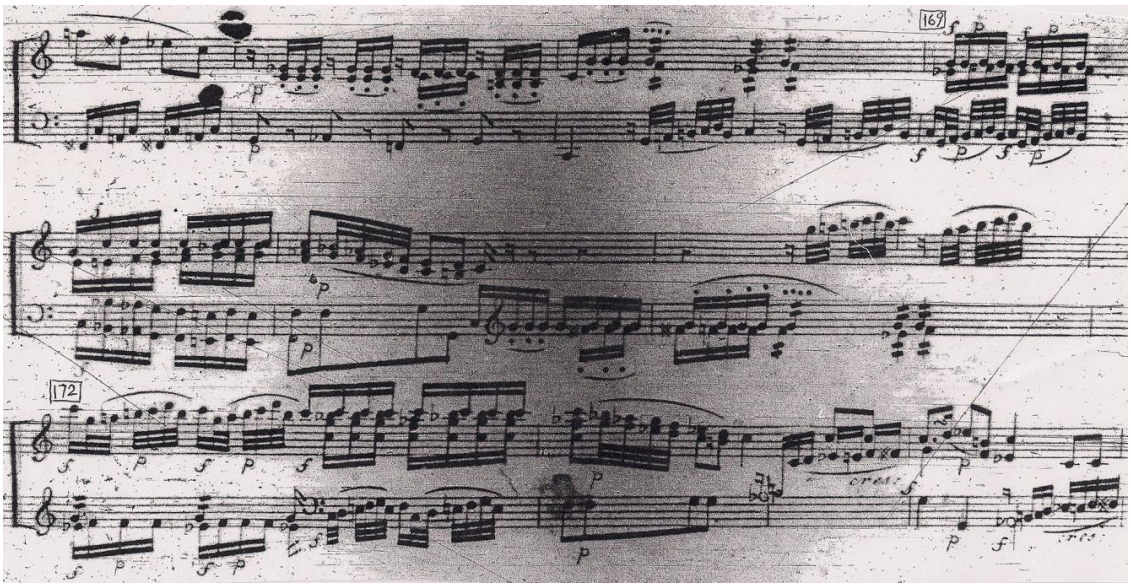
Ex. 1.4 b) First edition, Fantasie, K. 475, mm. 16–19



Ex. 1.4 c) Autograph, Fantasie, K. 475, mm. 167–176



Ex. 1.4 d) First edition, Fantasie, K. 475, mm. 166–174



On the third and the fourth beat in m. 19 of the autograph, the *f* is written on the second note of the four sixteenth notes for the right hand, and the *p* for the next note. The left hand also has the *f* for the second note of the beat. On the other hand, the *f* is placed on the first note of the beat for each hand in the first edition and the *p* on the following note for the right hand, and the F-sharp for the left hand. The same alteration is made in the parallel passage in mm. 169 and 172. In m. 169 of the autograph, *f* is written on the second and ninth notes for the left hand, followed by *p* for the following two notes. There is no dynamic mark for the right hand here, probably because Mozart forgot to write it or simply omitted it. In m. 172, the right hand has the *f* on the second and the ninth note, the left hand has the *f* on the second and the sixth note, and the *p* signs are on the G, two notes after the *f* is given for the right hand and a note after the *f* for the left hand. However, in the first edition, the *f* signs are moved to the previous note for both measures, creating a change of the feeling of the emphasis against the strong beat. It is unlikely that Mozart would have changed his mind about the placement of such expressive and striking dynamic markings; therefore, this replacement of the *f* signs seems to be an error. Unfortunately, all editions followed it through the nineteenth century into the twentieth century, until the rediscovery of the autograph revealed what Mozart had intended. The situation surrounding this discrepancy is also discussed in the articles by Wolf, and by Cliff Eisen/Christopher Wintle.[18]

The same sort of discrepancy is found in the Sonata. In m. 17 in the first movement, Mozart wrote the *p* on the second note G in the autograph, but the *p* is printed before the first note in the measure in the first edition (Ex. 1.5). The parallel passage in m. 116 where it comes back in the recapitulation is not written in the autograph, since Mozart did not bother to write

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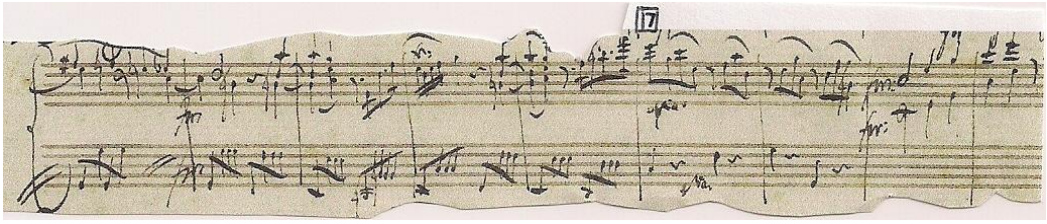
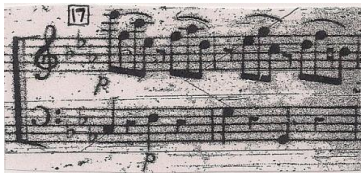
[18] Wolf, "The Rediscovered Autograph," 32–34; Cliff Eisen and Christopher Wintle, "Mozart's C minor Fantasy, K. 475: An Editorial 'Problem' and its Analytical and Critical Consequences," *Journal of the Royal Musical Association* 124, no. 1 (1999): 29.

down the first eighteen measures, indicating “Da Capo: 18 täckt:” instead. How can one determine whether these changes were made by an error or editorial change, or perhaps by Mozart? The key to answering this question may be the *p* for the left hand. It is written on the second quarter note of the third beat of the measure below the staff, implying that the first note on the first beat is supposed to be played *f*, as a continuation from the previous passage. It follows, then, that the first note of the right hand must be played *f* as well. The articulation slur starting on the second eighth note in the autograph also suggests that the first note belongs to the previous phrase, and that the *p* starts from the second note.

Ex. 1.5 a) Autograph, Sonata, K. 457, first movement, mm. 12–20



Ex. 1.5 b) First edition, Sonata, K. 457, first movement, mm. 17–18



Interestingly, there are a few dynamic markings in the autograph that are not found in the first edition in this movement: they are the *f* in m. 83 for both hands and the *fp* in m. 125. In both cases, these markings seem appropriate given the musical context. Prior to m. 83, the development section opens with *f* in m. 75. The stormy passage starting from m. 83 is derived from the opening of the development section, and the repetition of the parallel material continues

until m. 95. Between these passages, there are four measures of *p* from mm. 79 to 82, contrary in character to the first four measures, and then m. 83 breaks this rather calm melody and brings back the character of the opening of the section. Therefore, it would clearly make sense to play *f* from m. 83, as written in the autograph. Likewise, the case of m. 125 also gives us a clue that one should play *fp* here. Starting from m. 121, the lyrical passage is in D-flat major and is played *p*. However, in m. 125, it has the astonishing diminished-seventh chord, which leads to C minor. A well-educated musician would play it with force even if there were no dynamic indication for it. Türk wrote in his treatise *Klavierschule* that "Good taste has made it a rule that dissonances or dissonant chords must generally be struck with more force than consonant ones" and "the sharper the dissonance or the more dissonances contained in a chord, the louder must the harmony be played."[19] Therefore, it is almost certain that a *fp* is missing at m. 125 in the first edition.

As was mentioned earlier, the second movement represents the most extreme example of Mozart's preparation for publication by the addition of more detailed indications than are in the autograph. While the autograph of the original version includes only two dynamic markings, there are very detailed dynamic markings in almost every measure in the first edition (Ex. 1.6). The dynamic markings written in the autograph of the original version are only the *sfz* in m. 17 and the *p* in m. 53. All other markings found in the first edition do not appear in the autograph of the original version. The Reprises A does not include any dynamic markings either. The Reprises B, however, has very detailed dynamic markings, but still not as many as the first edition.

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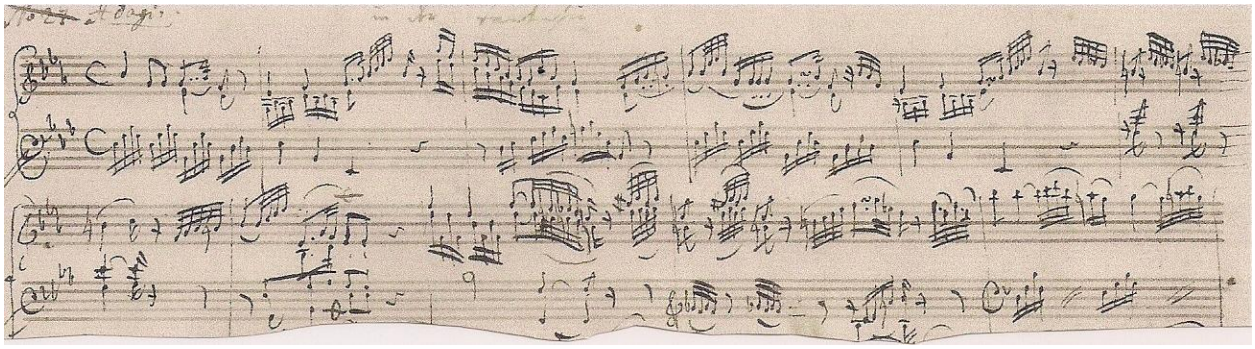
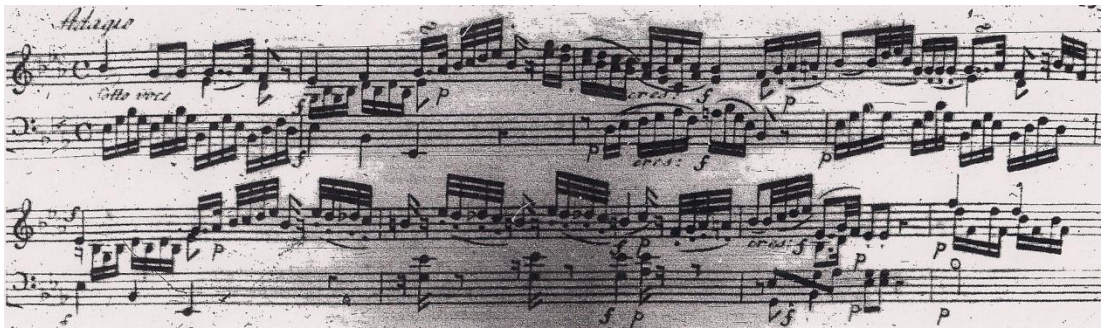
[19] Daniel Gottlob Türk, *School of Clavier Playing*, trans. Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 340.

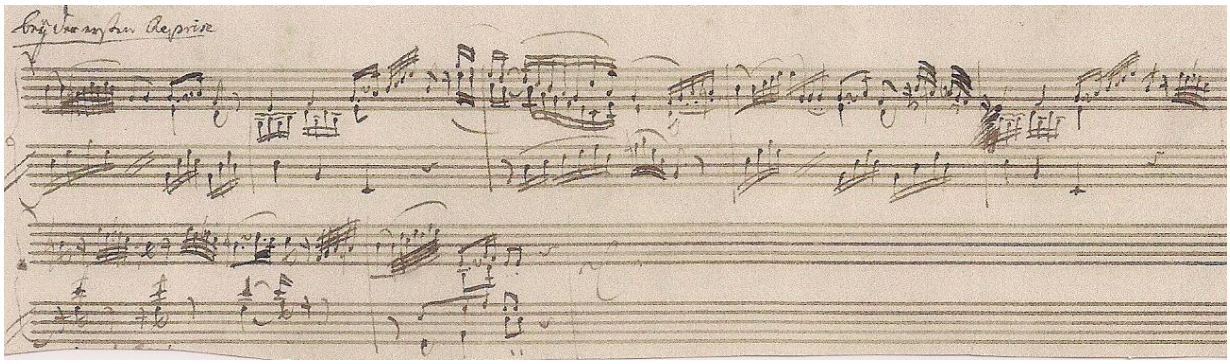
Ex. 1.6 a) Autograph original draft, Sonata, K. 457, second movement, mm. 1–10



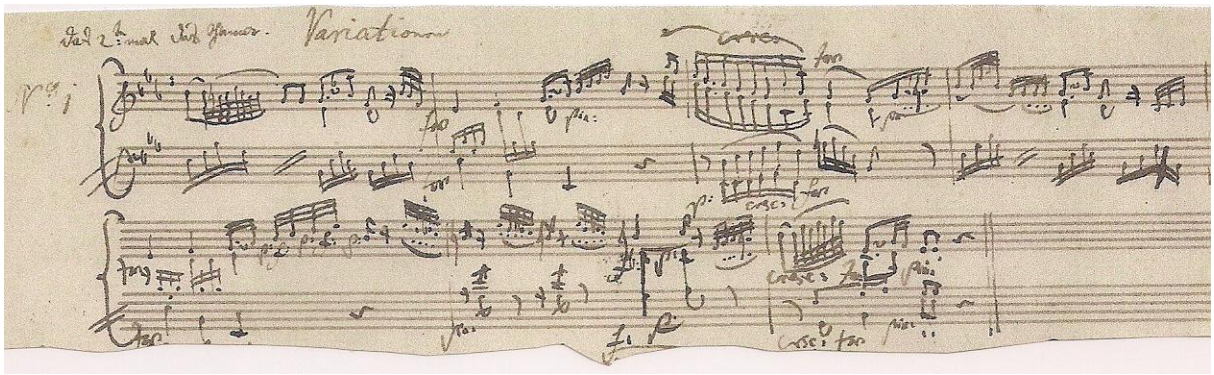
Ex. 1.6 b) First edition, Sonata, K. 457, second movement, mm. 1–7



Ex. 1.6 c) Autograph Reprises A, Sonata, K. 457, second movement, mm. 17–23



Ex. 1.6 d) Autograph Reprises B, Sonata, K. 457, second movement, mm. 17–23



As mentioned before, these pages in the autograph display Mozart's compositional process and also suggest that, because of the detailed indications, the Reprises B was most likely written for the publication of the piece. Also, words that are more in the nature of character descriptions than dynamic indications can be found in the first edition, such as *sotto voce* (m. 1), *mancando* (mm. 15 and 55), and *calando* (m. 40). The dynamic markings found in the first edition are so detailed that it appears that Mozart wanted to direct the performer as exactly as he could, almost note by note. Indeed, there is a passage where Mozart wrote dynamic markings for every single note in m. 21. Here *f* and *p* are written alternately for every thirty-second note from the third to the fourth beat in the right hand. This notation might be considered as a sort of eighteenth century *tempo rubato*, given the dynamic accent on a weak beat, and it was used as a method of variation by C. P. E. Bach, who had a great influence on Mozart.[20]

Unlike the second movement, Mozart wrote quite a number of dynamic markings in the autograph in the third movement, although there are still some that are found only in the first edition. In the autograph, there are no dynamic markings at the opening of the movement; however, *p* is marked for the first note of both hands in the first edition. The next example is found in the passage starting from m. 46. In the first edition, *p* is written in m. 51 and *cresc.* at the bar line between mm. 52 and 53, followed by *p* in m. 54. These detailed and expressive dynamic markings were probably added by Mozart when he prepared the music for publication. However, the parallel passage starting at m. 167 does not have the exact same dynamic markings. There is no *p* written in mm. 172 and 175. Whether these varied markings are editorial mistakes or were made by Mozart intentionally cannot be determined. Moreover, the placement of the *f* and the *p* for the left hand in mm. 74–77 is changed in the first edition. In the autograph, the *f* is

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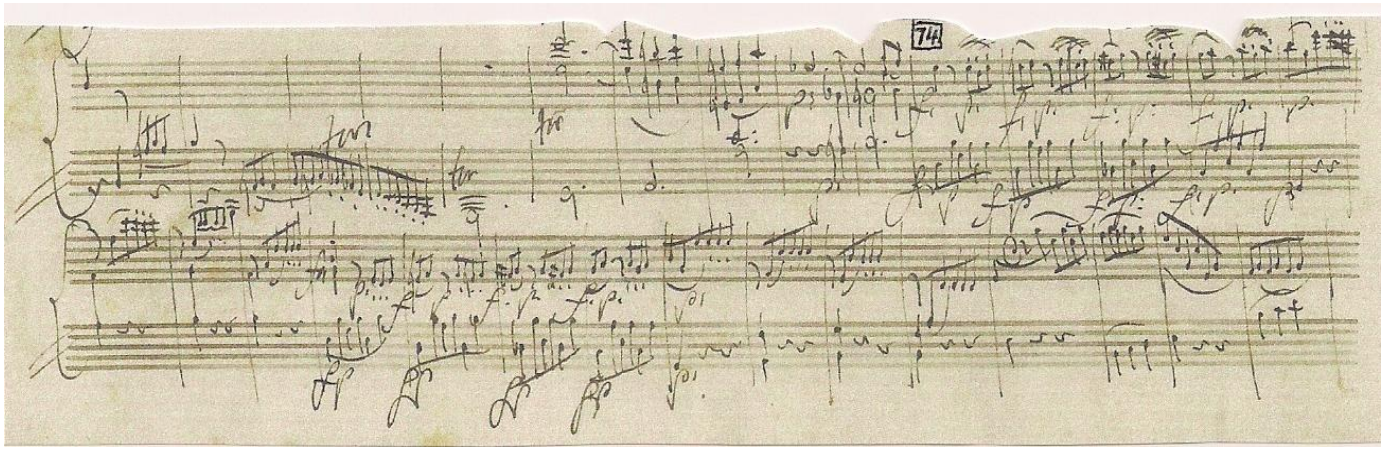
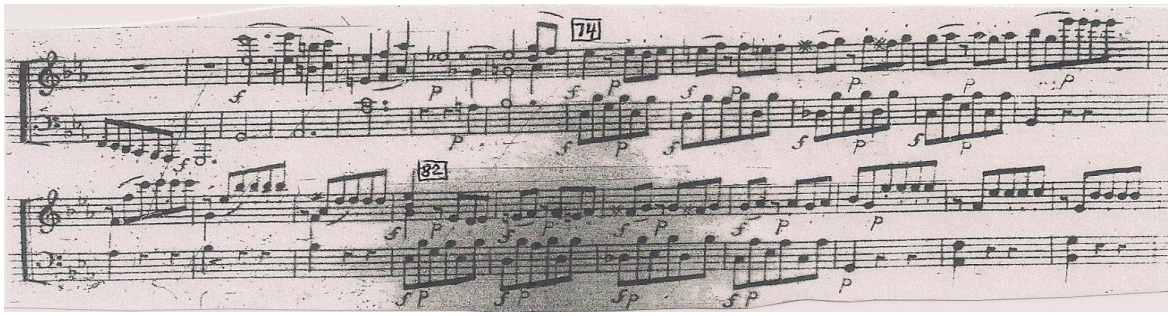
[20] Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 136–37.

written right before the first note and the *p* right after it. However, in the first edition the *p* is moved to the fourth note for the left hand, which matches the timing of the *p* for the right hand (Ex. 1.7). The parallel passage, played an octave lower in mm. 82–85, retains the same placement as in the autograph.

Ex. 1.7 a) Autograph, Sonata, K. 457, third movement, mm. 64–93



Ex. 1.7 b) First edition, Sonata, K. 457, third movement, mm. 67–88



The *cresc.* in m. 215, the *f* in mm. 217 and 218, the *p* in m. 221, and the *fp* in mm. 230, 234, 238, and 242, all found in the first edition, are absent in the autograph. Since these are expressive dynamic markings, they were probably added by Mozart.

Ornaments

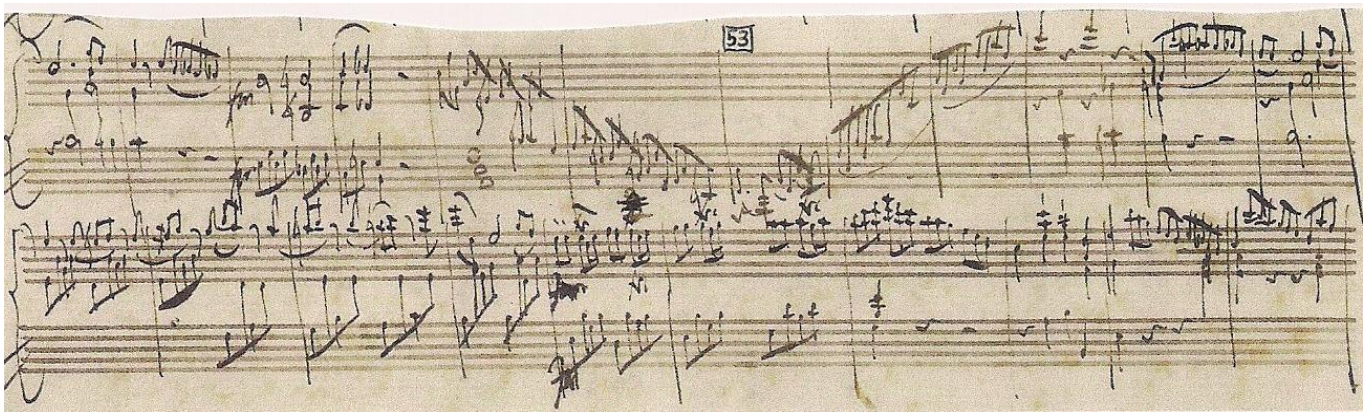
Other significant additions to the first edition that do not appear in the autograph, beside the dynamic markings, are the ornaments in the second movement of the Sonata. The turns in mm. 2, 12, 13, 49, and 53 are all found in the first edition but not in the original version in the autograph. In the Reprises B where the two varied themes and the ending section are written, Mozart wrote many ornaments. These were undoubtedly added by Mozart, along with the dynamic markings, in the process of preparing the pieces for publication. Moreover, all the runs in this movement—mm. 29, 30, and 51 and the fermata embellishment in m. 52—are written just as a sketch in the autograph, with a starting note and the ending note. In the Reprises B, Mozart wrote down every single note in mm. 51 and 52. Consequently, other runs in mm. 29 and 30 mentioned above and in m. 85 in the Fantasie, where no actual notes appear in the autograph but the notes are given in the first edition, must have been written down by Mozart, or by someone under his supervision.

Pitch Alterations

Besides the changes in articulation and dynamics, some pitches are actually changed as well. Some notes that are altered or missing in the first edition are obviously a mistake, such as the F on the second beat in the treble clef in m. 5 in the second movement of the sonata. The F is an important passing tone from E-flat to G and it is very unlikely that Mozart would have erased the F from the second beat. Also in m. 34, the B-flat in the right hand is replaced by D and the flat is obviously missing. It is undoubtedly a mistake to replace the B-flat because it would result in three repeated notes, which would make the melodic line unattractive, and it also

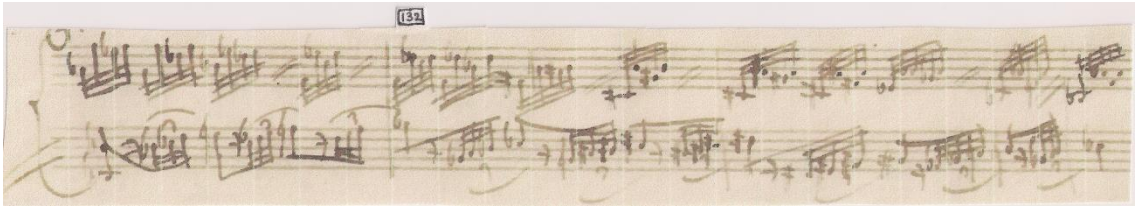
prevents the C-flat from being resolved to B-flat, as occurs in the autograph. Moreover, an interesting alteration of the note is found in the first movement of the Sonata. In m. 53, the second note of the right hand is printed as A-flat in the first edition, and nothing is written for the left hand. In the autograph, Mozart wrote C for the right hand and A-flat for the left hand; however, his notation is unclear and it is very easy to misread the notes as they were printed in the first edition (Ex. 1.8). Therefore, it is likely that the copyist working from the autograph misread the notes there. Unfortunately, many later editions followed this error and failed to give the A-flat.

Ex. 1.8 Autograph, Sonata, K. 457, first movement, mm. 47–68



On the other hand, there are some examples in the first edition that seem to have been changed from the autograph intentionally, probably by Mozart. For example, there is a series of pitches that are enharmonically changed in mm. 132–133 of the Fantasie (Ex. 1.9).

Ex. 1.9 a) Autograph, Fantasie, K. 475, mm. 131–133

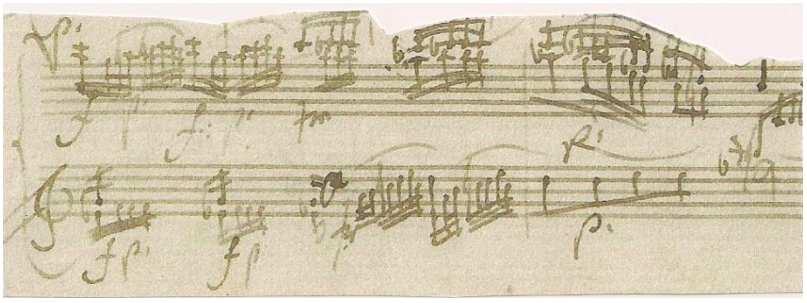


Ex. 1.9 b) First edition, Fantasie, K. 475, mm. 132–133

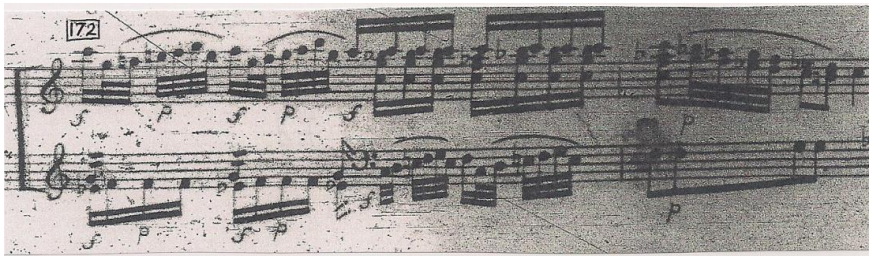
The first edition makes more sense in terms of the key progression here.

There are additions of notes in m. 172 for the right hand. The chords on the third and the fourth beat consist of only two pitches, B-flat–C/A-flat–C, in the autograph. However, C and G/C and F are added an octave below in the first edition so that the chords become fuller. These additions were probably done by Mozart because it is not likely that such a significant change would have been made by an editor (Ex. 1.10).

Ex. 1.10 a) Autograph, Fantasie, K. 475, mm. 172–173



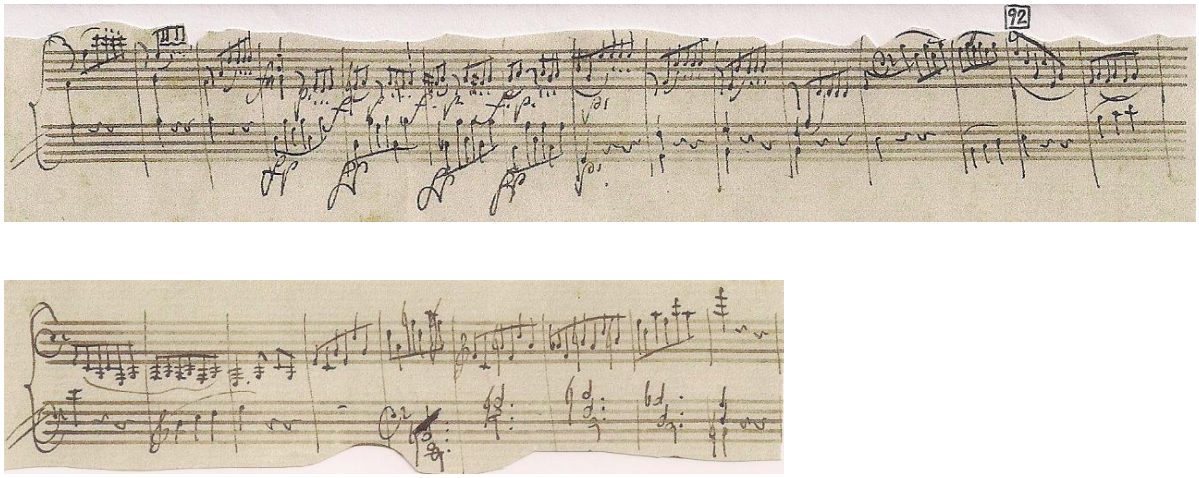
Ex. 1.10 b) First edition, Fantasie, K. 475, mm. 172–173



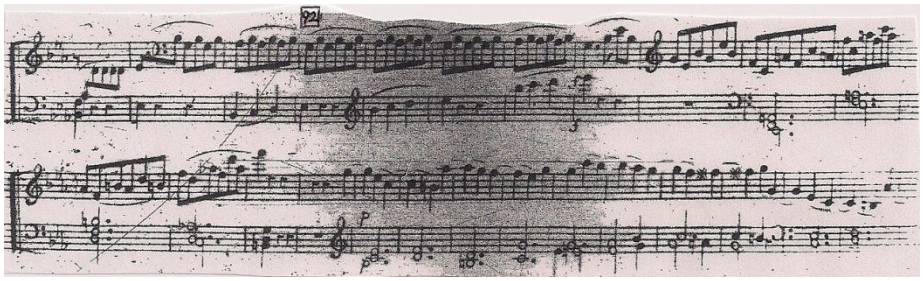
In the first movement of the sonata, the notes in the left hand have been changed in mm. 68 and 70: the lowest note, E-flat, has replaced the B-flat in both measures. The effect of this change is to create a dominant seventh chord that wants to resolve to the tonic. Some editions—such as the André edition, the *Alte Mozart-Ausgabe* (*AMA*), the Ditson edition, and the Henle (1977) edition, as well as the dedication copy—follow the autograph, while some—such as the Hummel, Launer, C. F. Peters (1879), and Lebert editions—follow the first edition. Because of the fact that the changes are made both in m. 68 and in m. 70 and that the notes are changed to the lower fourth far apart from the original note, it is less likely that they have simply been misread or misplaced. The note B-flat may be Mozart's final decision of the chord. In the third movement, an F is missing in the chord in m. 45, and the chord sounds less resonant without this F. There is also a major change of register at the end of the movement. At the passage from m. 92, the right hand goes down two octaves lower in the autograph than in the first edition (Ex. 1.11). The distance between the hands is nearly four octaves in the autograph version, but it decreases to two and a half octaves in the first edition. Likewise, the passage starting from m. 291 shows the right hand going an octave lower in the autograph than in the first edition, matching up with the same notes in m. 298, but, when there is a big leap in m. 304, again the right hand goes an octave lower down to the tonic in m. 309. The autograph version spreads the

distance to nearly four octaves, while the first edition version narrows it to three octaves. These changes might have been made by Mozart to make the passage easier to play, as Wolf suggested in his article.[21]

Ex. 1.11 a) Autograph, Sonata, K. 457, third movement, mm. 79–102



Ex. 1.11 b) First edition, Sonata, K. 457, third movement, mm. 90–113



Summary

Thus, there are numerous differences between the autograph and the first edition of the Fantasie and the Sonata K. 475/457. Although some of these are errors and in some cases the

[21] Wolf, "The Rediscovered Autograph," 39.

reason why changes were made cannot be determined, there is no doubt that Mozart added many detailed indications to the score in the process of preparing for publication.[22] This conclusion demonstrates how much Mozart cared about writing down the details, while also suggesting that he did not trust the pianists of his time, who would otherwise interpret and embellish his compositions in their own way, as the Badura-Skodas wrote in their book.[23]

Unfortunately, editors in the nineteenth century did exactly what Mozart had feared (and had tried to avoid). They "interpreted" Mozart's music by adding slurs and dynamic markings and made other changes of notation. In the next chapters, I will examine music of the Fantasie and the Sonata published in the eighteenth and nineteenth centuries, and compare those later editions to the first edition and the autograph. This comparison will reveal how differently musicians approached the music depending on the period, and will also give us clues about how the pieces were played during those periods. Before we proceed to our analysis of those later editions, however, I would like to discuss another important source: the dedication copy.

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[22] It is assumed that Mozart handed in manuscripts to Artaria; however, no document mentioning these manuscripts has been found. Cliff Eisen writes, "On the whole these editions [works published from Artaria] are reliable; several of them, including the six string quartets dedicated to Haydn, include additional articulation and dynamic marks that almost certainly derive from the composer himself—as such they represent valuable sources for the texts of Mozart's works. Not all of the editions were proof-read by Mozart, however, and several of them include errors or other readings that may not derive from the composer after all. The textual worth of these editions therefore needs to be evaluated on a case-by-case basis." Cliff Eisen, "Artaria & Comp," in *The Cambridge Mozart Encyclopedia*, ed. Cliff Eisen and Simon P. Keefe (Cambridge: Cambridge University Press, 2006), 24–25.

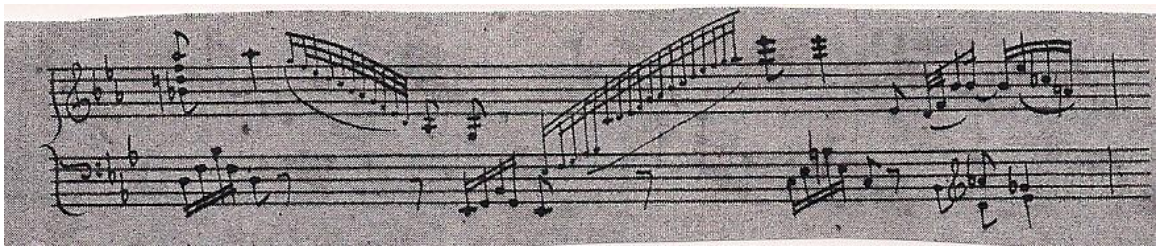
[23] Badura-Skoda, *Interpreting Mozart*, 219.

The dedication copy

In addition to the autograph, there is another manuscript, the so-called dedication copy. It was written soon after Mozart completed the composition and was given to Maria Therese von Trattner, to whom the Sonata was dedicated. Trattner was one of Mozart's piano students, the wife of his landlord, and a godmother to Mozart's daughter Theresia in 1787.[24] The dedication copy contains only the Sonata, and was presumably written by a Viennese scribe. [25] There are some markings possibly by Mozart, which will be discussed later.

The dedication copy is very much like the autograph, except the "*Da Capo __ Täckt"* is all written out and the passage with the abbreviated run is filled out, although it is not as fully expanded as in the first edition (Ex. 1.12).

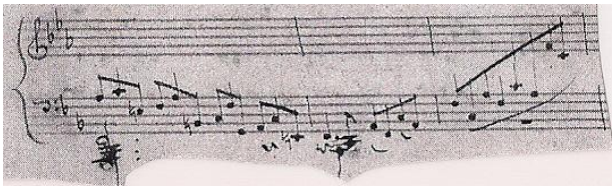
Ex. 1.12 Dedication copy, Sonata, K. 457, second movement, mm. 29–30



The faulty reading of the notes in the first edition is confirmed by the dedication copy. In m. 53 of the first movement of the sonata, the notes are written clearly in the dedication copy (Ex. 1.13, see Ex. 1.8 to compare).

[24] Wolf, "The Rediscovered Autograph," 5.
[25] Irving, *Piano Sonatas*, 73.

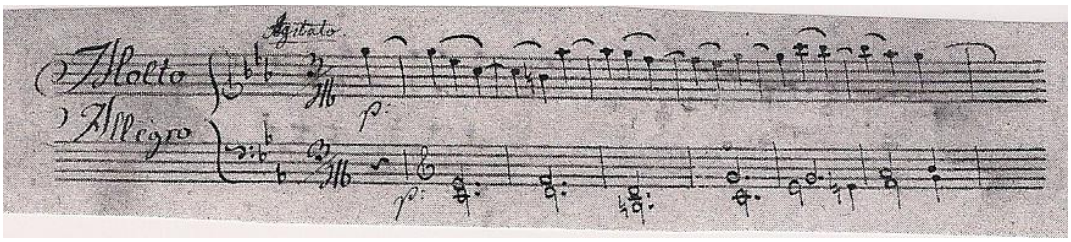
Ex. 1.13 Dedication copy, Sonata, K. 457, first movement, mm. 52–54



The return of the theme in the second movement is all written out but is exactly the same as the first appearance of the theme, without any variation.

Several musical indications not written in the autograph are found in the third movement. The first example is at the beginning of the movement. The *p* markings are written for each hand, the same as in the first edition, and *Agitato* is written above the time signature (Ex. 1.14).

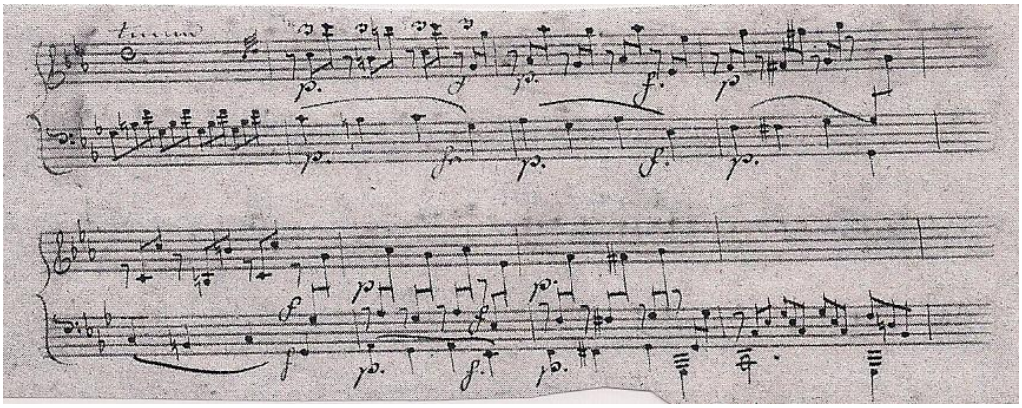
Ex. 1.14 Dedication copy, Sonata, K. 457, third movement, mm. 1–6



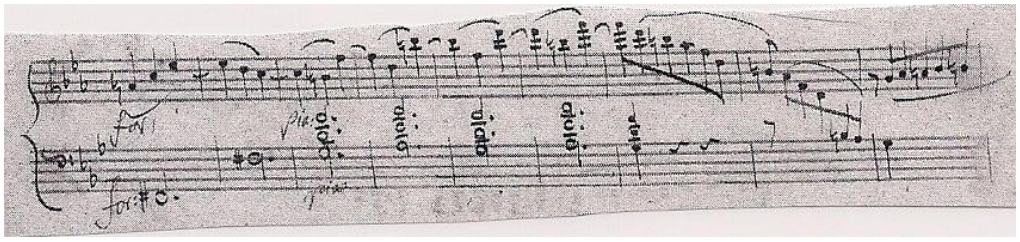
The *p* and *Agitato* seem to be written with different ink, possibly by Mozart; the reason will be discussed later. The next discrepancies are found in mm. 96 and 98, where *for:* is written. The *for:* in m. 96 is also written in the first edition, but not in m. 98. At the return of the theme in m. 103, *p* is added as it was at the beginning. Another *for:* is found in m. 211, and slurs are added in mm. 217 and 218. All these additions are written with a thinner pen than the one used for the manuscript itself.

It is interesting that these additions are found only in the third movement. Even more interestingly, there may be a possibility that they were written by Mozart. Although there is no firm evidence to prove that, there is one thing that strongly indicates this possibility. Mozart usually wrote the *f* and the *p* markings, or the *for* and the *pia*, followed by a colon, resulting in *f:*, *for:*, or *p:*, *pia:*, although some colons are unclearly written, apparently due to his rapid writing. In the dedication copy, all those marks written in the autograph are rather neatly written as *f.* or *p.* However, the dynamic markings that are added are written as *p:* or *for:*, in the same way in which Mozart wrote them in the autograph (Ex. 1.15; see also the *p:* in Ex. 1.14, and the dynamic markings in the Autograph in Ex. 1.4 a, Ex. 1.4 c, and Ex. 1.7 a). Because Trattner was Mozart's student, she might have had a lesson with him and he might have written those markings in the copy.

Ex. 1.15 a) Dedication copy, Sonata, K. 457, first movement, mm. 175–182. Dynamic markings in the hand of the copyist



Ex. 1.15 b) Dedication copy, Sonata, K. 457, third movement, mm. 211–219. Dynamic markings were probably added by Mozart in mm. 211 and 213



The strong possibility that these markings were indeed written by Mozart gives greater weight to the argument that the additions of the dynamic markings and some articulation markings in the first edition were done by Mozart or under his supervision, since the same dynamic markings were added in the dedication copy. It is also very interesting that he wrote "*agitato"* at the beginning of the third movement, and it is exciting that we have another message from Mozart about the character of the movement.

Part 2—Editions

Chapter 2: The André Edition

Features of Mozart's notation

Since the Fantasie and the Sonata in C minor K.475/457 were first published in 1785 by Artaria, numerous other editions of the pieces have appeared in various countries throughout the centuries. It is fascinating to see how one edition differs from another in terms of dynamic markings, articulations, and sometimes even notes and rhythms. That the musical score is the most important source when a musician learns to play a piece is obvious, but differences between editions can greatly influence the way it is performed. Comparing various editions of the Fantasie and Sonata will therefore lead us to understand something of how these pieces may have been interpreted through the years.

In this chapter and the upcoming chapters, I will carefully study the editions published during the late eighteenth century and the nineteenth century, and compare them to the autograph and the first edition, observing to what degree Mozart's music was altered through editing. The editions that will be my focus are the André edition (Offenbach: 1801); the Hummel edition (Berlin and Amsterdam: c. 1793); the Mme. Vve. Launer edition, probably edited by Madame Veuve Launer (Paris: 1828); the Oliver Ditson edition (Boston: late nineteenth century), for which the exact year of the publication cannot be identified; the *Alte Mozart-Ausgabe* (Leipzig: 1878); the C. F. Peters edition, edited by Louis Koehler and Richard Schmidt (Leipzig: 1879); and the J. G. Cotta'sche Buchhandlung Nachfolger edition, edited by Sigmund Lebert (Stuttgart: 1892). There are also important editions published in the twentieth century, such as the Nathan

Broder edition (Bryn Mawr, Pa.: 1960) and the Henle edition (Munich: 1977); however, they will be excluded in this dissertation because the focus of the theme is the performance practice of the pieces, and I believe that the many recorded performances from the twentieth century will adequately serve the purpose of providing rich insights into this matter, which will be discussed in chapters 7 and 8. However, a brief discussion of the *Neue Mozart-Ausgabe*, in Series IX, 25/2, edited by Wolfgang Plath and Wolfgang Rehm (Kassel: 1986), will be included in chapter 6, for although this edition was published in the twentieth century, it is considered one of the most reliable editions of Mozart by musicians of our time and is therefore important to this analysis.

Before we begin the comparison, it is important to mention some features of Mozart's notation. George Barth points out five features that gradually disappeared in nineteenth-century editions of Mozart's music: 1) appoggiatura notation; 2) the direction of stems that Mozart showed in the autograph; 3) separate dynamic markings for each hand that suggest open score; 4) dots differentiated from strokes; and 5) a profusion of short slurs.[1] For a better understanding of what these notations meant to Mozart, let us take a look at the treatises written in his period. Among them, I will refer to the classic treatises by Carl Philip Emanuel Bach, Leopold Mozart, and Daniel Gottlob Türk in this dissertation.

1) *Appoggiatura:* The appoggiatura was customarily used by composers in the eighteenth century. Treatises by Bach, L. Mozart, and Türk all devote a large section to the appoggiatura. Bach wrote that appoggiaturas "enhance harmony as well as melody" and "are louder than the following tone."[2]

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[1] Barth, "Mozart Performance," 540 (see chap. 1, n. 16).
[2] C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W. W. Norton & Company, 1949), 87–88.

L. Mozart explains that "there are both descending and ascending appoggiature, which, however, are divided into accentuated appoggiature and passing appoggiature."[3] Türk wrote that the appoggiaturas are a "product of taste," and there is not to be found the same kind of taste in the works of Bach, Haydn, and Mozart, although he discusses the general performance practice of all kinds of appoggiaturas in the chapter.[4] This appoggiatura notation disappeared and was replaced by a new notation in the nineteenth century. In the footnote in his translation of Bach's *Essay*, William J. Mitchell, writes:

> The notation of the short appoggiatura as a small eighth note with a diagonal stroke through the tail was not used by Bach nor indeed by the Viennese Classical School. However, it did make its appearance in early nineteenth-century editions of their works, notably those of Mozart published by André. While the older notation gave rise to ambiguities (where variable and short appoggiaturas have the same notation) the later notation, apart from those cases where editors used it indiscriminately for both the long and the short ornament, has the disadvantage of dulling other performer's [*sic*] sensitivity to subtle variations of length in the short appoggiatura.[5]

2) and 3) *Multiple-voices writing*: Mozart customarily used multiple stems for a chord. Also, he used separate dynamic markings for each hand (See Ex.1.4 a, Ex. 1.4 c, Ex. 1.7 a, and Ex. 1.10 a). All of these notations indicate an open score, which is not common in piano music. George Barth wrote:

> Mozart was not one to waste either time or ink: apparently it seemed completely natural to him that his fortepiano notation should have something of the character of open score for melody instruments. Evidently he saw the keyboard as a

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[3] L. Mozart, *Violin Playing*, 167 (see chap. 1, n. 14).
[4] Türk, *Clavier Playing*, 193 (see chap. 1, n. 19).
[5] Bach, *Art of Playing Keyboard Instruments*, 91.

> medium that invites a single player to capture the effect of group performance, with everything that this can imply about ensemble.[6]

The visual appearance of his autograph of the Fantasie and the Sonata indeed evokes a string trio or quartet. The multiple-voices notation makes his music look rich in voices, giving it a more ensemble-like texture than that of a single instrument.

4) *Dots and Strokes*: It is well known that Mozart used two types of markings for so-called *staccato*: dots and strokes. For decades, there has been a controversy over whether Mozart used these two notations to convey different meanings. For instance, Paul Mies, Robert D. Riggs, and Alfred Einstein, who was the editor of the third edition of the Köchel catalogue, believe that Mozart did not distinguish the meaning of dots and strokes. In contrast, Hermann Keller, Hubert Unverricht, Oswald Jonas, and Alfred Kreutz insist that there are distinct differences between dots and strokes as used by Mozart.[7] In his article in *Early Music*, Frederick Neumann suggests that although there is a large "grey area" where the two signs are not clearly differentiated graphically, Mozart used them deliberately for different purposes.[8] Clive Brown opposed Neumann's argument, writing in the following issue of *Early Music*.[9] He asserts that Mozart would have written more carefully, as he did with other musical indications, if he had felt that dots and strokes had different meanings. Eva and Paul Badura-Skoda take the side of Wolf-Dieter Seiffert, who has an opinion somewhere between that of Neumann and that of Brown, being rather closer to Neumann's opinion.[10]

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[6] Barth, "Mozart Performance," 539 (see chap. 1, n. 16).
[7] Frederick Neumann, "Dots and Strokes in Mozart," *Early Music* 21, no. 3 (August 1993): 429.
[8] Ibid., 429–35.
[9] Clive Brown, "Dots and Strokes in late 18th- and 19th-century music," *Early Music* 21, no. 4 (November 1993): 593–97.
[10] Badura-Skoda, *Interpreting Mozart*, 125 (see chap. 1, n. 9).

Although this issue is not central to this dissertation and it is not my intention to determine the definition of the dots and strokes, it is useful to point out two interesting facts based on the autograph of the Fantasie and the Sonata. First, there is no stroke found where Mozart wrote *portato*. In other words, he wrote only dots where he put a slur over them. [11] This fact may indicate that Mozart did indeed take some care in distinguishing dots and strokes. Second, on the other hand, both dots and strokes are found within sequential passages, such as mm. 74–85 and 205–210 in the third movement of the Sonata (see Ex. 1.7 a). It is also a fact that Mozart's father Leopold mentions only strokes in his treatise *Violinschule*, the only place he writes about dots being his explanation of *portato*.[12] Bach writes about both strokes and dots, although he only mentions dots as being "used in the Lessons in order to avoid a confusion of the strokes with fingering numerals."[13] Türk explains that the stroke and the dot have the same meaning, but that some would like to indicate that the notes with strokes are to be played shorter than those with dots.[14] It seems to me that, at least as the Fantasie and Sonata are concerned, Mozart only wrote dots with slurs to indicate *portato*, and staccato was indicated by strokes, some of which appear to be dots as a result of his rapid writing. The first edition of the Fantasie and the Sonata supports this fact, as it shows dots with slurs, while all other strokes or dots Mozart wrote in the autograph are shown as strokes. When he wrote down his compositions in a hurry, some strokes look like distinct strokes, some look less distinct (Neumann's "grey area"), and some look like dots. The fact that the same is found in the dedication copy also supports this assumption.

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[11] The fact that Mozart did not write strokes in *portato* has been acknowledged by scholars, and both Neumann and Brown pointed out this fact in their articles.
[12] L. Mozart, *Violin Playing*, 45, 47 (see chap. 1, n. 14).
[13] Bach, *Art of Playing Keyboard Instruments*, 154.
[14] Türk, *Clavier Playing*, 342 (see chap. 1, n. 19).

5) *Articulations*: Barth argues that Mozart wrote slur markings "with meticulous care." His short slurs not only display an intention to group the notes into a legato, but also to play them with a dynamic shape, as was the custom in the eighteenth century. Bach explains that short slurs "are played with a slight, scarcely noticeable increase of pressure on the first and third tones" if a slur is over two or four notes, and "the same applies to the first tones of groups of three notes" if a slur is over three notes.[15] L. Mozart's discussion of the slur is related to the playing on the violin, since he wrote that the notes with a slur must be played in one bow-stroke. Then, in a later chapter, he states that "the first of two notes coming together in one stroke is accented more strongly and held slightly longer while the second is slurred on to it quite quietly and rather late" and represents many examples of different patterns of slurring.[16] Türk writes "the note on which the curved line begins should be very gently (and almost imperceptibly) accented." Generally speaking, all the treatises suggest that the first note of the slur is to be played with a slight emphasis, and this execution continued through the nineteenth century.

According to Clive Brown,

> In piano playing there was more or less universal agreement throughout the nineteenth century that slurred pairs should be performed approximately as described in 1804 by Adam, who observed: "when there are only two notes connected together and when the two notes are of the same value or when the second of them has half the value of the first, it is necessary, to express this slur, in the *forte* as well as in the *piano*, to press the finger a little on the first and to lift it on the second, taking away half its value while touching the second more gently than the first."[17]

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[15] Bach, *Art of Playing Keyboard Instruments*, 154.
[16] L. Mozart, *Violin Playing*, 45, 116–17 (see chap. 1, n. 14).
[17] Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (New York: Oxford University Press, 1999), 231.

There is no doubt that Mozart expected musicians to know how to play the slurred notes with those nuances, and the slur is a significant part of the expression of his music, since he wrote slur markings very carefully.

Thus, all of these notations by Mozart, with the exception of the unsettled question of the definition of the dots and strokes, constitute a very important part of his musical expression. An appoggiatura was to be played with more emphasis than the main note, and the length of the notes was varied depending on the value of the main note. His autograph was written in the form of an open score that was suggested by the direction of the stems and the dynamic markings for each hand separately, and it certainly evokes a musical score of ensemble music. Mozart's short articulation slurs, to be found throughout his music, mean that the notes under the slurs are to be played legato with the first note given a slight accent or lengthening. Unfortunately, as Barth discusses, all these features of Mozart's notation disappeared from the editions in the nineteenth century, including the editions of the Fantasie and the Sonata.

The André edition

Johann Anton André had musical instruction from his early childhood in piano, violin, and singing, and later he studied composition as well. Soon after taking over his father's publishing firm in 1799, he bought some of Mozart's autographs from Mozart's widow Constanze, including the Fantasie and the Sonata. Two years after, he published his edition of the pieces in 1801, described as "faite d'après le manuscrit original de l'auteur."[18] The André edition is one of the main sources that was consulted by the *Neue Mozart-Ausgabe*. Another main source of the *NMA*, the earliest edition by Breitkopf & Härtel, published in 1799, is unfortunately not obtainable for this study.[19]

Although the source of the edition was supposed to be the autograph of the composer, there are many differences found between the autograph and this edition, and many places seem to follow the first edition instead. Moreover, the dynamic markings Mozart wrote separately for each hand are largely omitted and appear singly. There are two appoggiaturas that appear in this edition in mm. 42 and 51 of the Fantasie, as Mitchell points out, with "a small eighth note with a diagonal stroke through the tail," which is familiar to us as a grace note today (see his quote, note 5 above). Whether this notation by André was intended to be played still as an appoggiatura or as a grace note cannot be determined, and how musicians at the time would have interpreted it is unknown. However, in consideration of the fact that many other appoggiatura notations remain as in the first edition, it seems more likely that André intended them to be played differently. Although the reason he made these alterations cannot be clarified, the difference of the musical

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[18] *Grove Music Online*, s.v. "Johann Anton André" by Wolfgang Plath. Accessed May 25, 2011, http://www.oxfordmusiconline.com/.

[19] The earliest edition of Breitkopf & Härtel is located in the Isham special collection at Harvard College Library; however, it was not possible to scan or to make photocopies of this edition because of its condition.

expression between these two executions is not trivial. A grace note indicates that the following note is the stressed note, while the eighteenth-century appoggiatura has the accent on the ornamented note rather than the main note. The dots and strokes are written in the same way as in the autograph: strokes for staccato, and dots for *portato*.

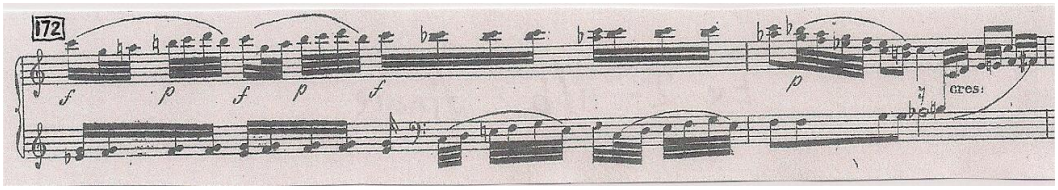
Articulations

The articulations are altered in the Allegro section of the Fantasie: in mm. 39 and 48, the slur is written for the left hand in the autograph, but the first edition failed to include it in m. 48. In the André edition, neither measure has the slur. The slurs in these measures of the autograph are written very clearly, so it is more likely that the disappearance of the slurs in the first edition was caused by an error. André seemed to decide to eliminate both slurs from these measures, perhaps in order to articulate the quarter notes in those measures so that they would enhance the vigorous character of the section. The slurs on the first beat in mm. 154, 155, and 156 are also missing, although they are written in both the first edition and the autograph. There does not seem to be any convincing musical explanation as to why the slurs were not provided here; therefore, I assume that the absence of the slurs was an unfortunate oversight.

Furthermore, the articulations for the left hand in m. 168 and for the right hand in m. 172 are altered in the André edition, in which articulation slurs extend from C to B, over the entire first beat. This extension of the slurs indicates that the first two notes are to be connected, whereas they are intended to be separated according to the first edition and the autograph, but the first and the second beat are to be separated, while both the autograph and the first edition show that the articulation slurs extend from G (the second note in the right hand) to C (the first note of

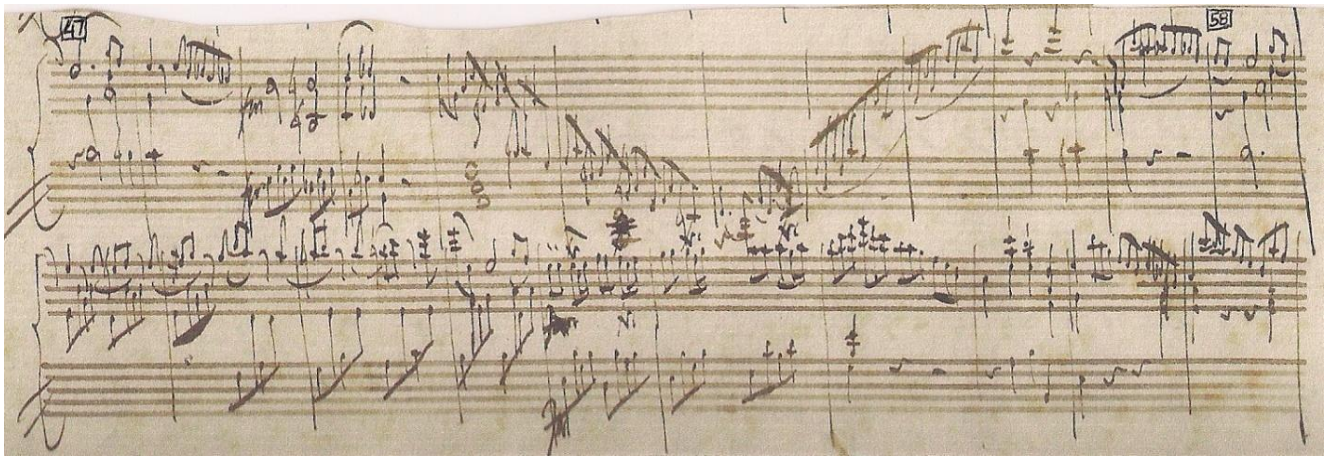
the figure) (Ex. 2.1, compare with Ex. 1.10). This alteration might have been based on the dynamic markings of the passages, which are in fact misplaced, as mentioned above.

Ex. 2.1 André edition, Fantasie, K. 475, mm. 172–173

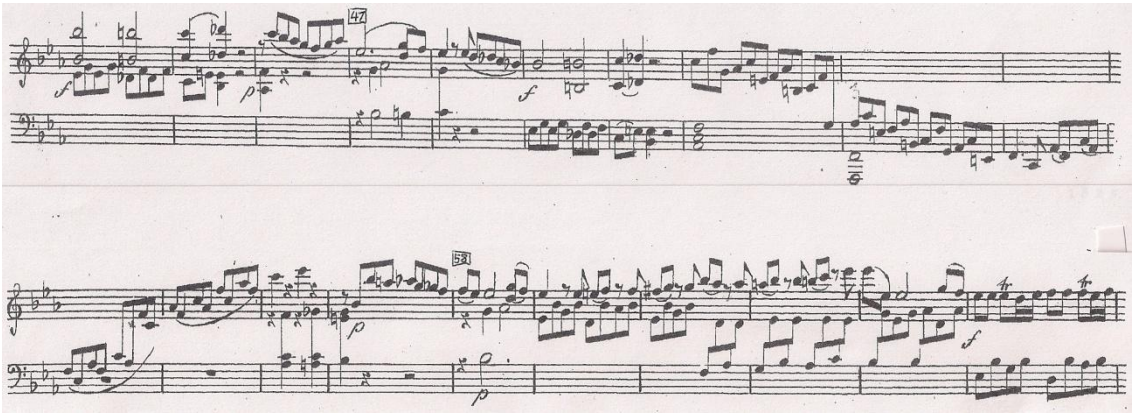


In the first movement of the Sonata, the articulation slurs are altered in mm. 59–61. The autograph clearly shows the slurs are put over three eighth notes, which the first edition follows exactly. In the André edition, however, the slurs are written only for the second and third notes of each three-note figure (Ex. 2.2). This alteration obviously changes the musical expression; the articulation by André adds much lightness to the passage.

Ex. 2.2 a) Autograph, Sonata, K. 457, first movement, mm. 47–68



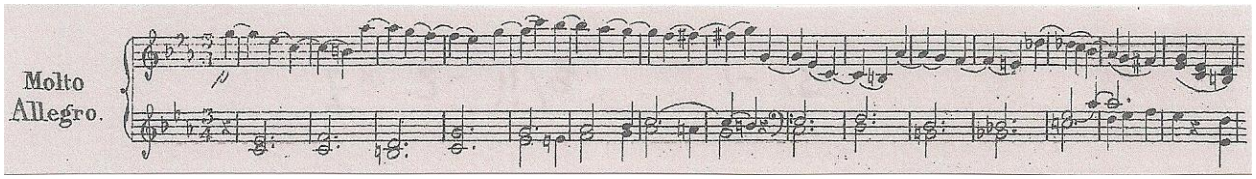
Ex. 2.2 b) André edition, Sonata, K. 457, first movement, mm. 44–63



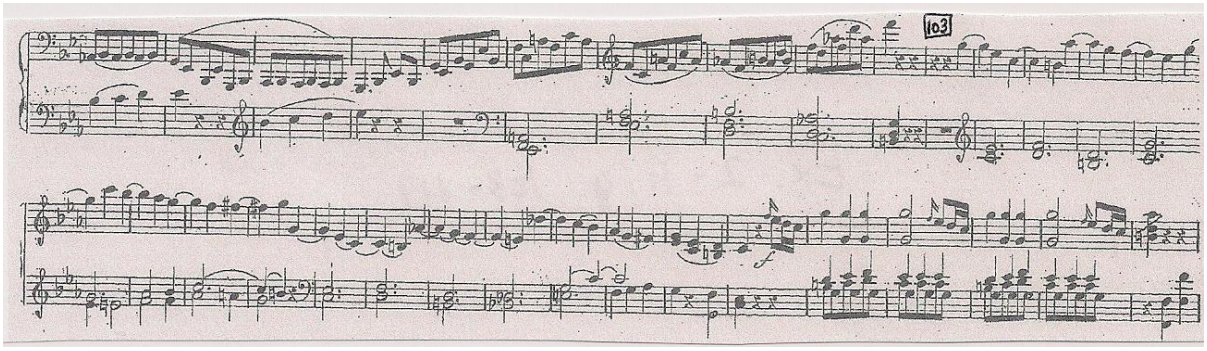
On the other hand, the parallel passage in mm. 156–158 has the same articulation slur—over three notes—as the autograph and the first edition. Therefore, it is difficult to determine whether the alteration in mm. 59–61 is an editorial change or an error.

The articulation slurs of the opening of the third movement are very similar to the first edition rather than to the autograph. However, every time the theme returns, it has different articulations (Ex. 2.3). In mm. 103–111, no slur is given, but slurs are given in the following phrase played an octave lower. In mm. 213–216, the autograph has a slur for the entire measure in each measure, and the first edition more or less provides the same articulations, although they are not very clear. The André edition, however, prints slurs here only for two notes in an irregular pattern. These inconsistencies show that André was in some ways careless about the details of articulation, which was an important part of Mozart's musical notation.

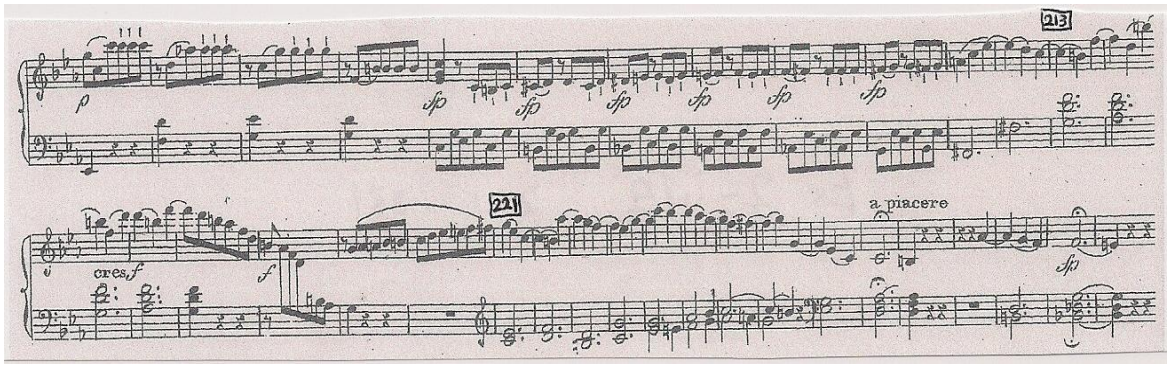
Ex. 2.3 a) André edition, Sonata, K. 457, third movement, mm. 1–15



Ex. 2.3 b) André edition, Sonata, K. 457, third movement, mm. 93–124



Ex. 2.3 c) André edition, Sonata, K. 457, third movement, mm. 201–235



Dynamic markings

In the André edition, there is no *pp* in mm. 2 and 4 of the Fantasie, which follows the autograph. The dynamic markings found in mm. 18–22 are basically the same as in the first edition, whereas no dynamics are written in the autograph. The only difference is that the *p* in m. 18 is moved one beat earlier so that it is on the first beat. An interesting addition of the $<$ $>$ sign is found in m. 21, which must have been done by the editor. The *calando* in m. 24 and the *pp* and *cresc.* in m. 25, written in the first edition but not in the autograph, are not included in the André edition. Thus, merely looking at the dynamic markings in the beginning of the Fantasie

gives us the sense that André edited the pieces by consulting both the autograph and first edition, while inserting his own interpretations as well.

In m. 54, alteration of the dynamic markings is found where the *f* is added for each hand (right hand from the pick-up note in m. 53). This alteration contradicts both the autograph and the first edition. The absence of any dynamic markings in these two early sources means that m. 54 is to be played *p* continuously from m. 52. It is hard to believe that André's newly added dynamic markings would be the result of a careless error. André probably added them intentionally for an editorial reason; however, playing the figure in m. 54 as he has it is certainly not what Mozart intended. Furthermore, the *crescendo* and *f* found in mm. 60–61 and 64–65 of the first edition do not appear in the André edition, although the *p* in mm. 56, 58, and 62 are printed. Because there are absolutely no dynamic markings given in this passage in the autograph, André might have decided not to provide them in order to avoid an exaggerated expression that might be caused by those dynamic markings. Regardless of André's reason for making this decision, it is clearly an editorial alteration. On the other hand, the strokes in mm. 64–67, which are not written in the autograph, are given in the André edition.

In the *Andantino* section, where in the first edition the *cres: f* is added in mm. 90–91, the André edition follows the autograph, showing no dynamic markings. However, *p* is given on the second beat of m. 91, which was found in the first edition but is placed on the third beat. This interesting misplacement of the *p* may result from the unclear placement of the markings in the first edition. The *p* for the right hand is clearly shown on the third beat, while that for the left hand is placed vertically with the E-flat on the second beat. Because the first edition inherited Mozart's habit of placing the dynamic markings before the notes to which they applied, it seems

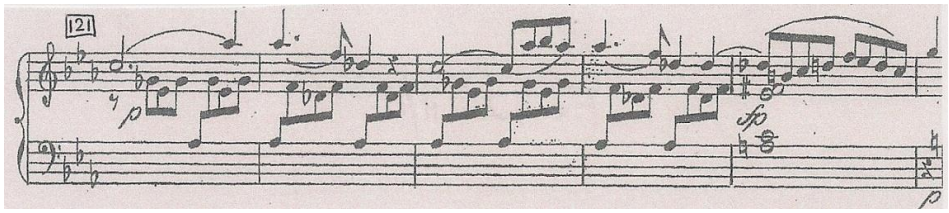
that the placement of the dynamic markings caused confusion here, with the result that André interpreted this marking to be on the second beat.

Unfortunately, the misplacements of the *f* and the *p* in mm. 169 and 172 of the first edition, which were discussed earlier, are inherited in this edition as well, despite the fact that the autograph was used as its source. It seems that Mozart's placement of the dynamic markings caused the misunderstanding.

In the first movement of the Sonata, the misplacement of the *p* in m. 17 of the first edition, also discussed earlier, is unfortunately preserved in the André edition as well. Furthermore, the first four measures of the development section, mm. 75–78—which are supposed to be played *f* according to the autograph and the first edition, followed by the *p* in m. 79—are dynamically altered in the André edition, which gives the *p* on the fourth beat in m. 76 instead of m. 79. This change obviously alters the expression of this passage; it may be an intentional alteration in order to reinforce the minor character of the passage from m. 77, which anticipates the character from m. 79. In any case, this is a significant change in terms of the character of the passage.

There is also a passage where separate dynamic markings for each hand are reduced to a single marking, which may lead to at least a momentary misunderstanding of the music for a performer. In m. 121, the *p* is written for each hand separately in the autograph and the first edition, but the André edition gives a *p* between the staffs but in a way that seems to apply only to the left hand (Ex. 2.4). The dynamic marking shown previously was the *f* in m. 118, which also appears singly between the staffs, and it clearly lasts only until the final note of m. 120. But the ambiguous notation in the André edition allows for the continuation of forte at the lyrical melody in the right hand in m. 121, contradicting the sensitive character of the music.

Ex. 2.4 André edition, Sonata, K. 457, first movement, mm. 121–125



There are a few more alterations in this movement that should be mentioned. The *f* in m. 149 found in the autograph and the first edition is moved three notes earlier in the André edition. This change weakens the effect of the astonishing change in dynamics, which comes with the low F's played by the left hand. Moreover, there are the additions of the *f* and the *p* in mm. 178 and 179. The passage starting from m. 176 has a pattern of dynamic markings: *p* on the first beat and *f* on the fourth beat. This pattern, however, is set within a larger structure, which is that every third measure, mm. 178 and 181, does not have *f* on the last beat. This gives us a sense that the passage has two four-measure phrases, not one eight-measure phrase, and also provides a feeling that the energy is diminishing towards to the end. The editor of the André edition, without noticing this musical insight, perhaps assumed that those markings had erroneously been omitted in the autograph and the first edition and that an *f* should be provided there because it appeared in all other measures.

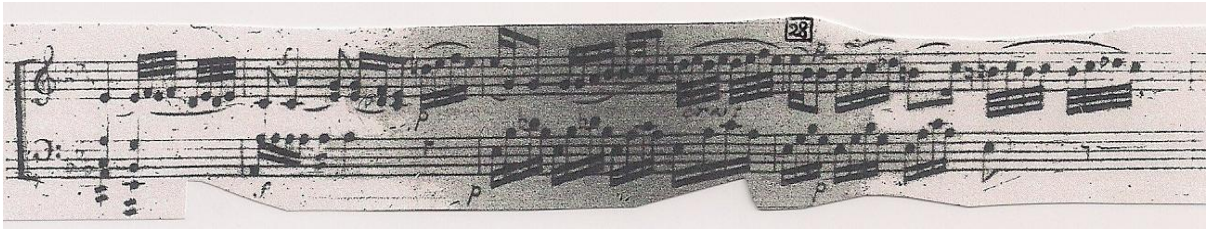
The second movement of the sonata in the André edition scarcely has any dynamic markings. It does not contain the detailed expressive dynamic markings of the first edition, although it has more dynamic markings than are found in the autograph. It seems that only general dynamic markings are written in the André edition, without the detailed expressive indications such as *cres: f*, which lasts for one beat in m. 3, for example, unless they are written

in the Reprises B of the autograph. The character indications *sotto voce* and *mancando* are not written either, and the *sotto voce* in m. 1 is replaced by *p*.

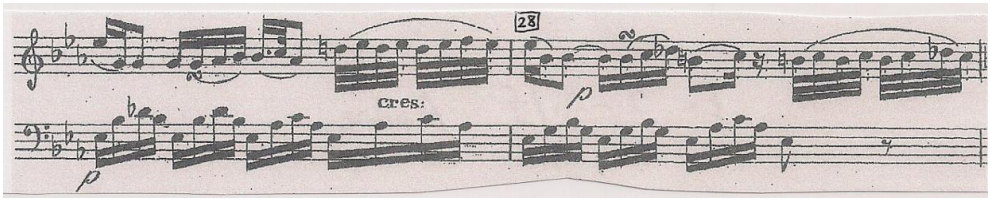
The omission of the dynamic markings not only eliminates guidance to the performer but also causes critical changes of dynamics. For example, the passages in mm. 6 and 14–15, which are supposed to be played *p*, can be interpreted as being played *f* according to the André edition because of the lack of the *p* in m. 5 and the *mancando* in m. 15. To make things worse, the parallel passage in m. 22 does not have the *p* either, which is clearly written in the Reprises B in the autograph. These alterations may lead the musician to the mistaken conclusion that these passages should be played *f*.

Another example of a change in dynamic marking is found in m. 28. In the first edition, the *p* is given on the second B-flat of the right hand on the first beat, but it is moved to the note after it in the André edition (Ex. 2.5), thus causing the dropping of the volume to occur on the second beat, instead of the surprising change a half beat earlier. This is a significant change in the expression, despite the fact that the change is merely the displacement of the dynamic marking by half of a beat. Furthermore, the *f* in m. 29 does not appear; as a result, the runs in this and the following measure would be played *piano*.

Ex. 2.5 a) First edition, Sonata, K. 457, second movement, mm. 26–28



Ex. 2.5 b) André edition, Sonata, K. 457, second movement, mm. 27–28



From m. 29 until m. 40, dynamic markings are largely lacking. The only marking that is provided is the *cres:* on the third beat in m. 37, although *cres:* is given on the second beat and *f* is on the third beat in the first edition. The result of this change is that it is not clear to what point a performer should make the *crescendo*. Moreover, the lack of the *p* on the third beat of m. 38, the *cres:* in m. 39, and the *f, calando,* and *pp* in m. 40 may cause confusion to a performer. Well-educated musicians would perhaps play more softly at the repetitive passage in m. 38 and at the return of the theme in m. 41, regardless of the lack of the dynamic markings. However, there is a risk that some musicians might play the entire passage with a growing *crescendo* until the next dynamic marking *f* appears in m. 42, or might play it without any dynamic change or expression.

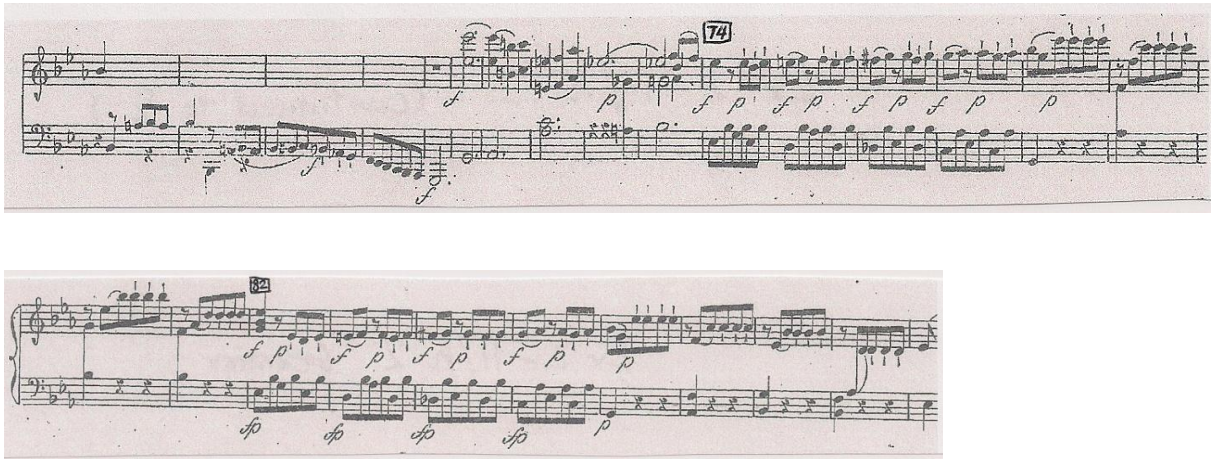
Furthermore, there is *fp* on the third and fourth beats in m. 48 in the first edition; however, it appears only on the third beat in the André edition. It seems to me that the *fp* was eliminated purposely, just as many other dynamic indications in this edition seem to have been eliminated, although there is no evidence to prove this assumption. In any case, playing the chord on the fourth beat *fp* gives a very different character to this passage than if one does not play it *fp*. Without the *fp*, it would sound more passive, while reinforcing both chords gives a more confident character.

Another example of dynamic markings that are found in the first edition but shown only partially in the André edition is found in mm. 54–55, where the first edition has *cres: p* on every beat in m. 54 and *cres: f* in m. 55 has expressive dynamic markings. The André edition does not

print any of these markings in m. 54 and provides only the *cres: f* and the *p* in m. 55. The *mancando* that leads to the *p* in m. 55 is not printed, and André might have eliminated it assuming that performers would play more softly towards the *p* anyway. The term *mancando*, however, indicates not only a decrease in volume but also the character of dying away. Since Mozart often used *calando* in his works, including this piece, *mancando* must have meant something clearly different to him.

In the third movement of the Sonata, the passage starting from m. 74 has interesting dynamic markings in the André edition. As discussed earlier, the dynamic markings here were mistakenly changed in the first edition (see Ex. 1.7). The André edition seems to preserve exactly how they were written in the first edition. Therefore, it has dynamic markings singly in mm. 74–77, while the parallel passage in mm. 82–85 has the *fp* for the left hand (Ex. 2.6).

Ex. 2.6 André edition, Sonata, K. 457, third movement, mm. 64–89



However, where the same passage returns in C minor in mm. 197–200 and 205–210, it has the *fp* singly at the beginning of each measure. That change implies a difference of expression between these two passages. The dynamic markings in the passage in C minor indicate stronger force on the first note of each measure, and suggest a more aggressive character than do the dynamic

markings in the E-flat major passage. If the alteration was made intentionally, it may have been done in order to support the difference of the character in C minor and E-flat major.

The *fp* in m. 230 is missing, although it is provided in mm. 234, 238, and 242. This is such an important dynamic marking that it is hard to believe that the editor would delete it. On the other hand, it may be possible that he thought that as a result of the deletion of the *fp*, a performer would keep the volume and the tension until m. 235 and consequently this recitative-like passage would have a dynamic shape. As a matter of fact, some pianists from the early twentieth century did play this passage somewhat as the André edition indicates, as will be discussed in chapter 3.

Ornaments

Ornaments given in the André edition are based on those written in the autograph. Therefore, the turns in mm. 2, 12, and 48 in the second movement of the Sonata, given in the first edition but not in the autograph, consequently do not appear in the André edition. However, a turn is added for the right hand on the second beat in m. 27 (see Ex. 2.5 b). No other sources give any ornaments here. André may have thought that it would be suitable to place the turn here because there is a turn in the comparable melody in m. 28.

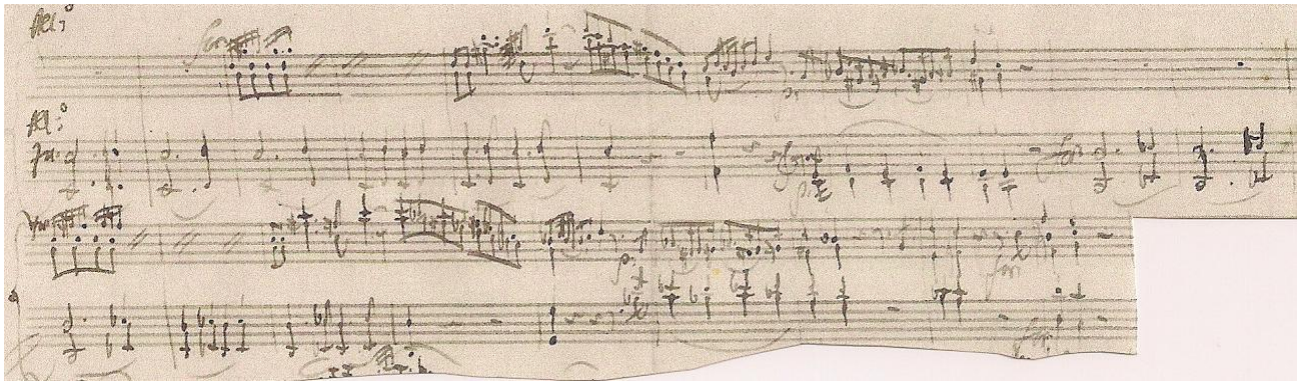
Other Notational Issues

The André edition also contains some alterations of a note that are obviously errors, such as in m. 21 of the Fantasie, where the natural sign before A on the third beat in the right hand is changed to the sharp sign. Because there are also contradictions between the autograph and the

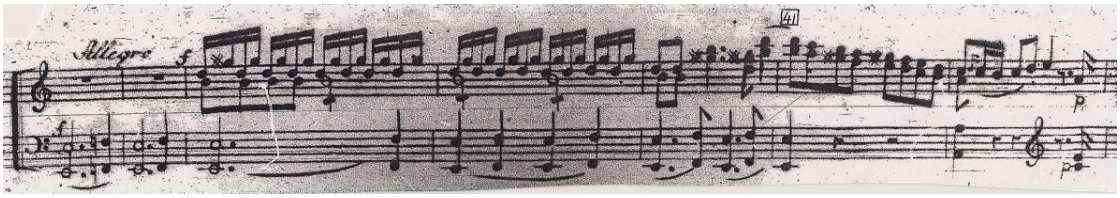
first edition, in some instances André had to decide which to follow. For example, the left hand on the third beat in m. 27 has A–D–F-sharp in the autograph; the Andre edition follows the autograph here, although the middle note D is missing in the first edition. Since the right hand plays a D, Mozart might have erased the D from the left hand to avoid the parallel octave during the process of publication. None of the later editions discussed in this dissertation, except the Ditson edition, provides the D.

In the following *Allegro* section, mm. 41 and 50, the directions of the stems are the same as in the first edition, rather than as in the autograph, which is written with multiple stems (Ex. 2.7), as discussed earlier.

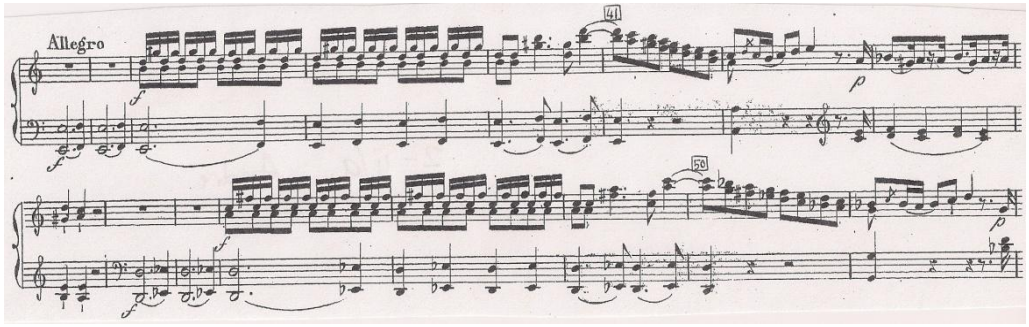
Ex. 2.7 a) Autograph, Fantasie, K. 475, mm. 36–55



Ex. 2.7 b) First edition, Fantasie, K. 475, mm. 36–42

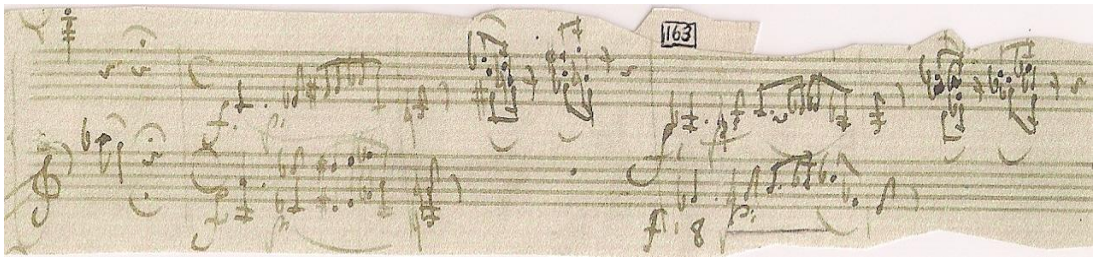


Ex. 2.7 c) André edition, Fantasie, K. 475, mm. 36–51



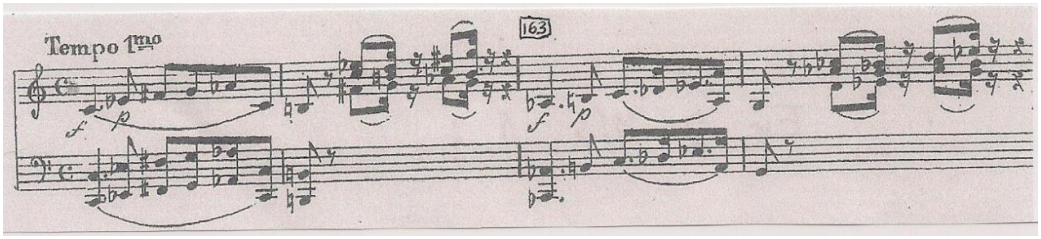
There is an interesting change found in m. 163 of the Fantasie in the André edition. In his autograph, Mozart wrote an octave sign for the left hand here in order to double the notes an octave lower, instead of writing the notes with many ledger lines, and the first edition followed the same notation. The André edition, on the other hand, ignores the octave doubling except for the first note of the left hand phrase (Ex. 2.8). André probably did not notice that the octave sign was written for the entire phrase, which lasts until the first note of m. 164, indicated by underlining in the autograph and by the broken line in the first edition.

Ex. 2.8 a) Autograph, Fantasie, K. 475, mm. 160–164



Ex. 2.8 b) First edition, Fantasie, K. 475, mm. 163–164

Ex. 2.8 c) André edition, Fantasie, K. 475, mm. 161–164



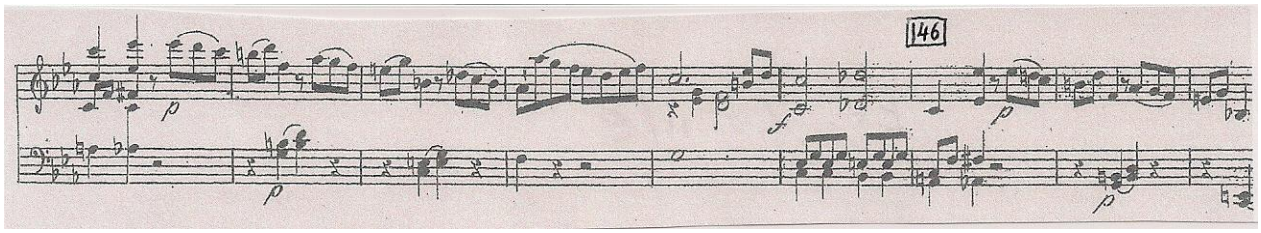
In the first movement of the Sonata, the missing A-flat for the left hand in m. 53 in the first edition also does not appear in the André edition, although the wrong note A-flat in the right hand is corrected to C. It is unfortunate that André did not supply the missing note despite the fact that he owned the autograph.

A changed note value resulting from altering the stem is found in m. 47 (see Ex. 2.2). In the first edition, the D in the right hand is a quarter note with the stem downwards. However, the D is stemmed together with the upper eighth note G in the André edition, turning it into the eighth note as well. The same procedure was applied to the parallel passage in mm. 58 and 144. The notation in the André edition fails to provide a clear voice leading of D–E-flat, which is from the leading tone to the tonic. I believe there is also a difference between playing the D as an eighth note that is a part of the chord and as a quarter note that is the leading tone of the E-flat.

Furthermore, the notes are missing in m. 66. There are three notes in the chords for the right hand, but only two of them are written in the André edition, which is missing the lowest notes. This was probably also an error, since the parallel passage in m. 163 has all three notes; however, it would create a large difference in sound if a performer were to play the chord as written in the André edition. The chord would sound unfulfilled, and a parallel octave (A-flat–B-flat) more apparent. Moreover, the André edition fails to supply the C in m. 146 that is also

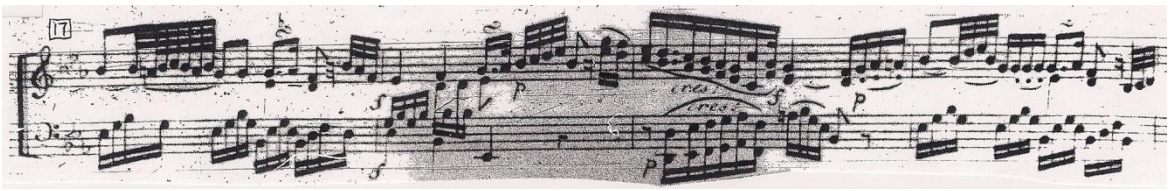
missing in the first edition (Ex. 2.9). The C is clearly written in the autograph and it is a part of the unison; therefore, there is no doubt that the C was intended to be there.

Ex. 2.9 André edition, Sonata, K. 457, first movement, mm. 140–147

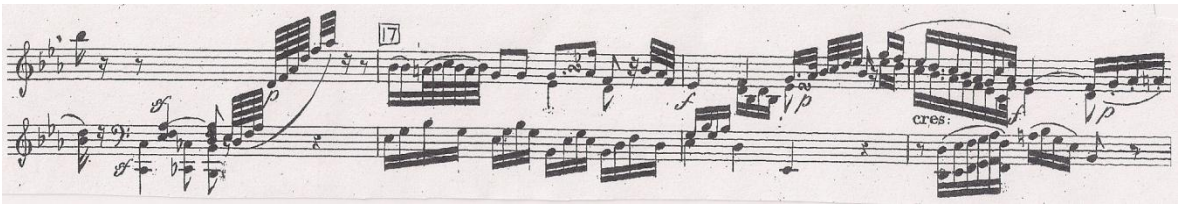


There is also a rhythm change in the second movement. In the first edition as well as the autograph, the first note of the right hand in m. 17, B-flat, is an eighth note tied over to a thirty-second note. The André edition changes it to two sixteenth notes tied together, thus making the note value shorter, resulting in the following notes being played like triplets (Ex. 2.10):

Ex. 2.10 a) First edition, Sonata, K. 457, second movement, mm. 17–20



Ex. 2.10 b) André edition, Sonata, K. 457, second movement, mm. 16–19



An interesting notation is found in m. 218 of the third movement. The stems and beam here follow the autograph exactly. The first edition has all six notes in one beam; the autograph has the first note beamed as a separate eighth note, perhaps to signal how the hands are to be divided: the right hand plays till the B-natural, the left hand taking over from the A-flat. In this case, the notation subtly influences the phrasing of this passage, and the André edition, whether intentionally or not, accurately transmits the notation by Mozart.

Tempo Markings

In the *Più Allegro* section of the Fantasie, the *rallentando* from m. 153 to m. 156 is provided in the first edition, although it is not written in the autograph. In the André edition it also does not appear. The *rallentando* sign in the first edition is written over four measures and is difficult to miss; therefore, André must have made a choice to follow the autograph here. This *rallentando* has an important role to transfer the music, both in mood and in tempo, from the active character in tempo of *Più Allegro* back to the serious and heavy opening theme in *Adagio*. Without this tempo change, the transformation of musical character would sound very different, as can be heard in the performances of some of the pianists in the early twentieth century, as will be discussed in chapter 3.

As mentioned earlier, the tempo markings of the Sonata in the first edition differ from those in the autograph; the first movement is *Allegro* in the autograph, and *Molto Allegro* in the first edition; and the third movement is *Molto Allegro* in the autograph, and *Allegro Assai* in the first edition. Interestingly, the tempo indication of the first movement is *Molto Allegro* in the

André edition, which follows the first edition, and the third movement is also *Molto Allegro*, which follows the autograph. These tempo indications in the André edition imply that the tempo in the first movement and the third movement are the same, although this is not the case according to Mozart's autograph and the first edition.

Summary

In general, the André edition represents a mixture of the autograph and the first edition of the Fantasie and the Sonata. Many dynamic markings seem to be taken from the first edition. On the other hand, it does not preserve all the dynamic markings found there. The articulation markings are taken mostly from the autograph, although exceptions are found. Some slurs are changed from both the autograph and the first edition, as, for example, in the theme of the third movement. The direction of the stems generally follows what Mozart wrote in the autograph, although the dynamic markings are not provided for each hand. The André edition, which seems to have been based on both the autograph and the first edition, also includes some alterations of tempo indication and dynamic markings and provides an example of how the earliest sources were edited.

Chapter 3: The Late Eighteenth and Early Nineteenth Century

The Hummel edition

Hummel is the name of a Dutch-German family of music publishers. By 1753, Johann Julius Hummel, a French horn player, established himself as a music publisher and music dealer in Amsterdam. From 1774, the imprint of his firm reads "Chez J. J. Hummel à Berlin, à Amsterdam au Grand Magazin de Musique," often with the addition "et aux Adresses Ordinaires," as seen on the edition of Mozart's Fantasie and Sonata. Johann Julius delegated the management of the business in Amsterdam to his daughter Elisabeth Christina, who from 1791 was helped by her second husband, Carl Wilhelm von Mettingh, and it was under their joint management of the firm that the Fantasie and Sonata were published. J. J. Hummel developed his business into one of the leading music publishing firms of its kind, and the firm continued its activities until 1822 when clearance sales of the firm's stock and equipment took place in Berlin and Amsterdam. Hummel's publishing catalogues contain much instrumental music by contemporary composers.[1]

The Hummel edition of the Fantasie and the Sonata was published in Berlin and Amsterdam around 1793, eight years after the first edition was published by Artaria. The main source for the Hummel edition of the pieces was probably the first edition by Artaria, which can be assumed by the detailed dynamic markings or musical indications. This edition generally seems to maintain Mozart's procedure of placing dynamic markings for each hand separately; however, there are places where one of the dynamic markings has disappeared, such as in mm. 5,

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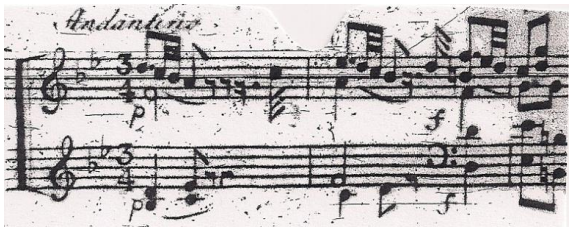
[1] *Grove Music Online*, s.v. "Hummel" by Cari Johansson. Accessed March 29, 2011, http://www.oxfordmusiconline.com/.

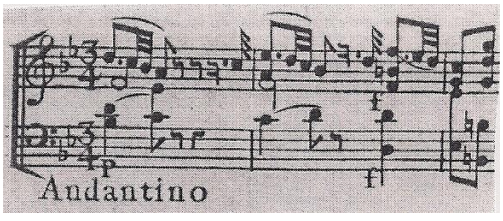
22, 25, 26, 42, 60, 64, 73, 88, 141, 153, 158, 160–164, 167, 169, 170, and 172 to the final measure in the Fantasie. In the Sonata, most of the dynamic markings appear singly and rarely have separate dynamics for each hand.

Some of the stems have been changed as well. Although the alteration of stems does not change the sound and musical expression, it does change Mozart's voice leading, and in some cases it visually loses the texture of the open score. Examples are found in mm. 18, 116, 118, 120, and 122 of the Fantasie and in m. 184 of the first movement and mm. 45, 82, 109–110, 112–115, and 132 of the third movement of the Sonata (Ex. 3.1). In some cases, the note values are changed because of the change of stems, and this change is a more serious issue. There are also alterations of slur markings, and the distinction between the strokes and the dots had by now already disappeared. There is no use of dots found in the Hummel edition—even the dots with slurs in the first edition become strokes in the Hummel edition.

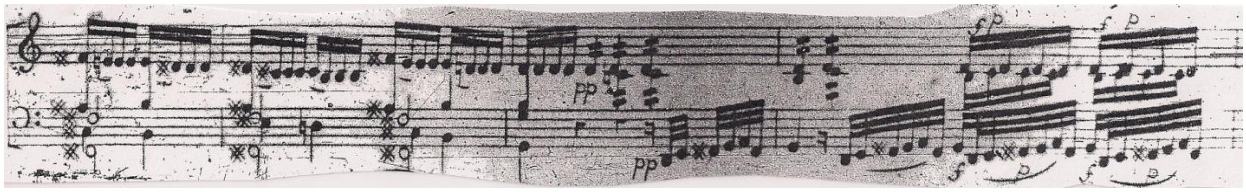
Ex. 3.1 a) First edition, Fantasie, K. 475, mm. 86–87



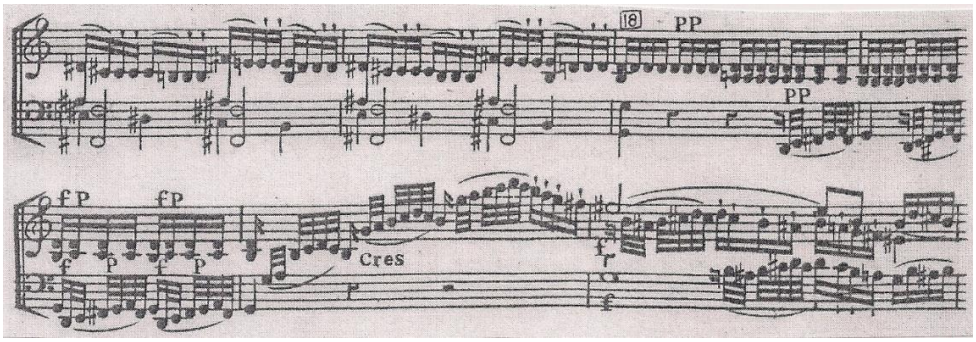
Ex. 3.1 b) Hummel edition, Fantasie, K. 475, mm. 86–87



Ex. 3.1 c) First edition, Fantasie, K. 475, mm. 17–19



Ex. 3.1 d) Hummel edition, K. 475, mm. 16–21



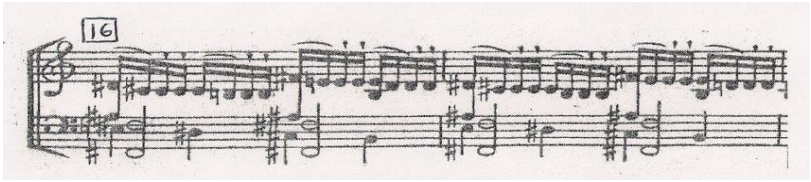
Articulations

One cannot always determine whether alterations of musical markings are to be understood as errors of one kind or another, or as intentional editorial alterations. However, there are a few changes that seem to have been conscious editorial interventions. In m. 3 of the Fantasie, where originally two separate slurs were given in the autograph and first edition, the Hummel edition gives a slur for the entire measure. This alteration makes the articulation of mm. 1, 3, and 5 identical, and the same articulation is found in many editions of the nineteenth century discussed in this dissertation. Moreover, in m. 10 of the Fantasie, there is a slur written for the left hand for the entire measure, both in the first edition and in the autograph. The articulation differs from the following measure, presumably because of the dynamic changes

between *f* and *p* in each measure. In the Hummel edition, the slur in m. 10 is shortened, starting from the second note, with the result that it matches the following measures. These changes were probably made because the editor might have assumed that the articulations should have been the same as they are in sequential passages; however, the variations in the musical expression within the same figure provided by Mozart have been lost.

Interesting additions of strokes are found in mm. 16–17 of the Fantasie for the right hand (Ex. 3.2). There are no indications of dots or strokes in this passage either in the first edition or in the autograph. Because it is unlikely that anyone would add the series of strokes for two measures by mistake, it seems clear that these strokes were added by editorial intention. This alteration may not significantly change how this passage would be played, but playing those repeated notes with staccato seems to give the passage too much lightness.

Ex. 3.2 Hummel edition, Fantasie, K. 475, mm. 16–17

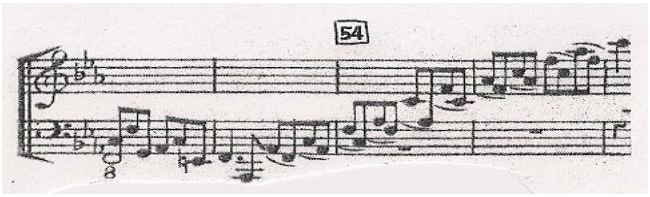


The slurs in mm. 43 and 52 for the left hand have disappeared in the Hummel edition. Because all other slurs in the passage are written from mm. 36–40 and 45–50, it seems more likely that the omitting both slurs from these parallel passages in mm. 43 and 52 was intentional. This alteration changes the character of this figure from a rather anxious one to a lively one.

In the Sonata, a few articulations are changed in the Exposition, such as in mm. 9–10, where the slur is missing, and in m. 35, where the slur is divided into two. However, they are not

seen in the Recapitulation, and this fact suggests that those changes may not have been purposely made. On the other hand, there is also a change of articulation that does not seem to be an error. The slurs in mm. 54–55 are for the entire measure in the first edition as well as the autograph; however, in the Hummel edition, they are changed to the two-note articulation slurs used in m. 53 (Ex. 3.3).

Ex. 3.3 Hummel edition, Sonata, K. 457, first movement, mm. 52–55



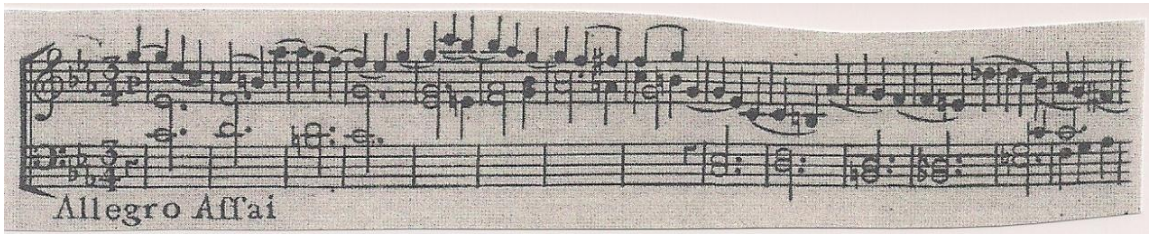
This change was likely made by an editor, who probably assumed that those two measures were supposed to be articulated in the same way as the previous measure. The musical expression in this passage, which ascends almost four octaves in these three measures, loses its sweep with the new short slurs in the Hummel edition.

In the second movement of the Sonata, there are missing articulations that do seem to be errors. In mm. 24, 25, and 33, the upper notes from the third to the fourth beat are intended to be tied, according to the first edition and the autograph. The Hummel edition fails to provide ties on those measures, although there is a tie in m. 32, which is the parallel phrase of those measures. These might be errors, but since three out of four are without the tie, musicians might have not realized that the ties are missing, and instead they might have thought that the tie in m. 32 is an error. Needless to say, the elegance and the tenderness of the melody are lost when the tie on the third beat is missing.

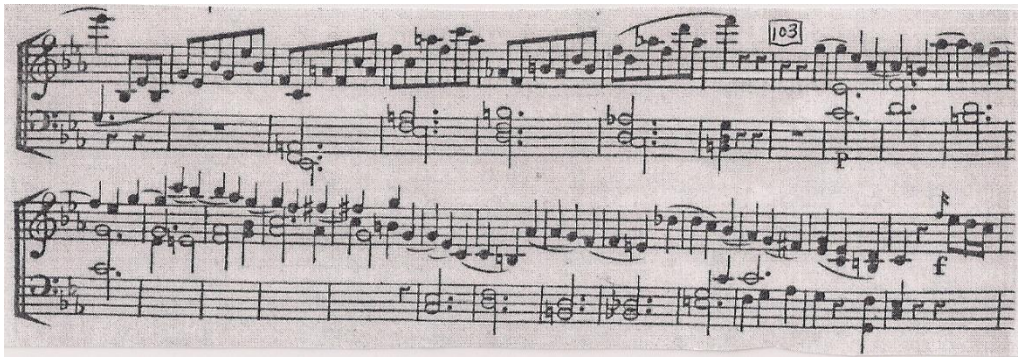
The articulations of the opening passage of the third movement have an ambiguity in the Hummel edition as well (Ex. 3.4). As discussed in chapter 1, the first edition also contained

inconsistencies in these articulations. In the Hummel edition, the articulations in the first eight measures seem to follow the first edition except that the slurs are missing in mm. 7 and 8. However, the next eight measures have articulations that are different from those in the first edition, and all the ties from the third beat to the first beat of the following measure have disappeared. The odd disappearances of the ties are also found in the parallel passages from m. 112 to m. 116, and from m. 221 to m. 228. Moreover, ties in the similar passage from m. 211 to m. 216 have also disappeared, although the last tie in this passage from m. 216 to m. 217 is given. It is very difficult to believe that the editor of the Hummel edition assumed that there should be no ties in those passages, because it does not make any musical sense to play them without the tie. In light of the fact that there are also ties missing in the second movement, the Hummel edition seems to be careless about this matter. Consequently, there is a possibility that musicians who used the Hummel edition at that time might have played the passage with many repeated notes as a result of the missing ties.

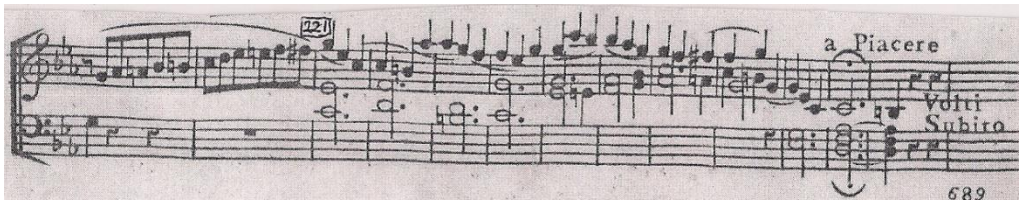
Ex. 3.4 a) Hummel edition, Sonata, K. 457, third movement, mm. 1–15



Ex. 3.4 b) Hummel edition, Sonata, K. 457, third movement, mm. 96–119



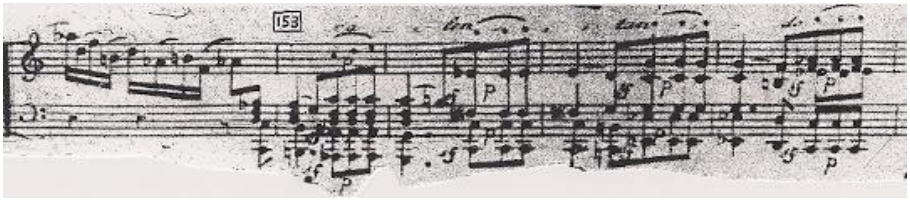
Ex. 3.4 c) Hummel edition, Sonata, K. 457, third movement, mm. 219–231



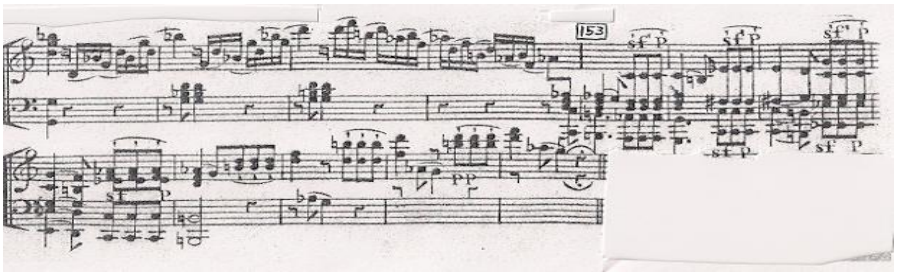
Dynamic markings

The Hummel edition adheres to most of the dynamic markings given in the first edition; however, there are several alterations found in this edition as well. For instance, the placements of dynamic markings are altered in the transitional passage in mm. 153–156 of the Fantasie. There are *sf* and *p* markings in both editions, but the markings are shifted by one note. Although the autograph does not include any dynamic markings, the first edition clearly indicates *sf* for the second eighth note of the second beat, and *p* for the following note. In the Hummel edition, however, the *p* is moved to the next note—the last note of the measure (Ex. 3.5).

Ex. 3.5 a) First edition, Fantasie, K. 475, mm. 152–156

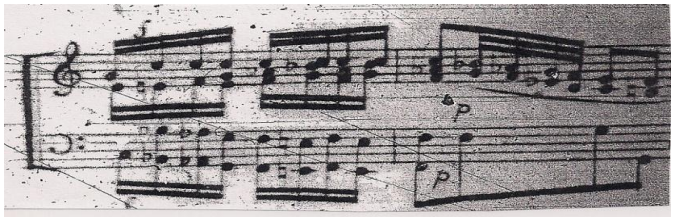


Ex. 3.5 b) Hummel edition, Fantasie, K. 475, mm. 149–160

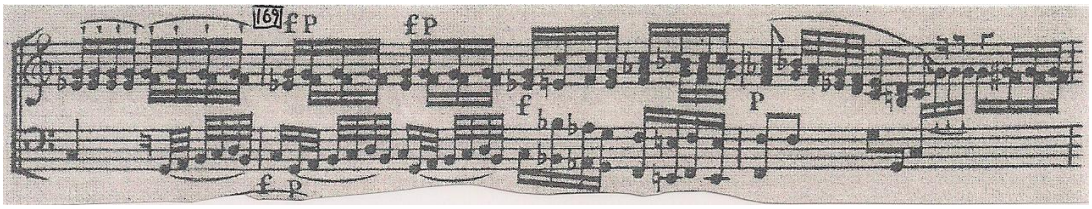


Again, it is hard to believe that this misplacement of dynamic markings is the result of careless error. It may be possible that the editor got the placement of the *p* wrong; however, the wide placement of the last sequence of the dynamic markings, in m. 156, convinces me that the changes were intentional. Perhaps the editor of the Hummel edition thought that it would sound more convincing if the change of dynamics were more gradual, in contrast with the first edition, which has the *sf* only for a single note and the *p* for the following note. Likewise, the *f* on the third beat in m. 169 and the *p* on the first beat in m. 170 are shifted earlier by one note. This alteration may be derived from the shift of the *f* and the *p* on the first and the second beat in m. 169, which occurred already in the first edition as mentioned in chapter 1 (Ex. 3.6). In the first edition and the autograph, the *f* is placed on the second sixteenth note of the third beat in m. 169, and the *p* is also placed on the second note in m. 170. The Hummel edition moves those markings to the preceding note, so that the markings are on the down beat.

Ex. 3.6 a) First edition, Fantasie, K. 475, mm. 169–170



Ex. 3.6 b) Hummel edition, Fantasie, K. 475, mm. 169–170



On the other hand, the parallel passage in mm. 172 and 173 has the *f* and *p* as in the first edition. Therefore, it is not clear whether this alteration was made by an error or by an editorial decision.

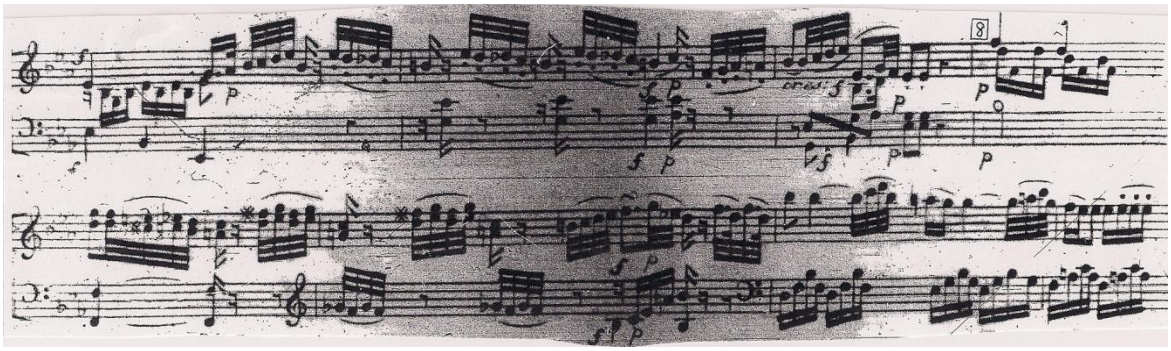
Furthermore, an important dynamic marking is missing in m. 174. The *f* given both in the first edition and in the autograph on the third beat for the left hand has disappeared from the Hummel edition. Whether or not there is an *f* on this note makes a significant difference in the musical expression. Without the *f*, the deceptive cadence would sound more settled and peaceful, yet somewhat sad, while with the *f* it would sound stronger and more positive.

In m. 17 in the first movement of the Sonata, the misplacement of the *p* marking in the first edition, discussed in chapter 1, is inherited by the Hummel edition. Moreover, an unnecessary *f* and *p* marking is added in mm. 178–179 of the coda, as seen in the André edition. These alterations greatly affect the character of the end of the movement and the phrase structure, as discussed in Chapter 2.

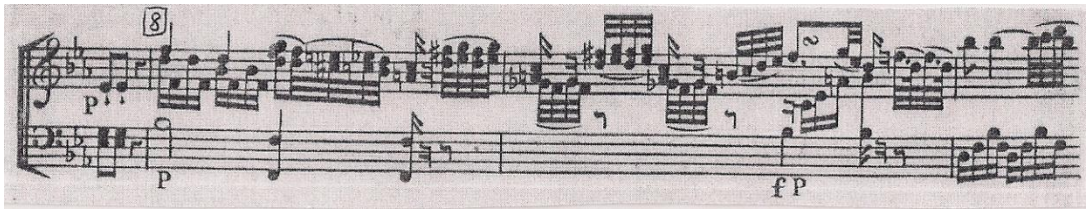
In the second movement, there are more examples of alterations. In m. 9 in the first edition, the *f* falls on the third beat and the *p* is placed on the following note for each hand. On

the other hand, the dynamic markings are written only for the left hand in the Hummel edition, which almost look like *fp* (Ex. 3.7). Since this passage starting from m. 8 is played *p*, it is not clear what dynamic the right hand should have where the *f* and *p* are marked for the left hand. Musicians might have formed an interpretation that the *fp* is given only for the left hand, and the right hand should continue *p*. It is very different from what Mozart indicated in the first edition, which clearly shows that both hands are to be played *f*.

Ex. 3.7 a) First edition, Sonata, K. 457, second movement, mm. 5–10



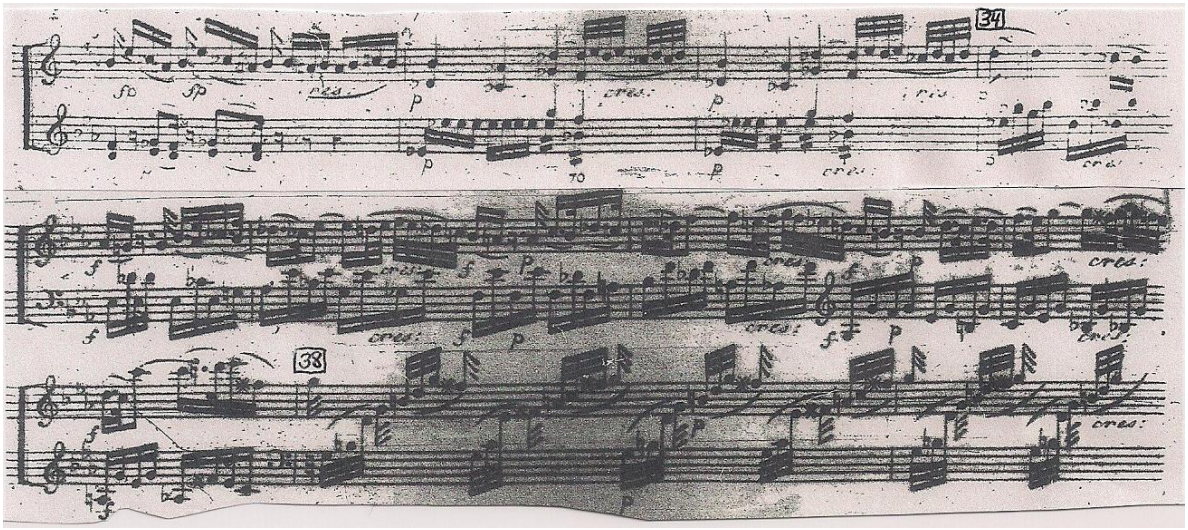
Ex. 3.7 b) Hummel edition, Sonata, K. 457, second movement, mm. 8–9



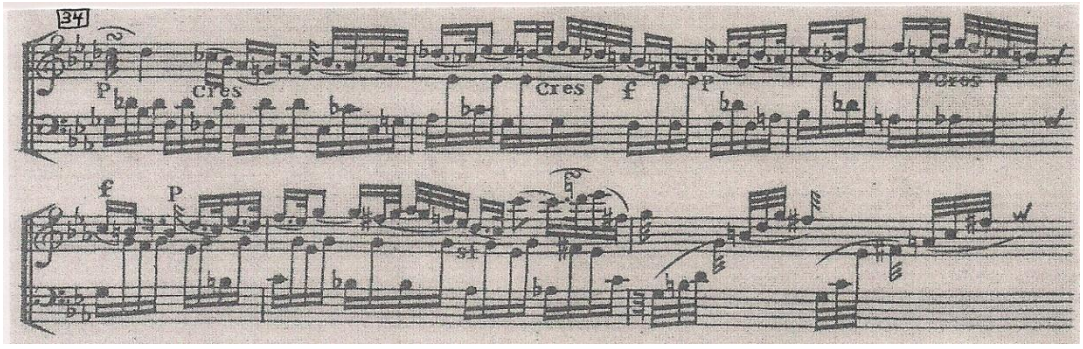
There are a few dynamic markings that are missing or shifted in the passage starting from m. 34. The *f* is missing in m. 34; the *cresc.* is missing and the *f* is replaced by *sf* in m. 37 (Ex. 3.8). The missing *f* in m. 34 may be an error, but it might have misled musicians to play the *f* in m. 35 as a goal of the *crescendo* in mm. 34 and 35. The missing *crescendo* and *f*, with a replacement of *sf*, seems to have been done by editorial intention: when all these alterations are

put together, they indicate that the last phrase in m. 37 is to be played softly with emphasis on the third beat (*sf*). They also affect the beginning of the next passage from m. 38, which is to be played softly due to the lack of the *f* in m. 37. It is true that there is a *p* given on the third beat of m. 38, which may imply that the first two beats are to be played louder; however, the *sf* would not supply enough emphasis, and these alterations seem too great to be oversights.

Ex. 3.8 a) First edition, Sonata, K. 457, second movement, mm. 31–38



Ex. 3.8 b) Hummel edition, Sonata, K. 457, second movement, mm. 34–37



Some important dynamic markings are also altered in the third movement. The first example is found in the passages from m. 74 to m. 77, and in its parallel from m. 197 to m. 210. As discussed in chapter 1, the first edition does not indicate the exact placement of the *p* for the

left hand in this passage as Mozart wrote originally in the autograph, but it generally shows that the left hand has *p* before the right hand plays the notes. The Hummel edition, however, does not include dynamic markings for the left hand at all, and consequently leaves performers to assume that the left hand should be played with the same dynamic changes as the right hand or, more likely, that the left hand should be played in a single dynamic—perhaps softly as an accompaniment. Moreover, the *f* is added on the first beat in m. 78 and m. 201 in the Hummel edition, where no dynamic marking is written in the first edition and the autograph. Presumably the editor of the Hummel edition might have thought that the *f* would be suitable there because of the pattern of the dynamic markings in the previous measures. However, all these alterations of the dynamic markings make these passages very different from what Mozart indicated in the autograph.

Other examples of the alteration of important dynamic markings are found in mm. 175 and 179, where the *p* disappeared, and in m. 186, where the *f* is missing. It is not easy to determine whether these are errors or intentional changes; however, since both the *p*'s and the *f* are missing, it is more likely that the editor omitted them so that the passage would remain *f*. This change gives this passage quite a different character from what Mozart intended. Such examples are also found in mm. 217, 221, and 230.

Notation

There is a disappearance of the diagonal strokes through the notes of chords (Ex. 3.9) found in the third movement. This notation is the indication to play the chord quickly

arpeggiated as was the custom in the eighteenth century. In his *Essay,* C. P. E. Bach writes that the chord with the diagonal strokes is to be played as an arpeggio with an *acciaccatura.*[2] *Acciaccatura* means, according to Türk, to play a chord with an additional note, which is the lower neighbor of the highest note of the chord, but it is immediately released after the key is struck. In the *Klavierschule,* Türk explains the execution of the chord with a diagonal stroke just as Bach does. In addition, he describes a usage in the music of Georg Wilhelm Gruber in which the same sign is intended to indicate the fast breaking of a chord.[3] It is not completely convincing that Mozart intended the chords with the diagonal strokes, such as in mm. 21–24, to be played as *acciaccaturas,* simply because they do not seem to fit in this passage. It seems more reasonable to play the chord quickly arpeggiated (see Ex. 3.21), as found in the music by Gruber. Such diagonal strokes are found both in the autograph and in the first edition, but the Hummel edition eliminated them. Both in the first edition and in the autograph, some chords appear with the diagonal stroke and some without, even in the parallel passages. For example, the chords in mm. 21–24 have diagonal strokes but the chords in mm. 37–38 do not. Whether or not those differences were intended by Mozart is unknown, but it is imaginable, for example, to play solid chords in mm. 272–273 rather than the arpeggios, and the distinction was preserved in many of the later editions such as the Launer edition. Omitting the diagonal strokes in the Hummel edition results in less brightness of the chords and less variety of expression.

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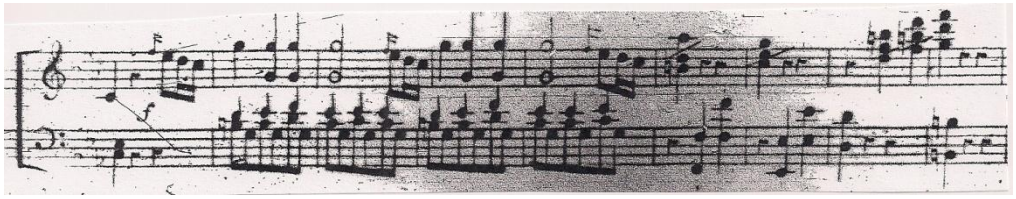
[2] Bach, *Art of Playing Keyboard Instruments*, 159–60 (see chap. 2, n. 2).
[3] Türk, *Clavier Playing*, 268–69 (see chap. 1, n. 19).

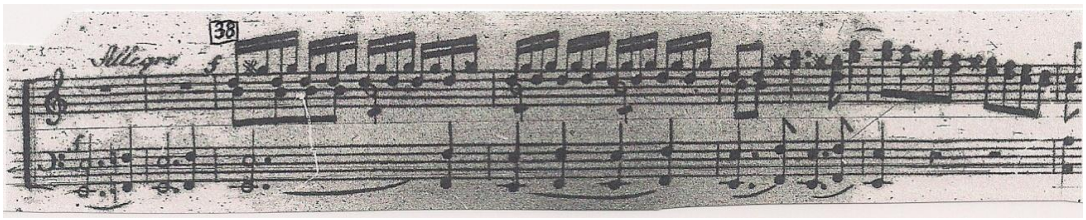
Ex. 3.9 First edition, Sonata, K. 457, third movement, mm. 16–24



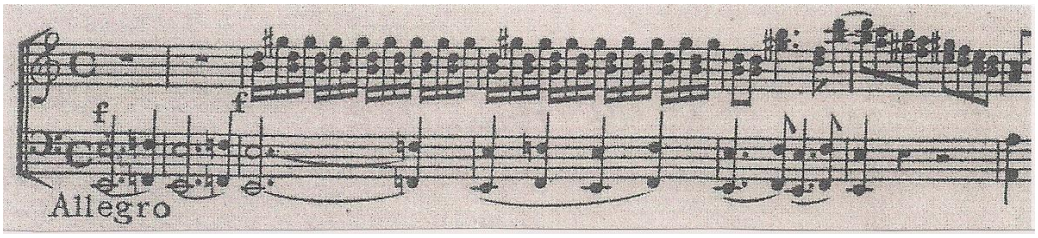
Note values

In mm. 38–39 and 47–48 of the Fantasie, the right hand is written in two voices indicated by directions of the stems both in the autograph and in the first edition: the upper voice has sixteenth notes and the lower has eighth notes. However, the Hummel edition makes these two voices into one by putting both notes on a single stem (Ex. 3.10). Technically, it is very difficult to play the eighth notes longer than the upper sixteenth notes in the tempo of Allegro, and there is probably also minimal difference in the sound. However, my interpretation of the notation by Mozart would be that the B's, written as the eighth notes, receive more weight than written as the sixteenth notes. Because pianists are accustomed to play the upper note of a chord louder than others in practice, Mozart might have wanted to call attention to the lower notes in this passage.

Ex. 3.10 a) First edition, Fantasie, K. 475, mm. 36–41



Ex. 3.10 b) Hummel edition, Fantasie, K. 475, mm. 36–41



Note values are changed in mm. 13 and 14 in the second movement of the Sonata as well. The right hand on the third beat and the left hand on the fourth beat in m. 13, as well as the second beat in m. 14, are originally eighth notes followed by eighth rests, as seen in the first edition and the autograph. All of these are altered to quarter notes in the Hummel edition. However, the parallel passage, which appears towards the end of the movement in m. 54, has eighth notes and rests. Therefore, the alterations of the note value in mm. 13 and 14 might be an error. Ironically, one can see on the autograph that Mozart changed a quarter note of the left hand in m. 16 into an eighth note and rest. This is an indication that Mozart considered the difference between the quarter note and the eighth note to be an important one.

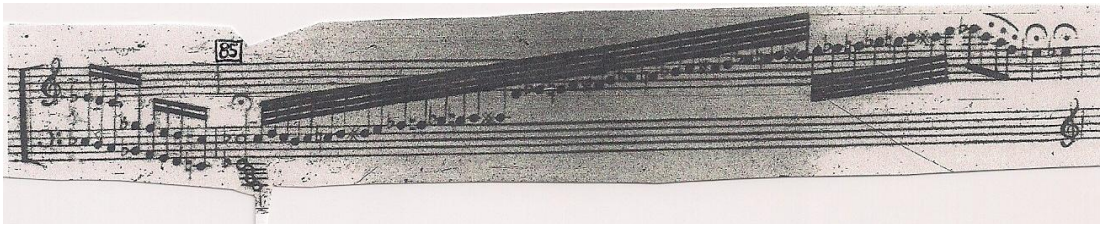
Notes

Quite a number of notes are altered in the Hummel edition. Although they are undoubtedly mistakes, they are noteworthy because of their number. They are found in the Fantasie in m. 35, the second ending, where the last note of the right hand, A, is altered to B; in m. 92, where the dotted half note F is missing in the right hand; in m. 95, where the second note in the bass is altered from D to B-flat. In the Sonata, they are found in m. 16 of the first

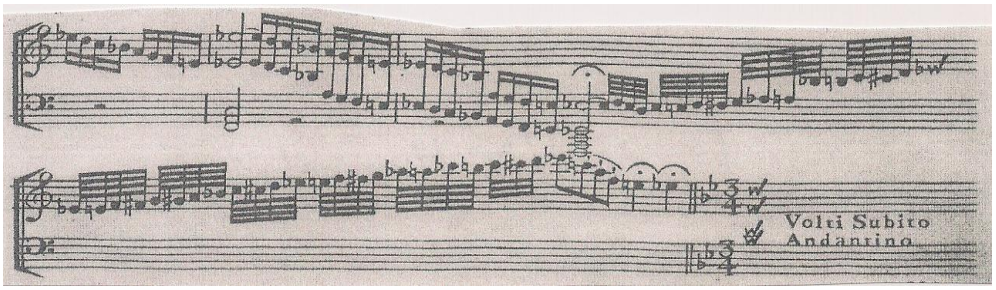
movement, where the last note of the right hand, F, is altered to D; in m. 53, where the notes are printed the same as in the first edition, which is a mistake as mentioned in chapter 1; in m. 87, where the first note of the right hand, B-flat, is altered to D; in m. 115 (the parallel passage of m. 16), which has the same altered note; and in m. 8 in the second movement, where the right hand note F on the third beat is altered to G. All of the alterations above are undoubtedly mistakes because they are musically nonsensical. Even in the case of m. 16 and m. 115, the consistency of the altered notes is not convincing enough to allow one to assume that they have been altered purposely. Moreover, in m. 75 of the Fantasie, the second from the last note of the right hand B has a natural sign, which does not appear in the first edition or the autograph. Since the B-natural still makes sense harmonically, musicians who have used the Hummel edition probably have played the "wrong" note.

In addition to these differences between the Hummel edition and the first edition discussed above, there are two new features found in the Hummel edition. One is the way in which notes are beamed together at a "run" passage, and the other is the way in which notes are placed in clefs. The Hummel edition tends to separate beams into four-note groups at runs: for example, in m. 85 of the Fantasie, the right hand plays an ascending chromatic scale for four octaves (Ex. 3.11). This run is written with two beamed groupings in the first edition, probably because of the necessity of changing the direction of the stems due to the lack of space. On the other hand, the Hummel edition uses ten separate beams, each having four notes except the last one, and, moreover, the run is divided over two systems. The passage would still sound the same, but the Hummel edition fails to project visually the sense of direction and scope of the phrase as a run.

Ex. 3.11 a) First edition, Fantasie, K. 475, m. 85



Ex. 3.11 b) Hummel edition, Fantasie, K. 475, mm. 84–85



Such examples are also found in mm. 29, 30, 51, and 52 in the second movement of the Sonata. Furthermore, the beaming has been changed in regular passages as well. The right hand in m. 170 of the Fantasie has an eighth note and four thirty-second notes on the first beat. While the first edition has one beaming through the beat, the Hummel edition separates the eighth note from the following thirty-second notes and the beaming in the left hand is separated into two, grouping two eighth notes together instead of four (see Ex. 3.6). The parallel passage in m. 173, played an octave higher, is notated in the same way. These alterations also cause the feeling of continuation within the phrase to be lost. The first edition has a strong sense of the phrase, starting on the first note C of the measure down to the octave lower C on the third beat, regardless of the *f* on the first note and the subito *p* on the following note. On the other hand, the notation in the Hummel edition has less feeling of the connection within this phrase, and it may imply a slight sense of emphasis on the second note B-flat that is the first of the thirty-second notes.

Another interesting feature in the Hummel edition is that there is no change of clef signs; the upper staff is always in the treble clef and the lower staff is always in the bass clef. This practice leads to notes played by the left hand being written in the upper staff, or vice versa. The same situation arises in the first edition and the autograph as well; however, it is seen less frequently and the clarity of the right hand and the left hand is generally maintained because they are placed in the proper clefs. This habit also does not affect the performance in terms of sound, but the explicit differentiation between the melody and the accompaniment in some cases and the impression of open score writing by Mozart that evokes an ensemble texture (Ex. 3.4 a, compare with Ex. 1.3 a) are visually less apparent.

Summary

Thus, although the Hummel edition was published only eight years after the first edition was published, and only two years after Mozart's death, many alterations were made in this edition. While some of these could be errors and some of the changes are trivial, some alterations could significantly influence a performance. The changes in articulation and dynamic markings especially suggest a musical expression of certain passages very different from what Mozart originally indicated in the autograph and the first edition. The fact that there are many wrong pitches and that ties are missing gives us an impression that the Hummel edition lacks accuracy. On the other hand, some features of Mozart's notation, such as placing dynamic markings for each hand separately, are mostly followed in this edition.

The Madame Veuve Launer edition

Mme. (Madame) Vve. (Veuve, which means widow) Launer published many operas and much keyboard music in France, including major keyboard works by Beethoven, Clementi, Haydn, and Mozart.[4] The Madame Veuve Launer edition of Mozart's Fantasie and Sonata was published in Paris in 1828.

Detailed musical indications not included in the autograph or the André edition are provided in the Launer edition, giving us a clue that the main source for the Launer edition could be the first edition. Many of the dynamic markings, which in Mozart's autograph and the first edition are given separately for each hand, have disappeared from one of the hands, though there are still places where two separate dynamic markings can be seen. In some cases, the absence of one of the dynamic markings causes confusion about what dynamic should be played, and some passages have their dynamics smoothed out. I will give examples of this type of situation below during my discussion. The open score writing of Mozart, with stems in contrary directions, has largely disappeared by now, while the distinction between dots and strokes is inherited from the first edition.

Articulations

In m. 3 of the Fantasie, where two short slurs are given both in the autograph and in the first edition, the Launer edition provides a single slur for the entire measure, as in the Hummel

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[4] Anik Devries and François Lesure, *Dictionnaire des éditeurs de musique français*, vol. 2 (Geneva: Minkoff, 1988), 260–61.

edition. This change makes the articulation the same as at mm. 1 and 5, and this in fact becomes the standard articulation in the editions published later in the nineteenth century.

In the Allegro section of the Fantasie (mm. 36–85), omissions and additions of articulation markings are found. The first example is the strokes omitted from the quarter notes for both hands in m. 44 and its sequential passage in m. 53. But later on, four articulation slurs are added over two pairs of eighth notes and sixteenth notes in m. 72. This must be an editorial alteration; the slur markings give some weight to this measure. Moreover, a long slur, which is separated into two because of the clef change, is added over the long chromatic ascending embellishment in m. 85. Interestingly enough, the *p* is marked at the end of the ascending line, whereas no dynamic indication appears in the first edition or the autograph.

The articulation is changed in mm. 107 and 115 by the addition of a slur over three quarter notes in the bass, and a tie for the left hand on the upper note B-flat to the next measure. The tie weakens the down beat of the following measure, while the first edition, without those markings, implies that the first beat is the strong beat played with a subtle emphasis. Another example of adding ties is found in mm. 136–138 for the A-flat in the bass. Here the two ties are added to extend the note to seven beats. The whole *Più Allegro* section is *f,* and these repeated A-flats in the bass play a big role in the structure: the musical accent occurs on the down beat in mm. 125–130, and then every beat receives the accent in mm. 131–135. Starting from m. 136, the accents are supposed to be on the down beat again. Thus, this passage has an *accelerando–rallentando* feeling as a result of the musical accents. The tie over A-flat in the Launer edition certainly loses this structure as it weakens the strength of the tone and the tension of the passage as a result of the single note lasting for seven beats, all the more so on an instrument of 1828, with its lesser sustaining power.

In the first movement of the Sonata, the articulation is changed in mm. 53–54 for the right hand. The Launer edition provides three slurs over every four eighth notes in mm. 53 and 54, whereas in the first edition the slurs are written over each of two pairs of eighth notes in m. 53 and there is one long slur for the whole measure in m. 54. This alteration of the slur markings, especially in m. 53, makes the passage sound different in terms of musical expression. This may foreshadow the disappearance of Mozart's short slurs in the nineteenth century.

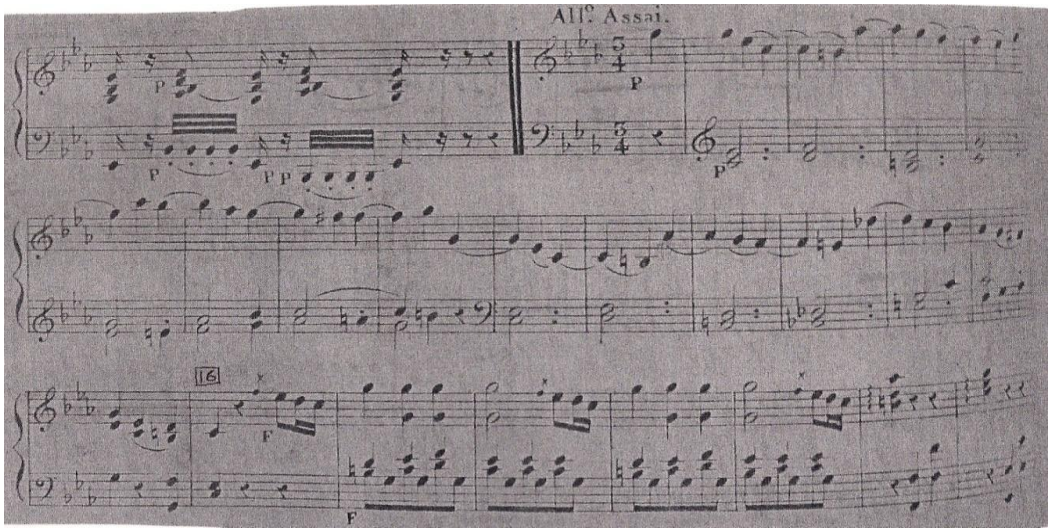
There are also additions of slurs in mm. 63–64 and in the parallel passage in mm. 160–161 for the right hand. These slurs are very similar to what Mozart wrote in the autograph, although they do not appear in the first edition. Interestingly, the same articulations that appear in the Launer edition are also found in editions in the nineteenth century and the twentieth century, such as in the Oliver Ditson edition (18--), the C. F. Peters edition (1951), and the Theodore Presser Company edition (1960).

Another example of added slurs is in mm. 174 and 175, from G down to C for the right hand in m. 174 and over the trill that lasts for the entire measure in m. 175. It is difficult to believe this kind of addition could have been an unconscious error. The slur changes the musical expression especially in m. 174, the pick-up to the trill. Without the slur, each note would be articulated and the note F on the fourth beat would receive a slight emphasis, while the legato slur diminishes the articulative power of each note within the phrase, and softens the notes on the fourth.

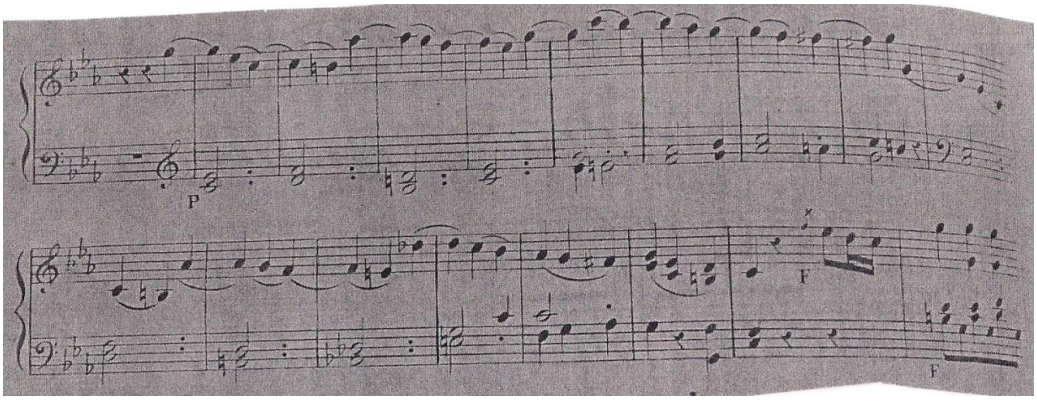
The articulations of the theme of the third movement are as inconsistent as in the other editions. The tie over the first note of the theme is missing (probably an error), which gives us an impression that the Launer edition is also imprecise about articulation markings. When the theme comes back at mm. 103–119, its articulations are different from those that were seen in its

first appearance. The theme at mm. 221–229 has similar slur markings as in mm. 103–112, except that the first measure has the slur from the first to the second note instead of from the second to the third (Ex. 3.12).

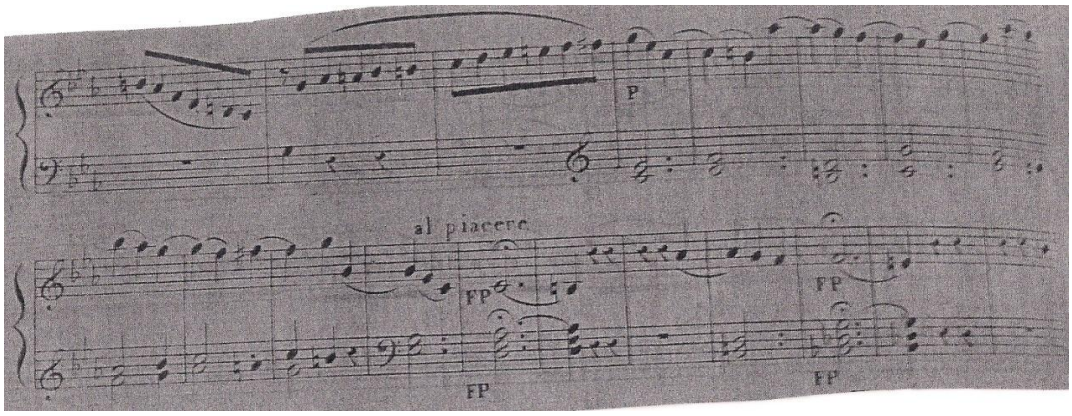
Ex. 3.12 a) Launer edition, Sonata, K. 457, third movement, mm. 1–22



Ex. 3.12 b) Launer edition, Sonata, K. 457, third movement, mm. 103–120



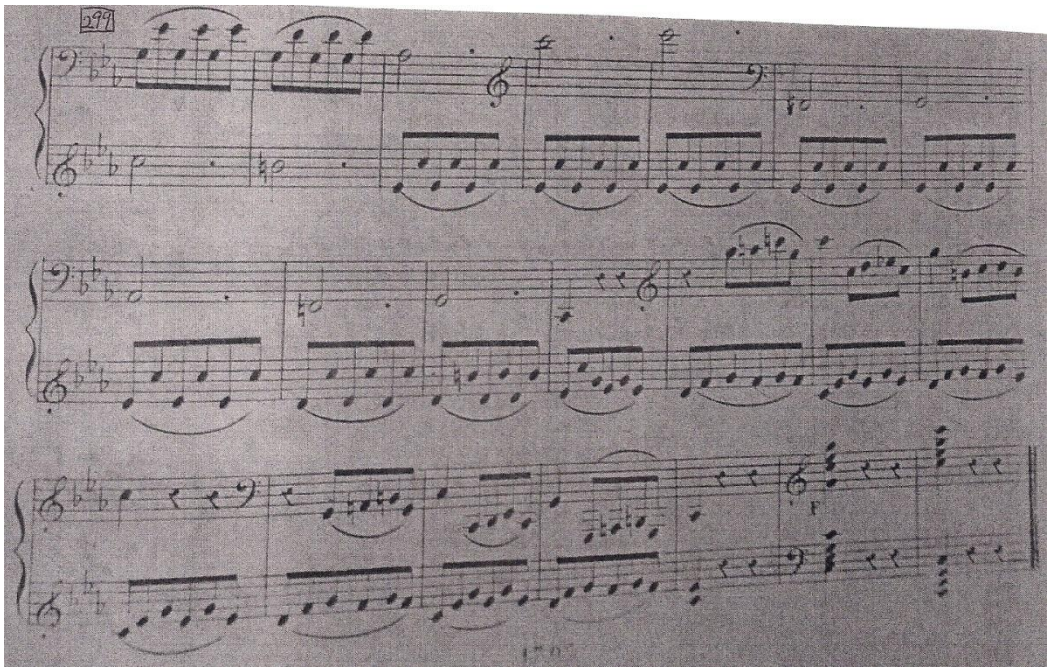
Ex. 3.12 c) Launer edition, Sonata, K. 457, third movement, mm. 218–236



Another interesting point within the theme is the disappearance of the tie over the C for the left hand in mm. 13–14, 110–111, 116–117, and 227–228. These alterations seem unlikely to be oversights, especially because the only tie given for the left hand within these appearances of the theme is in mm. 7–8.

An interesting addition of slurs is found from m. 301 to the final measure of the piece. Both the autograph and the first edition provide slurs only up to m. 300, and there is absolutely no slur given after these measures in any of the earlier editions discussed so far. I would imagine that a performer who uses those editions would play the passage, especially from m. 309, non-legato in a sense that each note could be heard very clearly. However, the Launer edition adds the slurs until the end of the piece (Ex. 3.13).

Ex. 3.13 Launer edition, Sonata, K. 457, third movement, mm. 299–319



This may be an indication of finger pedaling. The figures up to m. 309 may be played by holding the fingers down into the keys longer, and from m. 310 the first note of each measure may be played longer than its value by holding it down to create the finger pedal effect. Interestingly, these are the measures that Mozart added after crossing out his original idea of closing the piece after m. 300. Possibly Mozart did not bother to write the slur markings when he inserted these sixteen measures. It is unlikely, however, that he would have paid little attention to slur markings, especially if they were articulation markings. However, he might have thought it unnecessary to continue writing slurs if these were indications of finger pedaling rather than articulation markings, since he had already written them for the same figures up to m. 300. Musicians in the late eighteenth and the early nineteenth century might customarily have played such an eighth-notes passage using finger pedaling. Thus, the addition of the slurs in the

Launer edition may only be an effort to notate the music in order to reflect how musicians played at the time. The slurs for the right hand added in mm. 310–316, however, have an obviously different meaning. They change the character of this figure at the end of the piece, from a more articulated and intense one to a gentle and more peaceful one.

Dynamic markings

The omission of a dynamic marking is already seen in the first measure of the Fantasie. The *p* for the second note has disappeared in the Launer edition, as well as at m. 5, while the *p* in m. 3 has remained despite the fact that it is a part of the sequence. Regardless of whether these changes are editorial changes or errors, the expression and the character of this opening figure would sound completely different from the autograph and the first edition. Moreover, the *pp* in mm. 2 and 4 and the *f* and the *p* in mm. 8 and 9 are all omitted for the right hand and clearly appear singly for the left hand under the bass staff. Since dynamic markings are written for both hands in the parallel figures in mm. 11–15, the omission might have been intentional, to cause the right hand to stand out more. More such examples are found in the course of the piece. On the other hand, the *f* and the *p* are added in m. 10, probably to create the sequence with mm. 11–15, but the dynamic markings in m. 15 are omitted again. Furthermore, the *pp* in m. 18 is placed one beat later than in the first edition, which is where the C is added to the repeated D. The *cresc.* in m. 20 and the *f* in m. 21 are also omitted, as well as the *f* and the *p* in m. 22 and the *cresc.* in m. 25 on the last beat. More original dynamic markings are missing in the next section, mm. 26–35. All the dynamic markings for the right hand and the *p* on the last half beat for both hands in m. 26 are omitted, and the important *sf* in mm. 28 and 34, as well as the *p* in m. 35 for

both hands, are also omitted. Some of the omissions might be errors, but they are so numerous that it is unlikely that all of them would be mistakes. Because of these missing dynamic markings in the Launer edition, the first thirty-five measures of the Fantasie are expressively very different from what Mozart originally indicated. The omission of the *p* found at the end of this section in m. 35 is especially crucial because of the *cres. f* in the previous measure. In the first edition, *p* is given on the third beat in m. 35, which makes the end of this section more uncertain and hesitant, while also making us wonder what will come next. The Launer edition, by eliminating the *p*, turns the end of this section into *f* as a result of the *cresc.* in the previous measure, which suggests a character of confidence and strength instead of a mysterious feeling.

Omissions or additions of dynamic markings are also found in the Sonata. The elimination of the dynamic markings from one of the hands is found here and there, such as in m. 3 where the *p* for the left hand is omitted, and in m. 29 where the *f* for the right hand is omitted. There is an interesting alteration of the dynamic marking in m. 30: the *p* for the left hand is changed to *f*, and nothing is indicated for the right hand. Later on, the *p* is added to the beginning of the following passage in m. 36, which may imply that the previous passages are to be played other than *p*, likely *f*, as indicated in m. 30. In any case, musicians who used the Launer edition probably played this passage *f*, unaware that it was not Mozart's intention for them to do so.

Another example of eliminating dynamic markings is found in m. 79, where the *p* for the right hand is omitted. This omission also makes the right hand melody stand out in this four-measure phrase. Furthermore, the *p* for the right hand is omitted in m. 95. Since the left hand plays two beats after the right hand in this measure, it is necessary to provide the *p* for the right hand, unlike the omission of the *f* for the left hand in m. 100, where the *f* is marked between the

staffs, so the marking would be interpreted as applying to both hands. Therefore, it seems that the omission of the *p* is an editorial change. The same sort of example is found in mm. 126 and 140.

The *sf* is added in m. 125. This is where the *fp* marking was missing in the first edition but was written in the autograph, as discussed in chapter 1. Clive Brown explains:

> The marking *fp* is likewise susceptible of different interpretations in eighteenth- and nineteenth-century music depending on the other accent markings employed. Where a composer did not use the marking *sfp* or *fzp*, the dynamic and accentual implications of *fp* may range from a sharp and powerful accent to a relatively gentle emphasis. . . .
>
> As a wider range of accent markings was adopted by composers, anxious to designate different types and degrees of accentuation, it would seem logical that *fp* should have been employed primarily to designate a rapid falling-away of sound after the initial loudness, but probably without a sharp accent. [5]

Mozart seemed to be concerned about this matter and wanted to be very precise. He distinguished *sf*, *fp*, and *mfp*, and even between *sf* and *sfp* when he used them in his music. It is very interesting to consider Brown's observation that Mozart wrote *sfp* when he wanted *sf* within *piano* to caution the performer to return to the original dynamic. This fact shows how careful Mozart was with his markings.[6] Therefore, it seems that the *fp* that Mozart wrote did indeed mean *fp*. Brown explains the difference between *fp* and *sf*, saying that "it seems clear that *sf/fz* was sometimes intended to signify a relatively light accent within a piano context, whereas *fp* in piano passages is more likely, in almost all cases, to indicate a stronger dynamic contrast."[7] The

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[5] Brown, *Classical and Romantic Performing Practice*, 69, 73 (see chap. 2, n. 17).
[6] Ibid., 79.
[7] Ibid., 77–78.

Hummel edition does not have any marking here, and the André edition has the *fp* as in the autograph. The autograph was owned by Stumpff, who lived in London at the time when the Launer edition was published. Whether Launer consulted with the autograph or the André edition is unknown, but she captured Mozart's original intention despite the absence of the *fp* in the first edition, and added the *sf* in this measure, although it is not the *fp* that Mozart wrote.

Some of the dynamic markings in the coda are altered as well. The *f* is added in m. 178, as it was in the Hummel edition, and the *p* and the *f* in m. 180 have disappeared. Furthermore, the *pp* for the last two chords of the movement is also missing. This omission results in the end of the movement remaining in *p* without any special expressiveness on the last two chords.

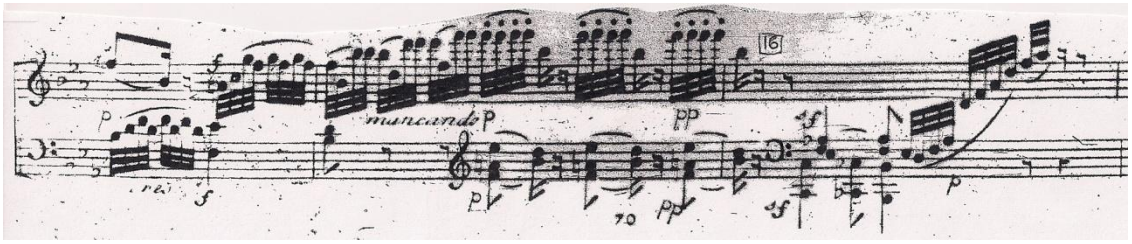
The dynamic markings of one of the hands are largely omitted in the second movement. It can be assumed that the same dynamics are meant to be applied to the other hand as well, although it is not always clear, such as in m. 7, where the *cresc.* is written between the staffs but the following *f* is written only under the lower staff.

The *f* markings have disappeared from both hands in m. 5. Some of its parallel passages in mm. 18 and 21 also lack the *f*; therefore, they seem to have been omitted by editorial decision. More examples of missing dynamic markings are found in mm. 9 and 12. The *f* on the third beat and the *p* for the following note in m. 9, as well as the *f* on the first beat in m. 12, are not printed in the Launer edition, and this omission would suggest that this whole passage is to be played *p*. Playing it that way would still sound suitable, although it would be less expressive. It is possible that the editor decided to make changes here in order to smooth out this lyrical passage, rather than have frequent changes of dynamics.

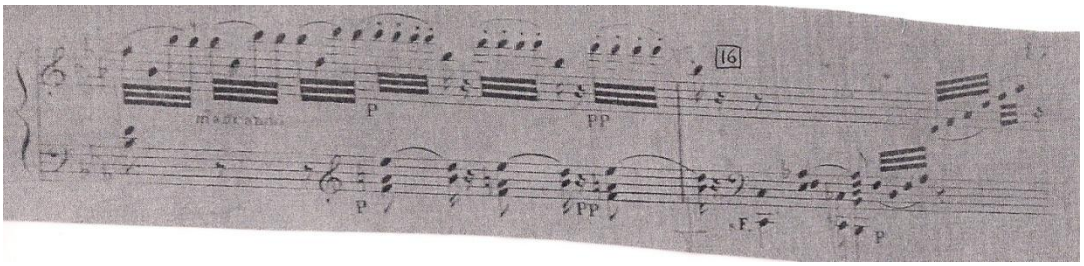
The *sf* for the right hand on the second beat is missing and the *p* is moved a half beat ahead in m. 16 (Ex. 3.14). As mentioned earlier, the only dynamic marking found in the original

form of the autograph of the second movement is the *sf* in m. 16 written for each hand. The disappearance of the *sf* may be the same kind of omission we have seen so often, with only one dynamic marking instead of two separate markings, one for each hand. However, unlike the *f* or *p*, the *sf* is an indication to play a specific note or chord louder. Usually, writing the *sf* only for the left hand does not imply *sf* in the right hand as well, especially when both hands are not to be played at the same time, as in m. 16, where the left hand plays a half beat before the right hand. The dynamic notation in the Launer edition gives an impression that the right hand should be played softly here. The following *p* was probably moved earlier because all the thirty-second notes would then be played *p*, lightly and quickly after the heavy chord. But Mozart's intention seems to have been to give a *diminuendo* effect by delaying the *p*, so that the sound of the chord with the *sf* would decrease through the chord.

Ex. 3.14 a) First edition, Sonata, K. 457, second movement, mm. 15–16



Ex. 3.14 b) Launer edition, Sonata, K. 457, second movement, mm. 15–16

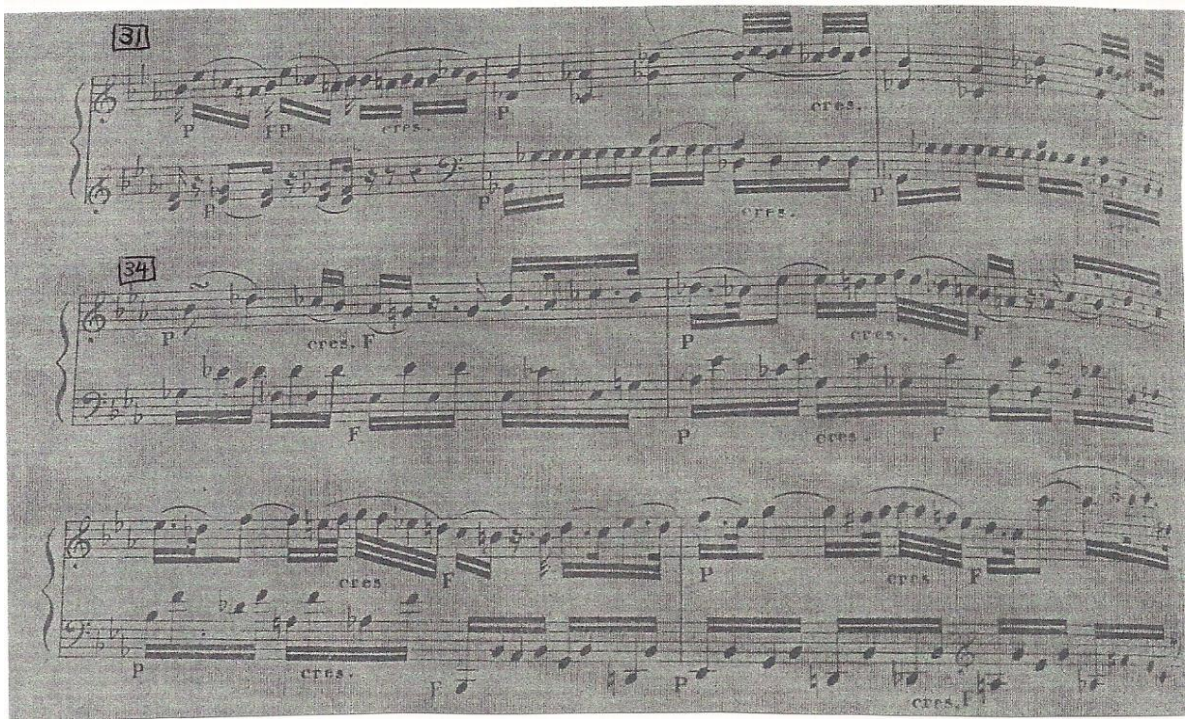


More dynamic markings disappeared in the variation of the theme from m. 17. The *f* and *p* do not appear in m. 18, and the *p* for the last three notes of m. 19 is also omitted. According to

these alterations, the first two measures of the theme are to be played *p* until the *crescendo* in m. 19, and then the dynamic remains *f* until after the successive *f* and *p* in m. 21. Furthermore, the *p* given in m. 28 of the first edition does not appear in the Launer edition. This alteration may be a perfect example of how musicians in the nineteenth century adapted music from the earlier era to their own musical taste. This phrase, starting from the fourth beat of m. 26, sounds much more like the music in the nineteenth century without the *p* after the *cresc.*—a long, lyrical, and smooth phrase—although this is not what Mozart intended.

The dynamic markings are altered in m. 31 as well. The two *fp*'s were given for the right hand E-flats in the first edition. However, they are altered to *p* for the first E-flat, and the next *fp* looks as if the *f* is written for the B-flat and the *p* for the following note E-flat (Ex. 3.15, and see also Ex. 3.8 a). Regardless of the reason for such an alteration, Mozart's intention is not well represented here. Moreover, the *p*'s are moved in the passage from mm. 34–37. The *p*'s are written a half beat after the *f*'s, which is after the rest in the first edition, but they are moved to the down beat of the next measure in the Launer edition (Ex. 3.15). This alteration influences the phrasing as well as the dynamic changes. Because the *p* is placed at the first beat of the measure, with the *cresc.* and the *f* following it, every first beat of these measures would sound as though it were the beginning of the phrase, robbing the fourth beat of its function as upbeat, where the *p* is originally given in the first edition.

Ex. 3.15 Launer edition, Sonata, K. 457, second movement, mm. 31–37



The omission of dynamic markings continues in m. 38; the *p* on the third beat is missing. Since there is no *p*, there is no need to write *cresc.* in m. 39 or the *f* in m. 40, which the Launer edition excluded. Therefore, this whole passage would be played *f* with no dynamic change. Moreover, the *pp* after *calando* in m. 40 is changed to *p*. This may look like a small change, but I believe that its effect is more significant than it might appear at first glance. The *pp* in the first edition calls for the attention of the audience, as well as of a performer to play here very sensitively. The replacement of *p* in the Launer edition for the *pp* loses this special feeling.

Many of the expressive dynamic markings are omitted in mm. 42–46 from one of the hands or from both hands. This is the same kind of omission we have seen previously. Furthermore, the *f* on the second beat in m. 47, which is the dominant seventh before the tonic to create a perfect cadence, is replaced by a *p*. This cadence closes the whole section right before

the coda. A significant alteration at such an important cadence influences the beginning of the coda as well. With the *f* at the cadence, the entrance of the coda should be played *f* as well, since there is no dynamic marking given in the first edition; however, the Launer edition suggests that the beginning of the coda is *p* because of the replacement of the dynamics.

In the coda, the *f* in m. 50 is omitted, and this omission also seems to be an editorial intervention to avoid a drastic dynamic change and to level out this passage dynamically. The *f* for the right hand on the fourth beat in m. 56 and the *pp* for the last chords of the right hand in m. 57 are also omitted.

There are alterations of dynamic markings in the third movement as well. The first example is the omitted *p* in m. 54, which would convey the impression that mm. 54–55 are to be played as a continuation of the *cresc.* given in m. 53, eventually leading to the *f* in m. 56. On the other hand, the parallel passage in m. 175 has the *p*, which is not given in the first edition. These alterations may be errors, but they greatly influence the expression of the passage. The *f* in m. 66 is also omitted, and this omission would suggest that the passage finishes *p*. The parallel passage in m. 186, though it is not exactly the same, is also missing the *f* in this edition. Therefore, it seems more likely that these omissions were done intentionally.

Another change in dynamic markings is found in m. 242. Originally, *fp* is indicated for each hand in the first edition and there are also *fp* markings for chords in mm. 230, 234, and 238. However, in m. 242 of the Launer edition there is only the *f* for the left hand and no marking is found there for the right hand. It is certainly differentiated from the three previous instances of *fp*. Because of the proximity to the previous three symmetrical phrases with *fp*, it is difficult to believe that the alteration of the dynamic markings in m. 242 could have been an unconscious

error. The alteration of the dynamic marking results in mm. 242–243 being *f* instead of *p*, and consequently the beginning of *in Tempo*, mm. 242–248, might have been played *f*.

More examples of the alteration of the dynamic markings are found in the passage starting from m. 275. The *cresc.* and the *f* written in mm. 284–285 in the first edition do not appear in the Launer edition, and the *p* written on the first beat in m. 287 in the first edition is moved to the third beat of the measure. These alterations imply that this passage is to be played *p* throughout, without the dramatic cadence implied in the first edition, and the relocation of the *p* destroys the clear sense that the first beat of m. 287 is the beginning of the new phrase in a different character, which was indicated by the *cresc.*, the *f*, and the *p* in the first edition.

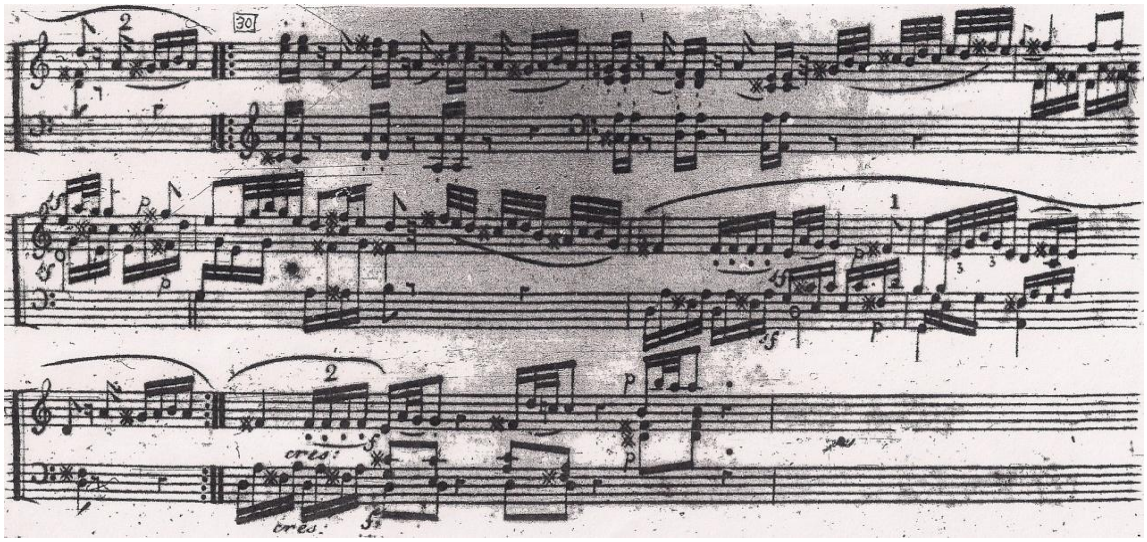
At the end of the piece, the *f* is added in m. 318, perhaps because of the addition of the slur for the right hand, which transforms the character of this ending, as discussed earlier. The *f* seems to be provided here to make sure that the last two chords are played strongly, thus reinforcing the feeling of conclusion.

Notes, note values, and rhythm

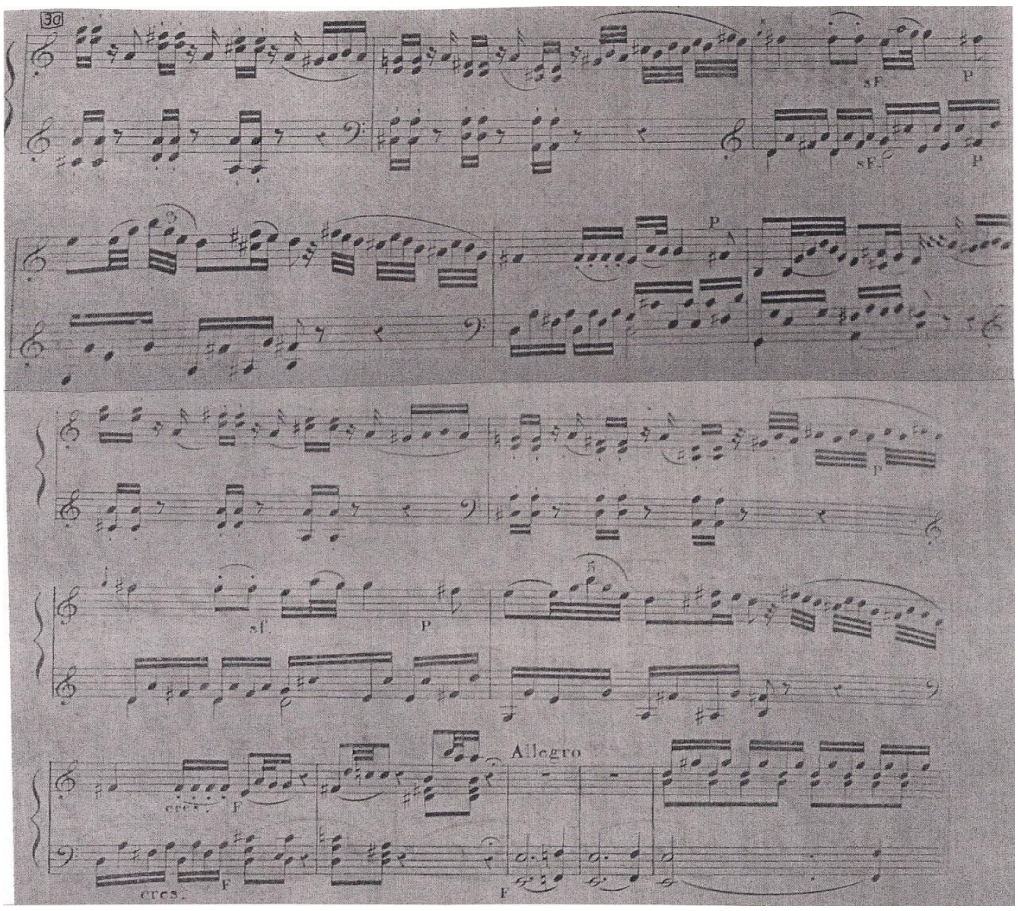
There is an interesting alteration in the D major section of the Fantasie. The Launer edition prints the whole passage from m. 30 to m. 35 with its repetition, unlike the first edition, which brackets mm. 30–35 with a repeat sign (Ex. 3.16). This is probably why there are two noticeable differences between the first phrase and the repeated phrase. The first is the addition of the *p* for the last four notes in the repetition of m. 31, and the second is the right hand passage on the first beat in m. 33. Here the Launer edition has two thirty-second notes and the triplet, the same as in m. 27, but a quintuplet of thirty-second notes in the repeated phrase. These alterations

were undoubtedly made by the editor in order to make a variation in the repeated phrase. The first edition has five thirty-second notes, without indicating a grouping of *3* or *5*, although it can be assumed that it is to be played in the same way as its parallel in m. 27.

Ex. 3.16 a) First edition, Fantasie, K. 475, mm. 30–35

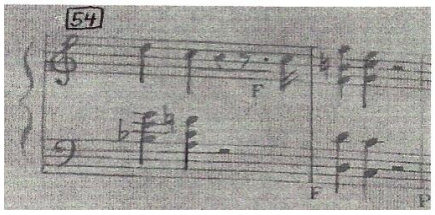


Ex. 3.16 b) Launer edition, Fantasie, K. 475, mm. 30–38



There is an alternation of the notes in the first left-hand chord of m. 54 in the Launer edition, the addition of G in the alto creating parallel fifths between the two upper voices of the chord: G-D to F-C (Ex. 3.17). The notes in the Launer edition here cannot be convincing because of the parallel fifths, regardless of the reason for the alteration.

Ex. 3.17 Launer edition, Fantasie, K. 475, mm. 54–55



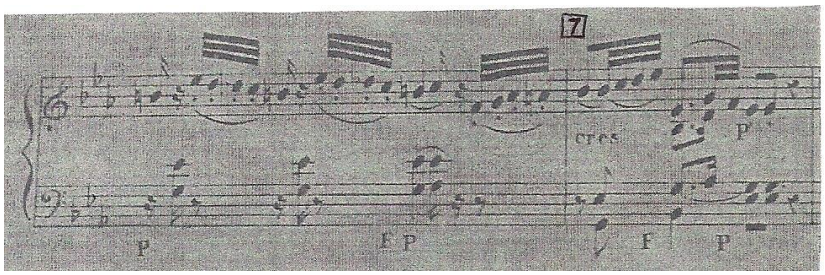
A surprising change of notes is found in m. 175. Cliff Eisen and Christopher Wintle have written:

> Mozart's autograph, like the Artaria edition, gives the disjunctive thirds *g/e*^{b}*–d/B*♮; the reading *e*^{b}*/c–d/B*♮ transmitted by many editions, including Breitkopf & Härtel's *Oeuvres complettes* of 1799, has no basis in any source deriving from the composer.[8]

The Launer edition also exhibits this transmission.

There is an interesting alteration in m. 7 in the second movement of the Sonata. G and A in the left hand are written as dotted rhythms instead of two eighth notes, and this change makes them synchronous with the lower notes of the right hand, B and D (Ex. 3.18). This alteration seems to have been made by editorial intention because the same alteration is found in its parallel phrase in m. 23.

Ex. 3.18 Launer edition, Sonata, K. 457, second movement, mm. 6–7

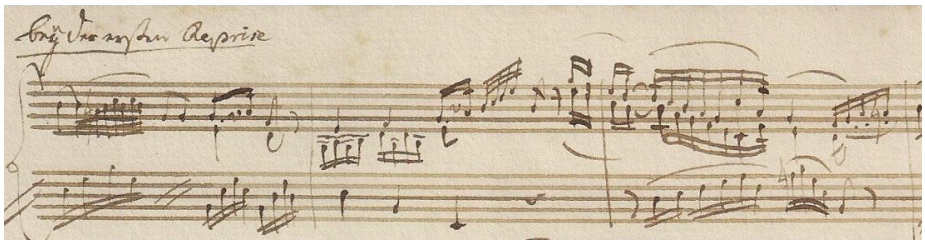


There is another striking change in m. 19. As one can see in the first edition and the autograph, the right hand is syncopated while the left hand has an eighth rest followed by

[8] Eisen and Wintle, "Mozart's C minor Fantasy, K. 475," 30 (see chap. 1, n. 18).

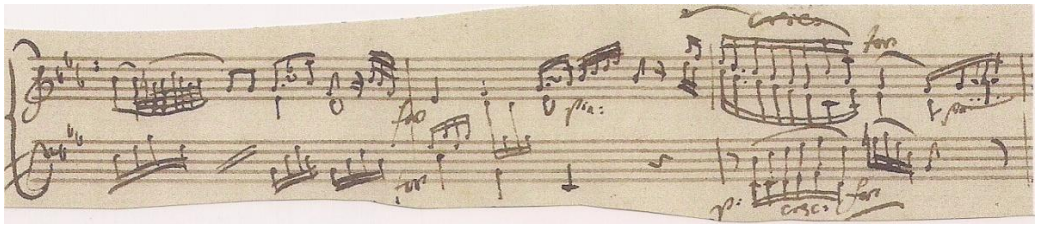
sixteenth notes. Richard Hudson suggests that although Mozart never wrote the word *rubato* in a musical score, he may have notated or at least partially notated it by means of syncopation.[9] This figure in m. 19 may be an example of a written-out *tempo rubato* by Mozart. Eva and Paul Badura-Skoda also mention this passage in their book.[10] The fact that Mozart himself transformed the notation of the figure from the way he wrote it down in the Reprises A to the version in the Reprises B seems to support this interpretation. He notated this syncopated rhythm using ties in the Reprises A, which gives the visual impression that they need to be played precisely in rhythm, and using dotted rhythm in the Reprises B, which looks as though it allows more freedom in the way in which they are synchronized. One may still argue that this syncopated rhythm is a part of the variations, but the change of Mozart's notation certainly invites performers to play the passage in a way that is less strictly synchronized with the timing of the hands. The effect of this possible written-out *rubato* is obliterated in the Launer edition, where the passage is notated as six sixteenth notes followed by a dotted sixteenth and a thirty-second note (Ex. 3.19).

Ex. 3.19 a) Autograph-Reprises A, Sonata, K. 457, second movement, mm. 17–19

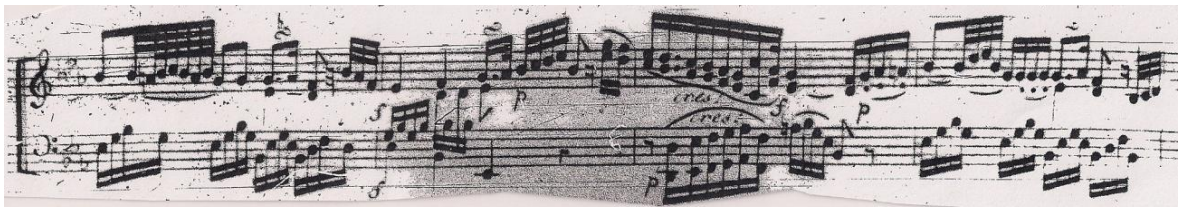


[9] Hudson, *Stolen Time*, 160–61 (see chap. 1, n. 20).
[10] Badura-Skoda, *Interpreting Mozart*, 90 (see chap. 1, n. 9).

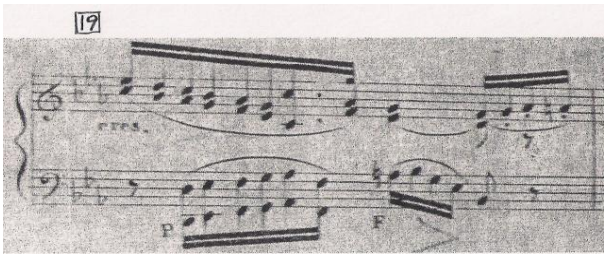
Ex. 3.19 b) Autograph-Reprises B, Sonata, K. 457, second movement, mm. 17–19



Ex. 3.19 c) First edition, Sonata, K. 457, second movement, mm. 17–20

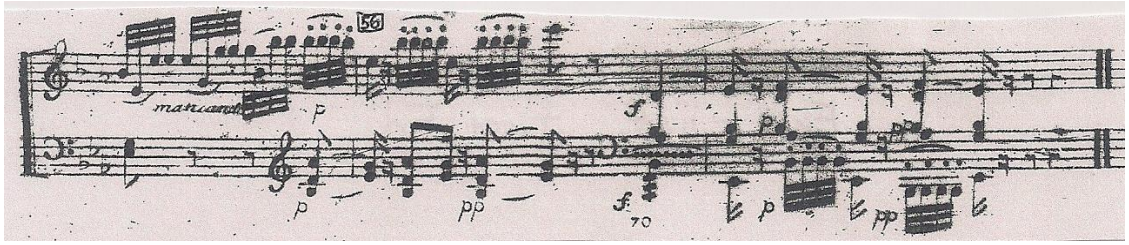


Ex. 3.19 d) Launer edition, Sonata, K. 457, second movement, m. 19

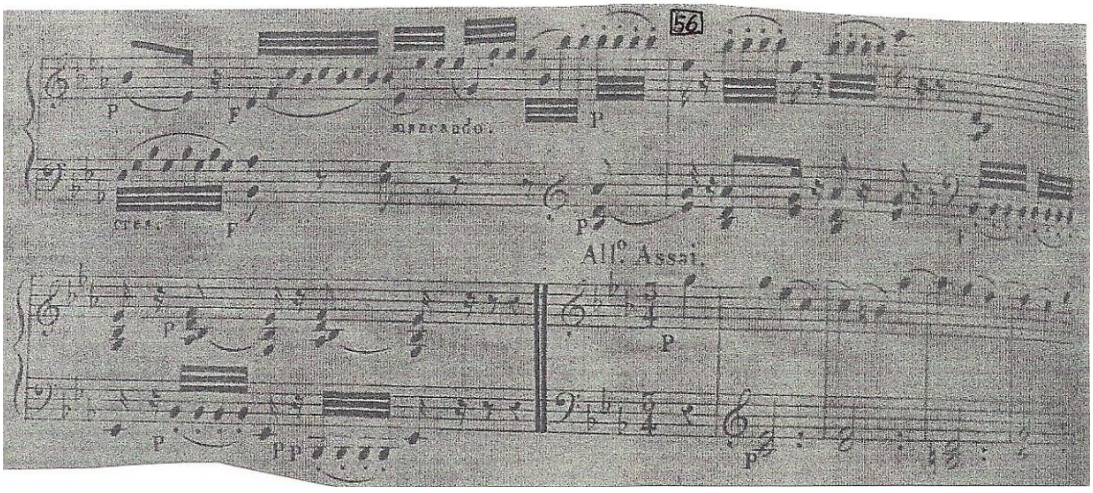


There are also a few changes for the left hand in m. 56. The eighth notes from the second beat to the third beat are altered to the sixteenth notes and the rest, and the *pp* on the second beat has disappeared, as well as the slur (Ex. 3.20).

Ex. 3.20 a) First edition, Sonata, K. 457, second movement, mm. 56–57



Ex. 3.20 b) Launer edition, Sonata, K. 457, second movement, mm. 55–57



The notation in the Launer edition adds a charm to this passage in m. 56 that is different from the tenderness that can be inferred from Mozart's notation.

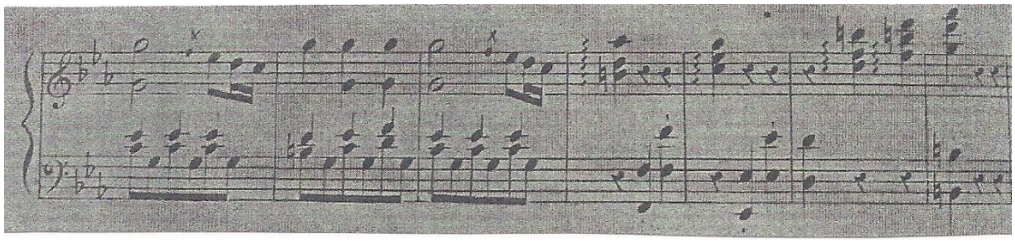
Notations

As one can see in the musical examples 3.12 a, 3.12 b, and 3.21, many appoggiaturas are replaced by grace notes in the Launer edition. This conversion began with the André edition, but the Launer edition takes it further.

The chord with the diagonal strokes discussed in the section on the Hummel edition is written with the wavy arpeggio sign on the side of the chord in the Launer edition, which is the more familiar notation today (Ex. 3.21). Some of the chords are without the stroke in the parallel passages in the first edition; however, the Launer edition provides an arpeggio sign consistently for the first four chords of the right hand but not for the last chord. The chords in mm. 143 and

154 do not have an arpeggio sign, as they also do not in the first edition, but strokes are given instead.

Ex. 3.21 Launer edition, Sonata, K. 457, third movement, mm. 18–24



Tempo indications

In the Fantasie, the tempo marking of the *Andantino* section starting from m. 86 is altered from *Andantino* to *Andante sostenuto* in the Launer edition. Türk wrote in his treatise that *Andantino* means "somewhat, and therefore not too much, of a walking tempo, that is, somewhat slower than andante."[11] Leopold Mozart did not discuss *Andantino,* although he defined *Andante* as "walking" and *Sostenuto* as "drawn out, or rather held back."[12] Badura-Skoda wrote that "*Andantino* for Mozart appears to have had the meaning 'slower than *andante*.' Mozart's student Johann Nepomuk Hummel, who during his childhood lived with the Mozart family, states this emphatically in his *Klavierschule* and warns against the contrary opinion that appears to have been widespread."[13] According to Brown, "during the nineteenth century, as 'andante' came increasingly to be seen to signify a fairly slow tempo, the faster view of 'andantino' gradually

[11] Türk, *Clavier Playing*, 106 (see chap. 1, n. 19).
[12] L. Mozart, *Violin Playing*, 50–51 (see chap. 1, n. 14).
[13] Badura-Skoda, *Interpreting Mozart*, 78 (see chap. 1, n. 9).

gained ground."[14] Since there was controversy among musicians already in Mozart's lifetime over whether *Andantino* was slower or faster than *Andante*, the editor of the Launer edition might have changed the tempo indication to avoid this confusion.

Summary

Thus, there are numerous alterations found in the Launer edition. There appear to be more than in the Hummel edition and the performance indications have begun to vary farther from what Mozart intended; in particular, the lack of dynamic markings would have greatly changed the musical expression in many passages. Some of the alteration of the dynamic markings and additions of the slur markings seem to foreshadow the musical tastes that predominated later in the nineteenth century. Some changes in the indications seem to have been intended to help performers to play the passage in what was then considered the appropriate style; however, some changes in rhythm spoiled specific effects that Mozart had intended.

[14] Brown, *Classical and Romantic Performing Practice*, 353 (see chap. 2, n. 17).

Chapter 4: The Late Nineteenth Century

The Oliver Ditson edition

Unfortunately, the exact year of the publication of the Oliver Ditson edition of the Fantasie and the Sonata is not known, although it is known that it was published in the nineteenth century. Oliver Ditson & Co. was formed in 1857, when John C. Haynes became a partner of Oliver Ditson, who had founded the firm in 1826.[1] Oliver Ditson & Co. was pre-eminent in America in the second half of the nineteenth century. The strong link to the musical profession started when the partners purchased the *Journal of Music* in 1858, which had been the pioneer musical journal of the country since its establishment in 1852 by John Dwight.[2] Therefore, despite the fact that the year of the publication has not been identified, it can only be assumed that the Fantasie and the Sonata, as a part of the completed edition of *Mozart's Sonatas for the Piano Forte*, were published sometime between 1858 and 1899.

In the eighteenth and the nineteenth centuries, the cultural center of classical music had of course been in Europe. During the late nineteenth century and into the twentieth century, however, musical culture spread worldwide. Studying the Ditson edition will offer some clues as to how the Fantasie and the Sonata were played in America, where, incidentally, the autograph was later rediscovered.

Examination of the Ditson edition reveals that the edition was based mainly on the André edition. It lacks many dynamic markings—including the character indications such as *calando*,

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[1] *Grove Music Online*, s.v. "Oliver Ditson" by W, Thomas Marrocco, Mark Jacobs, Donald W. Krummel. Accessed June 22, 2011, http://www.oxfordmusiconline.com/.
[2] "History of Oliver Ditson Company," *The Musical Courier* 70, no. 8 (February 24, 1915): 8, accessed June 22, 2011, http://www.peterhadams.com/history_of_oliver_ditson_company.htm.

mancando, and *sotto voce*—and some important articulations found in the first edition, where no such indications are written in the autograph, such as *portato* in mm. 167–168 of the Fantasie. Moreover, some notational features not found in the autograph seem to be taken from the André edition, which in turn were taken from the first edition. As a matter of fact, the dynamic markings largely resemble the André edition, including the ones that were presumably written mistakenly, such as the addition in the Fantasie of the *f* in m. 54, and the misplacement of the *p* in m. 170. Some of the editorial alterations in the André edition were transmitted to the Ditson edition as well. For instance, there are notes missing from the left hand in the octave unison in m. 163 in the Fantasie, an *f* is added on the fourth beat in m. 178 in the first movement, the *sotto voce* is replaced by *p* at the beginning of the second movement, and the *f* and the *p* that are intended to be placed separately become *fp* in mm. 197–200 and 205–210 in the third movement of the Sonata. Furthermore, some errors found in the André edition are inherited by the Ditson edition as well, such as the missing notes in m. 66 in the first movement of the Sonata; unfortunately, the Ditson edition also omits the notes in the parallel passage in m. 163.

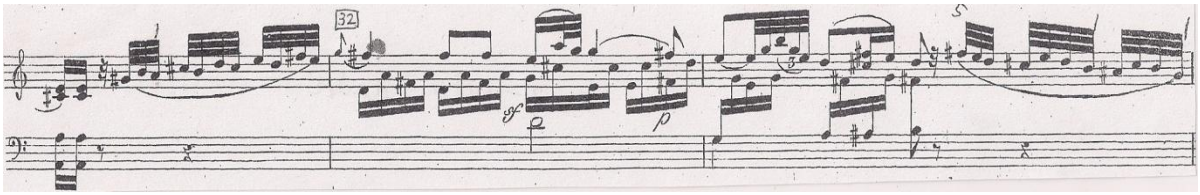
However, some additional alterations are also apparently assignable to the editor of the Ditson edition. Let us take a look at more details below.

Articulations

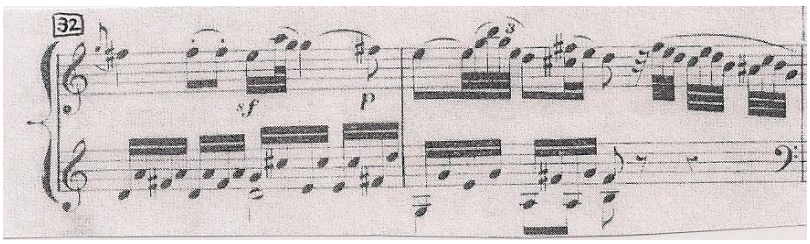
A *portato* is added on the second beat of m. 32 of the Fantasie, as well as the slur on the third beat. The slurs were already added in the André edition; however, the slur on the third beat was given from E to G in the André edition and only from A to G in the Ditson edition (Ex. 4.1). Likewise, the slur on the second beat in m. 33, from D to E in the autograph and the André

edition, is changed from F-sharp to E. There is no slur shown in the first edition for both cases in mm. 32 and 33. The same alteration is made in the parallel passage in m. 35. Because of the inconsistency of the articulation of this figure in this section, both in the first edition and in the autograph, it is hard to know what Mozart truly wanted; however, emphasizing the E by *sf* and the A by the articulation slur given in the Ditson edition does not seem to fit in this musical context.

Ex. 4.1 a) André edition, Fantasie, K. 475, mm. 31–33



Ex. 4.1 b) Ditson edition, Fantasie, K. 475, mm. 32–33

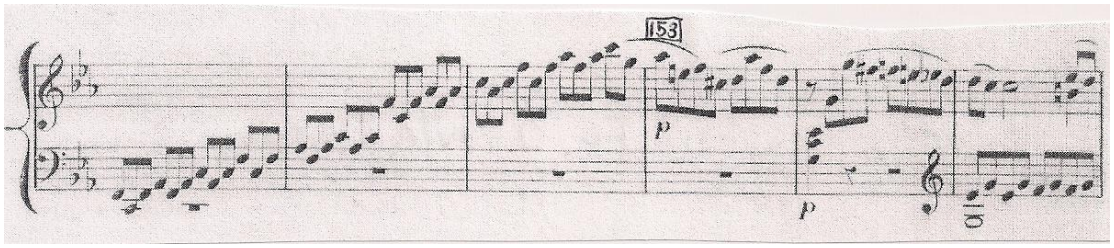


Another alteration is found in the coda in mm. 170 and 173. The slur for the right hand here is extended one note. The slur begins on the second note B-flat both in the autograph and in the first edition, but it starts from the first F minor chord in the Ditson edition. The linking of the first two chords causes the phrase to become longer, and such a change may, I feel, have been influenced by nineteenth-century taste.

More alterations appear in the Sonata as well. In the first movement, the articulation in m. 153 is changed. The slurs are separated between F and C-sharp in the Ditson edition, not C-sharp and D, as in the three authentic sources (Ex. 4.2).

Ex. 4.2 a) First edition, Sonata, K. 457, first movement, mm. 152–155

Ex. 4.2 b) Ditson edition, Sonata, K. 457, first movement, mm. 150–155

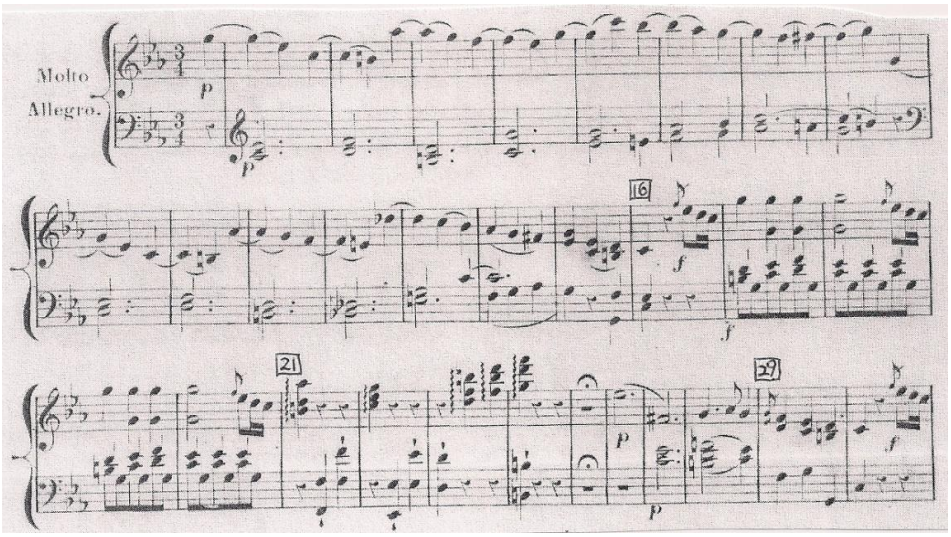


The articulations in the second movement are similar to those in the André edition, although some of them are different. For instance, the slurs are added for the right hand on the third beat in mm. 3 and 4. The same additions are seen every time the theme returns during the movement. Moreover, a series of slurs is added for the left hand in mm. 10–13. There is no slur written in the autograph or dedication copy except in m. 11, where two slurs are given over the first and the second, and the third and the fourth beats, although the first edition and the André edition fail to provide the first slur. In the Ditson edition, the slurs are on each beat in these measures, including m. 11. Neither of these alterations in the Ditson edition is harmful musically because these slurs are naturally demonstrated in performance. However, slurs are added from

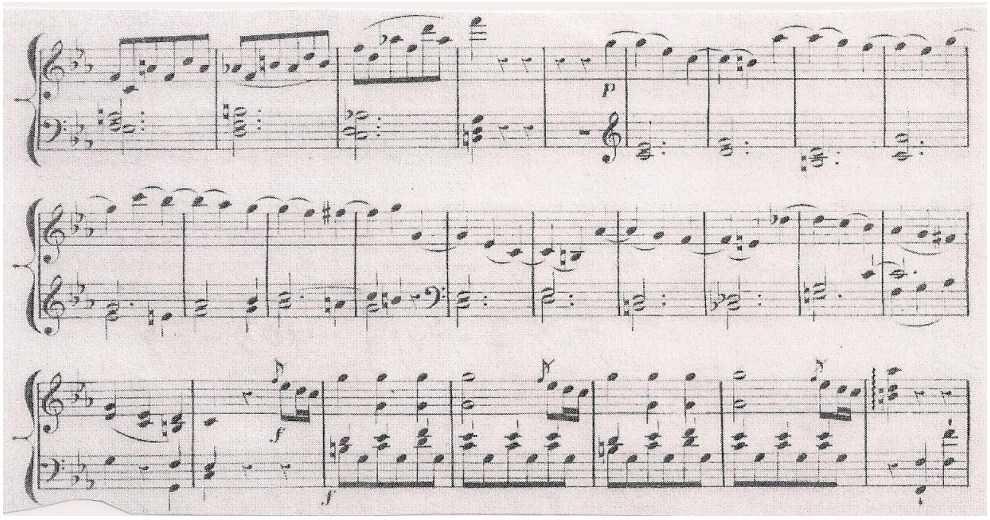
A-flat to G for the right hand in mm. 24 and 25, and this addition would have affected how the passage was played. These slurs reinforce the lower voice and require a slight emphasis on the A-flat from a performer, compared to the earlier sources without the slurs.

The articulation for the theme of the third movement is different from that in all the other editions that have been discussed in this dissertation so far. However, it is not consistent and each time the theme appears, the slur markings are slightly different, as they were in the other editions (Ex. 4.3).

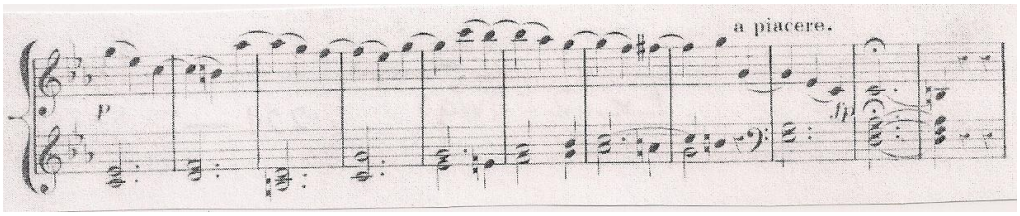
Ex. 4.3 a) Ditson edition, Sonata, K. 457, third movement, mm. 1–18



Ex. 4.3 b) Ditson edition, Sonata, K. 457, third movement, mm. 99–124



Ex. 4.3 c) Ditson edition, Sonata, K. 457, third movement, mm. 221–231

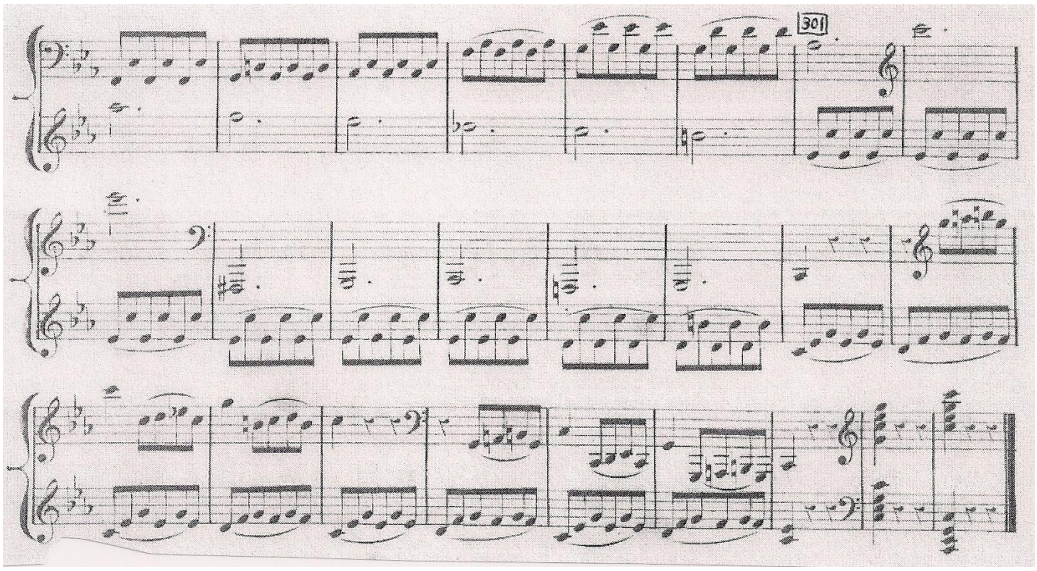


The slur over mm. 52–53 is divided into two separate slurs for each measure in the Ditson edition. The same alteration is found in the parallel passage in mm. 173–174; therefore, the alteration seems to have been done intentionally. However, Ditson's slur would not have been easily applied in actual performance because of its unnaturalness in the musical context. It might be that the alterations were made simply because of the articulation in the left hand, which also has slurs over each measure, without taking into account the effect of the articulation in the right hand.

On the other hand, there are also some alterations that seem to have been made by an editorial decision. The slur is added for the right hand in mm. 170 and 171. No slur is shown in the André edition here, while the slur in m. 170 is printed in the first edition. However, there is a good explanation for this addition of the slurs in the Ditson edition in that the parallel passage, which appears earlier in the movement in mm. 49 and 50, does have the slurs in the first edition. As a matter of a fact, all of the slurs are found in the autograph. Furthermore, the strokes are added to all the chords in mm. 272–273. However, nothing is added where the same passage appears in mm. 143–144 and in its parallel in mm. 154–155. The addition of the strokes in mm. 272–273 might have been done to emphasize those chords that modulate unexpectedly to F minor, which eventually leads into the coda after twelve measures.

The slurs that Mozart wrote are not printed in mm. 292–297; however, the same additions of the slurs as the Launer edition are found from m. 301, for both the left hand and the right hand (Ex. 4.4). It is interesting that the passage in which the slurs are omitted in the Ditson edition is in the low register of the piano. On the developed instruments of the later nineteenth century, the resonance of the sound in the low register is rich enough to preclude the need to play the passage with finger pedaling. The slurs are given from m. 298, where this passage continues in the higher register by about an octave. This may be another clue that the slurs here indicate finger pedaling.

Ex. 4.4 Ditson edition, Sonata, K. 457, third movement, mm. 295–319

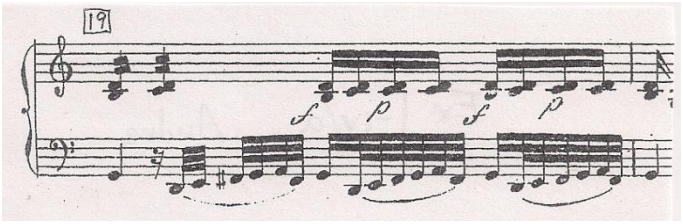


Dynamic markings

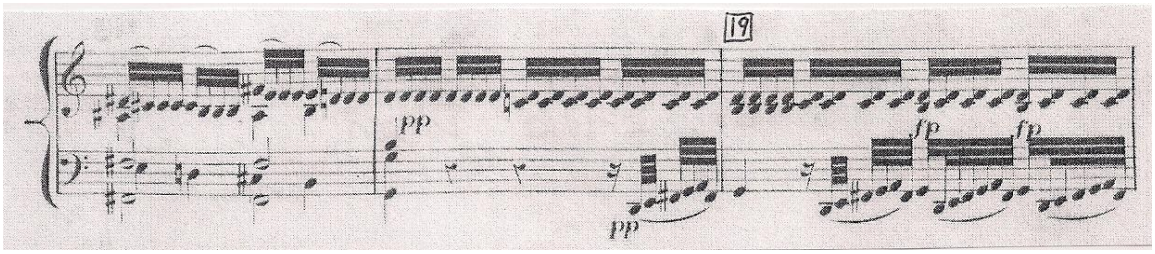
On the third and the fourth beat in m. 19 of the Fantasie, where the André edition has *f* for the first two sixteenth notes and *p* for the next two sixteenth notes, the Ditson edition has *fp* (Ex. 4.5, compare with Ex. 1.4 a and Ex. 1.4 b). The dynamic markings in the Ditson edition

imply that the transmission from *f* to *p* must be very quick, while the André edition indicates a more gradual change.

Ex. 4.5 a) André edition, Fantasie, K. 475, m. 19

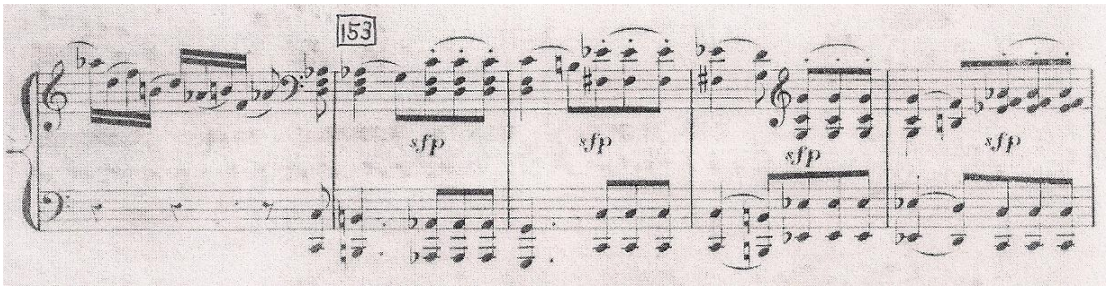


Ex. 4.5 b) Ditson edition, Fantasie, K. 475, mm. 17–19



Similar alterations are made where the *sf* and the *p* for the following notes in mm. 153–156 are written as *sfp* for one note in the Ditson edition (Ex. 4.6, compare with Ex. 3.5 a).

Ex. 4.6 Ditson edition, Fantasie, K. 475, mm. 152–156



This alteration may not much change how the passage would be played in terms of the dynamic level of each note; however, the depth and the expression of the tone of the chord with *sfp* would be somewhat different. As discussed earlier, Mozart seemed to use *sf* and *sfp* in different

circumstances—*sfp* particularly in *piano* passages, to ensure a return to *p*. In this passage, the first edition clearly provides *sf* on the first chord and *p* on the following chord, thereby implying that the first chord is to be played with full force, while *sfp* in the Ditson edition gives the impression that the chords should be played without too much volume, since they need to be soft again before proceeding to the following note.

Then there is also the addition of the *f*'s in m. 112 of the first movement of the Sonata. In the autograph and the first edition, even in the André edition, the *f* was written only at the beginning of the measure. However, one *f* for the left hand on the third beat and another for the right hand on the fourth beat are added in the Ditson edition. These *f*'s have the effect of reinforcing the third and the fourth beat of the measure, which in a way is already indicated in the music itself by syncopation. These additions in the Ditson edition could lead a performer to overemphasize the fourth beat.

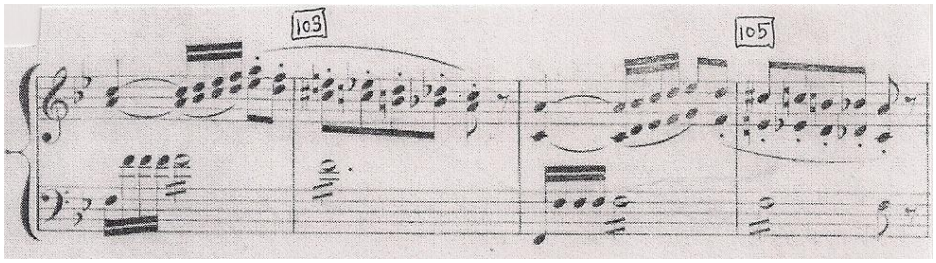
The *fp* in m. 125 is replaced by the *sf*, as seen already in the Launer edition; also in the coda, the *f* and *p* are added in mm. 178–179, just as we have found in the André, Hummel, and Launer editions. The consequences of these alterations have already been discussed.

The dynamic markings in the second movement are also similar to those in the André edition; however, there are some markings that seem to be taken from the first edition. Regardless of the presence of some additions, the Ditson edition still lacks many expressive dynamic markings found in the first edition.

Note, note values, and rhythm

In the Fantasie, the notes A and C are missing at the end of m. 82 in the Ditson edition, as they are in the André edition. Moreover, the notes are enharmonically changed in mm. 111 and 113 (Ex. 4.7). This change makes visually apparent the intervals of the unison, the third, and the sixth. As in the case of another passage that was enharmonically changed from the autograph to the first edition in mm. 132–133 (see Ex. 1.9), the André edition follows the autograph, whereas the Ditson edition follows the first edition.

Ex. 4.7 Ditson edition, Fantasie, K. 475, mm. 102–105

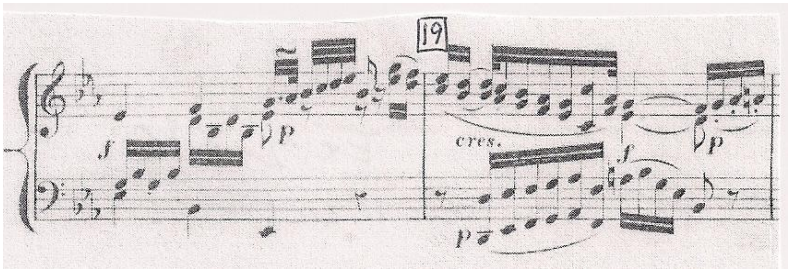


The D's in mm. 47 and 58 of the first movement of the Sonata, which have altered note values in the André edition, are written as quarter notes, as in the autograph and the first edition. Moreover, the missing C in m. 146, discussed in chapter 2 above, is supplied properly in the Ditson edition.

The rhythm change in m. 17 of the second movement, found in the André edition, does not occur in the Ditson edition. However, the notation of the rhythm is altered in m. 19. The D and B-flat were dotted sixteenth notes in the earlier editions, but they are changed to tied notes in the Ditson edition (Ex. 4.8), which is, incidentally, as Mozart wrote in the Reprises A of the autograph (see Ex. 3.19 a). As discussed in the section on the Launer edition, this syncopated

rhythm may be considered as written out *tempo rubato*. The notation of the Ditson edition shows the syncopated rhythm rather than implying *rubato*.

Ex. 4.8 Ditson edition, Sonata, K. 457, second movement, mm. 18–19



Notations

Diagonal strokes are added to the small notes in the first ending in m. 29 of the Fantasie. In the André edition, the small appoggiatura notes are changed only in m. 42 to a grace note, but no other appoggiaturas in the Fantasie and the Sonata are changed. In the Ditson edition, many of these are changed to grace notes, although the appoggiatura in m. 32 is presented as it was in earlier editions (see Ex. 4.1 b). This partial retention of the appoggiatura notes shows that the notational convention and the custom of the appoggiatura in the eighteenth century were still understood to some degree when the Ditson edition was published.

Moreover, there is a different notation found in the run in mm. 29–30 in the second movement of the Sonata. In the earlier editions, the notes were written in the same size as all the other notes; however, they become smaller notes in the Ditson edition. This sort of notation is often found in the nineteenth century, such as in compositions by Chopin and Liszt.

The appoggiaturas are changed to grace notes in m. 16, m. 29, and all their parallel motives (see Ex. 4.3 a). As discussed earlier, these alterations make the motif sound very

different as a result of the change in the note value and the placement of the emphasis. The chords with the diagonal stroke, in mm. 21–24, become chords with the arpeggio sign, as already shown in the Launer edition. Although some chords do not have the diagonal stroke of the earlier editions, all are written with the arpeggio sign in the Ditson edition, except mm. 143–144 and 154–155.

Summary

The Ditson edition largely resembles the authentic sources. It contains very few examples of editorial changes and they seem to be well-considered. Despite the fact that it was published in the second half of the nineteenth century, when editors were adding more personal thoughts to the music they published, as will be discussed later in the dissertation, the Ditson edition still maintains a general faithfulness to the authentic sources, which may be related to the fact that the Ditson edition was published in the United States, not in Europe. Ditson might have been less influenced by the musical fashions that were popular there. On the other hand, some features of notation from Mozart's time were not incorporated, such as the appoggiaturas and the notation of arpeggio.

The Alte Mozart-Ausgabe

The firm of Breitkopf & Härtel published the Fantasie and the Sonata first in 1799, together with six other piano sonatas and piano reductions of other genres such as Divertimenti, titled *Oeuvres Complettes de Wolfgang Amadeus Mozart*. This edition eventually became one of the main sources for the *Neue Mozart-Ausgabe*.

Between 1850 and 1912, more than twenty complete critical editions of various composers' music were actually published by Breitkopf & Härtel, among them Bach, Berlioz, Beethoven, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, and Wagner.[3] Breitkopf & Härtel's complete edition of Mozart, referred to today as the "*Alte Mozart-Ausgabe*" (AMA), was initiated in 1877 and completed in 1883, with the general title *Wolfgang Amadeus Mozart's Werke: Kritisch durchgesehene Gesammtausgabe.* The editors of the editions included Johannes Brahms, Franz Espagne, Otto Goldschmidt, Joseph Joachim, Gustav Nottebohm, Carl Reinecke, Julius Rietz, Ernst Rudorff, Philipp Spitta, Paul Graf von Waldersee, and Franz Wüllner; however, the editor of an individual work is not always identifiable. The names of Goldschmidt, Joachim, Reinecke, Rudorff, and Waldersee are listed as the editors of Series XIII–XXII in the *Revisionsberichte*. If we can assume that Joachim edited the string works, then one (or more) of the others must have been the editor(s) of the Fantasie and the Sonata, which are included in Series XX, published in 1878.

Although the *AMA* claimed to be a critical edition, it does not fully meet this standard. Wolfgang Rehm writes:

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[3] *Grove Music Online*, s.v. "Breitkopf & Härtel" by Hans-Martin Plesske. Accessed August 26, 2011, http://www.oxfordmusiconline.com/.

> What is lacking above all in the AMA is a unified editorial principle. And although one must classify the edition as a scholarly-critical edition, it is nevertheless not always quite clear in individual instances what is actually the original in the way of musical text and what is editorial emendation. The critical reports (Revisionsberichte) likewise do not always help to clarify the situation, for what one editor thought worth reporting in the way of emendation, another editor took for granted, entering without comment his revision of the musical text.[4]

According to the *Revisionsbericht*, the editor based his edition on the autograph and other earlier sources, which are unfortunately unidentified but can be assumed to include the first edition, the André edition, and the earlier edition of the Breitkopf & Härtel.[5] In fact, it is clear, from the tempo indications and the lack of the dynamic markings and other performance indications in this edition, that it utilized the autograph or the André edition as a main source. Many dynamic markings and the character indications in the second movement are written in parentheses. Those are the markings found in the first edition but not written in the autograph, and this fact suggests that the editor of the *AMA* apparently consulted with the first edition as well during the process of editing the Fantasie and the Sonata. It is interesting that some indications in the first edition, mostly in the second movement, are reflected in the *AMA* whereas others are not, such as the *rallentando* and the *sf* and the *p* in mm. 153–156 of the Fantasie. Also, some indications in the second movement are not in parentheses even though they are found only in the first edition, such as the *portato* in mm. 5–6. Moreover, some ornaments found

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[4] Wolfgang Rehm, "Collected Editions," in *The Mozart Compendium: A Guide to Mozart's Life and Music*, ed. H. C. Robbins Landon (New York: Schirmer Books, 1990), 425–26.

[5] *Revisionsbericht: Serie XIII-XXII* (1888) 1956. Leipzig: Breitkopf & Härtel [Ann Arbor: J. W. Edwards], which states, "Ausser den Abschriften im Besitze von Prof. Otto Jahn, Ritter von Köchel u. A., sowie den älteren gedruckten Ausgaben, wurden die nachstehend unter Angabe der Besitzer verzeichneten Originalhandschriften als Redaktionsvorlagen benutzt." (In addition to the copies in the possession of Prof. Otto Jahn, Ritter von Köchel, and others, as well as older printed editions, the original manuscripts cited below by owner were used as editorial models.)
The Kritische Berichte in the *NMA* reports that the main source of the *AMA* is the André edition. Wolfgang Rehm, "Kritische Berichte," in *Neue Mozart-Ausgabe, Digital Mozart Edition*, 129.

in the first edition are not shown at all, such as the turns in m. 12. Therefore, the indications of the source—where the markings and the signs are taken from—are inconsistent in this edition.

Compared to the editions discussed so far, this edition contains many more alterations of what is found in the autograph and the first edition: in particular, there are markings given in the *AMA* that are not found in either source, especially the slurs. It would take up too much space to point out every single difference between the authentic sources and the *AMA*; therefore, only the major differences will be discussed. Dynamic markings always appear singly in this edition. Most of the voice-leading notated in open score disappears, and some of the appoggiaturas are printed as regular notes, as will be discussed below. The most noticeable difference, however, is the number and the length of the slurs. There are many slurs found in this edition, short and long, the length of some being longer than any in Mozart's autograph. In discussing the editions of Mozart's B-flat major sonata, K. 333, Barth stated that in the *Alte Mozart-Ausgabe*, "19th-century phrasing was in full flower, its slurs extending to greater and greater lengths in the effort to 'cover the breaks'."[6]

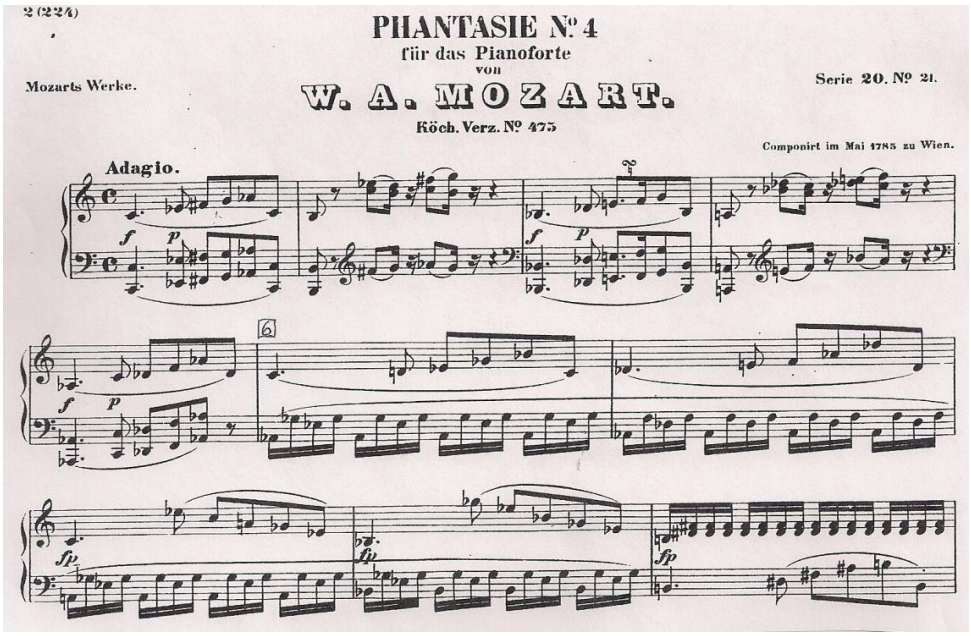
Addition of Slurs

The long slurs are mostly added to the accompaniment figures and runs. Some of the examples are found in mm. 6–9, 75–77, and 80–85 in the Fantasie, and in mm. 9–12, 36–45, and 87–94 in the first movement, mm. 10–11 and 12–13 in the second movement, and mm. 46–58, 74–77, and 301–316 in the third movement of the Sonata (Ex. 4.9). Some of the long slurs last

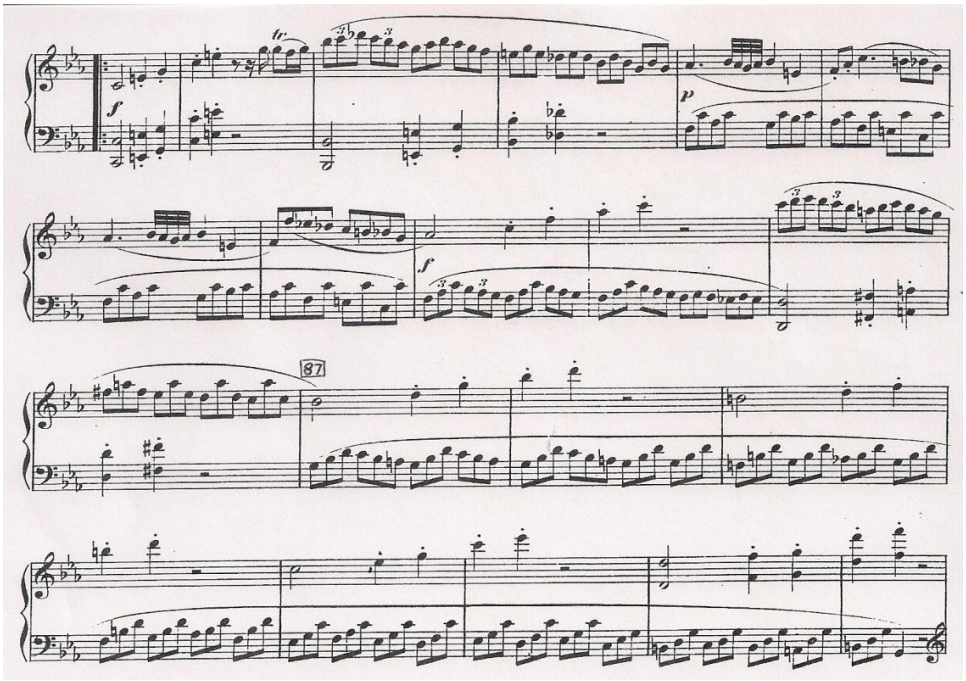
[6] Barth, "Mozart Performance," 546 (see chap. 1, n. 16).

for over ten measures. Such long slurs are characteristic of the music in the nineteenth century, but are never found in autographs of Mozart.

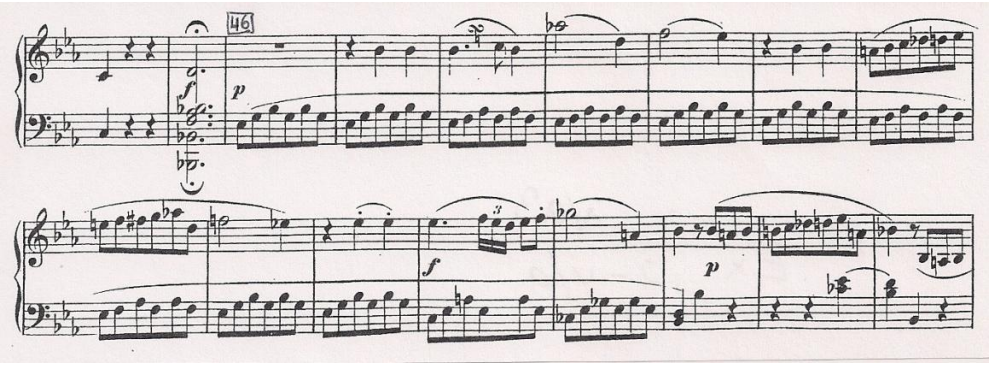
Ex. 4.9 a) *AMA*, Fantasie, K. 475, mm. 1–10



Ex. 4.9 b) *AMA*, Sonata, K. 457, first movement, mm. 75–94

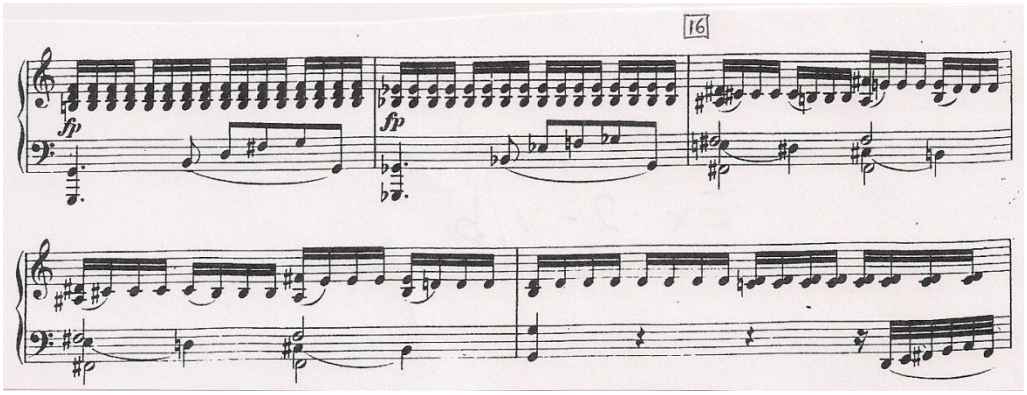


Ex. 4.9 c) *AMA*, Sonata, K. 457, third movement, mm. 44–60

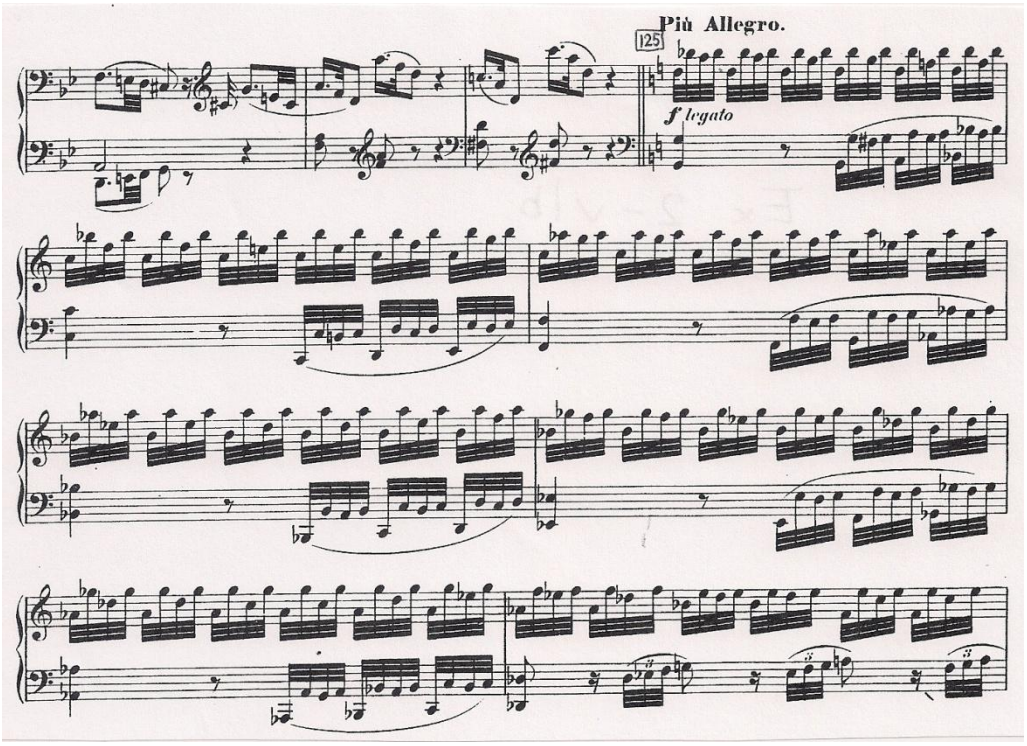


Shorter slurs are added as well, such as in mm. 16–17 and 125–130 for the left hand in the Fantasie, and in mm. 65 and 164–167 in the first movement of the Sonata (Ex. 4.10). Some of these seem to be unnecessary because they would be played legato regardless of the slur markings. These can be considered as an indication of the desired phrasing. Such phrasings, however, are based on the editor's interpretation, because Mozart did not indicate them in any way. Some of them make sense, as in mm. 125–130 in the Fantasie, while there are also phrasing slurs that may not convince all musicians who know that Mozart did not write them, such as in mm. 16–17 in the Fantasie.

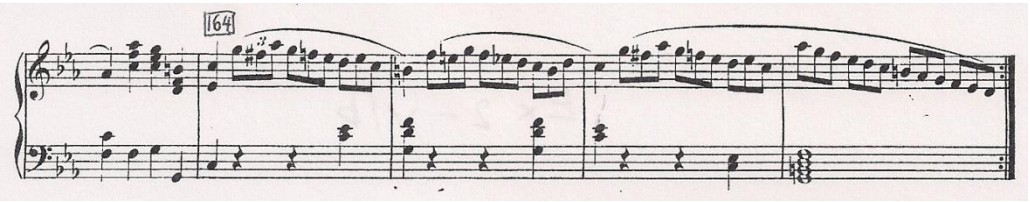
Ex. 4.10 a) *AMA*, Fantasie, K. 475, mm. 14–18



Ex. 4.10 b) *AMA*, Fantasie, K. 475, mm. 122–131



Ex. 4.10 c) *AMA*, Sonata, K. 457, first movement, mm. 163–167

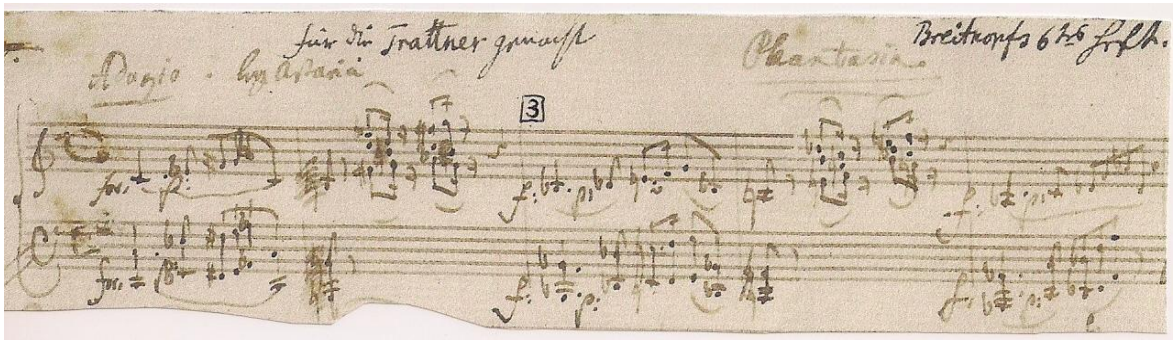


Combined Slurs

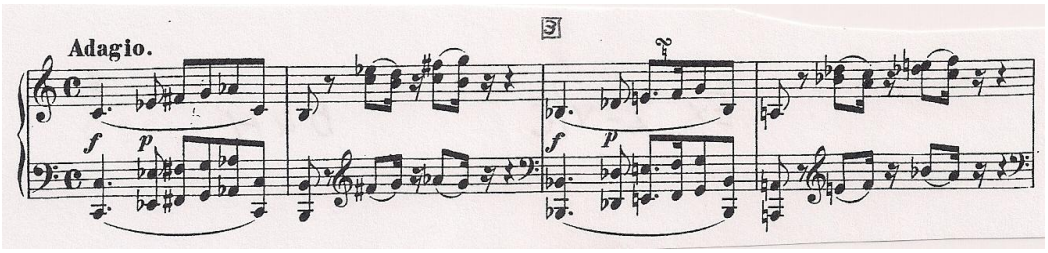
Many short slurs found in the first edition are combined into one long slur. For instance, Mozart wrote two slurs in m. 3 of the Fantasie, one from the first beat to the second beat, and the other over the fourth beat; however, as already seen in the Hummel edition, they are altered to a single slur over the whole measure in the *AMA*, which makes the articulations in m. 3 exactly the same as those in m. 1. Similarly, in the D major section, m. 29, the slurs on the first beat and the

second beat are combined, as well as mm. 33 and 35 (Ex. 4.11). Moreover, the short slurs in mm. 91, 97–99, 106–107, and their parallel motives are all combined (Ex. 4.12). Some slurs given in the first edition were not written in the autograph; however, as discussed earlier, it is reasonable to assume that they were added to the first edition under Mozart's supervision as his final thoughts.

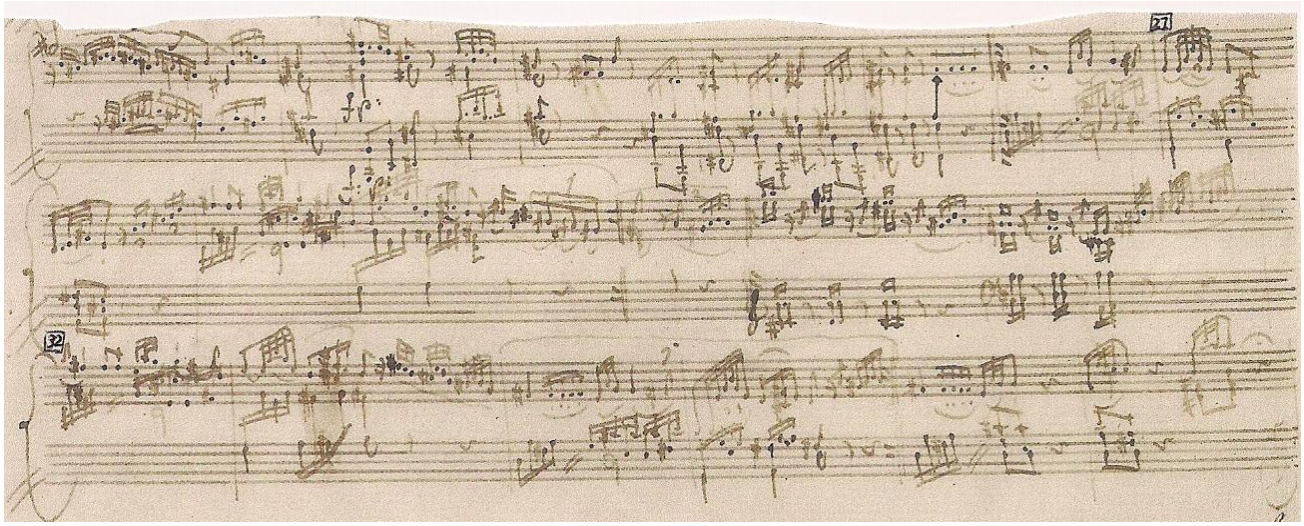
Ex. 4.11 a) Autograph, Fantasie, K. 475, mm. 1–5



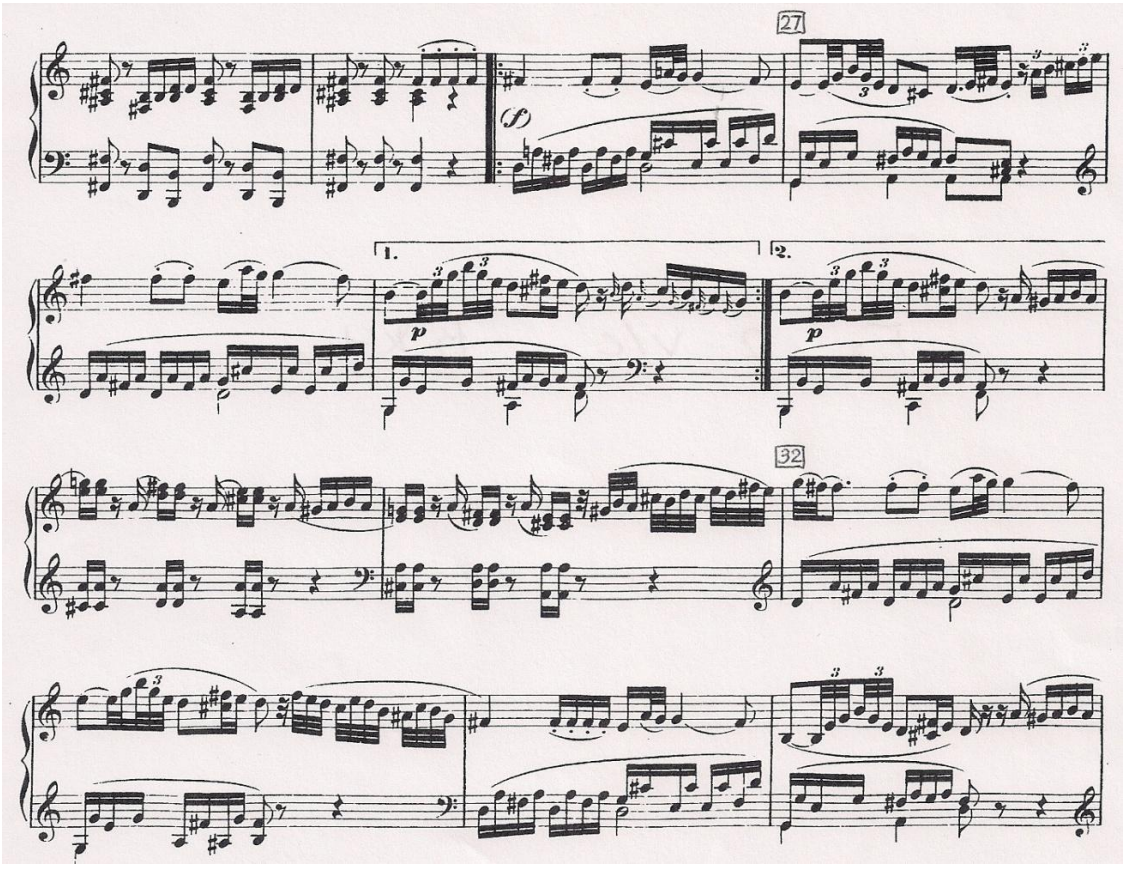
Ex. 4.11 b) *AMA*, Fantasie, K. 475, mm. 1–4



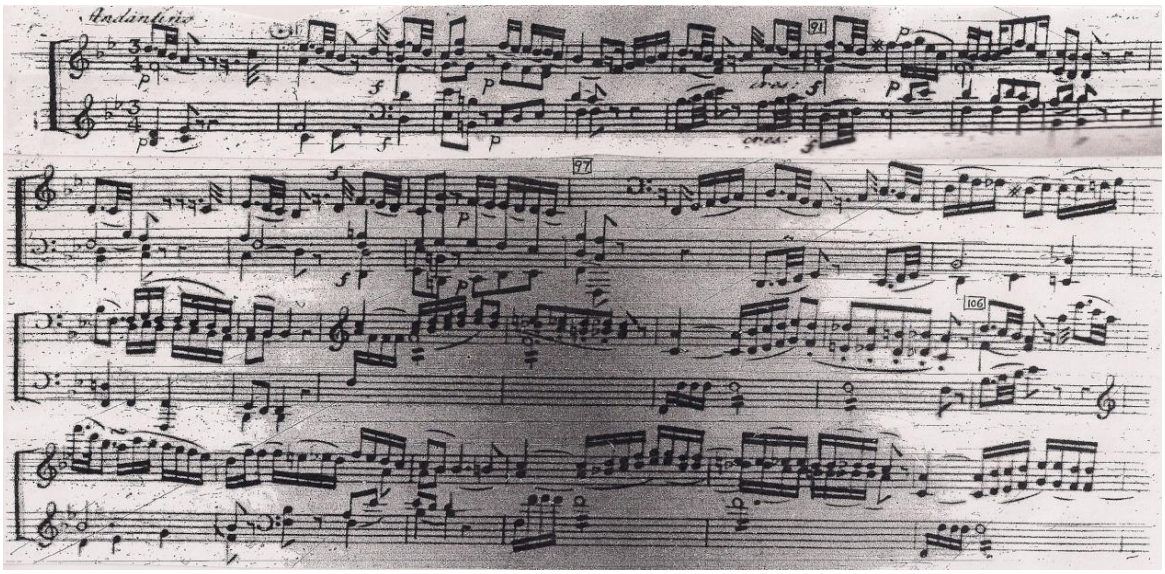
Ex. 4.11 c) Autograph, Fantasie, K. 475, mm. 21–35



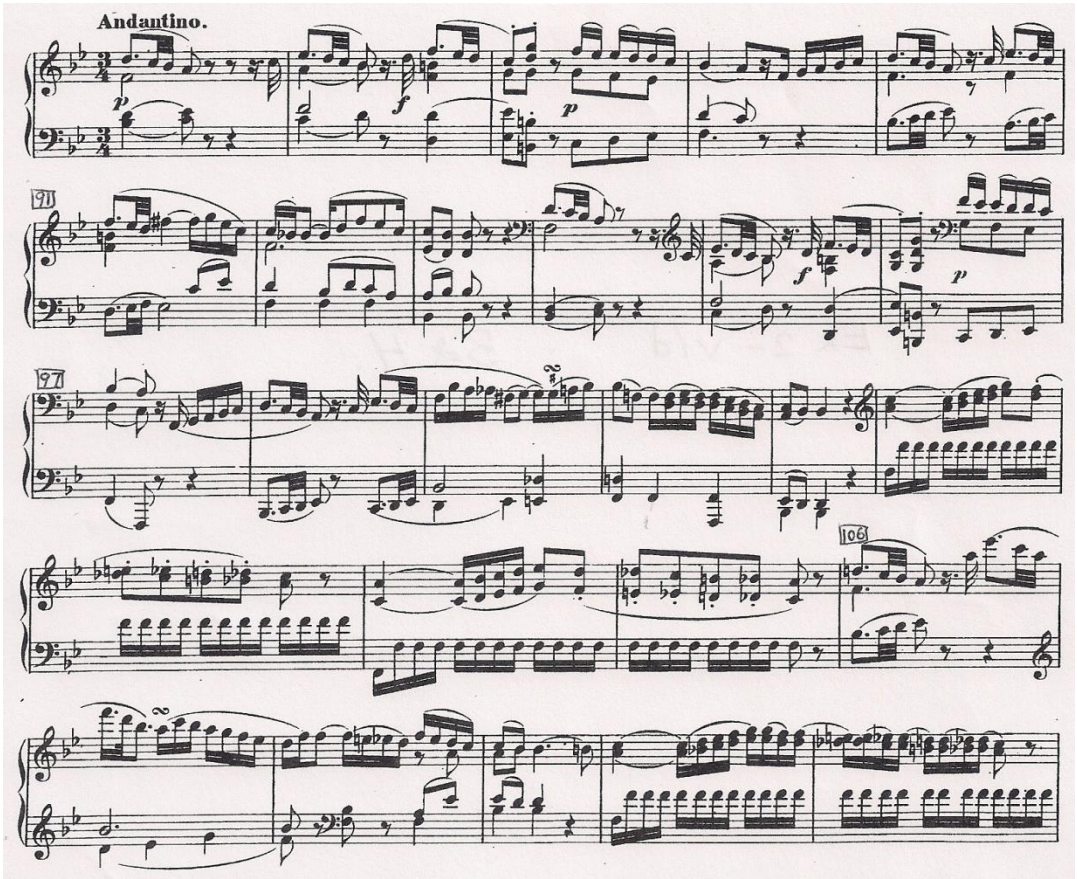
Ex. 4.11 d) *AMA*, Fantasie, K. 475, 24–35



Ex. 4.12 a) First edition, Fantasie, K. 475, mm. 86–112

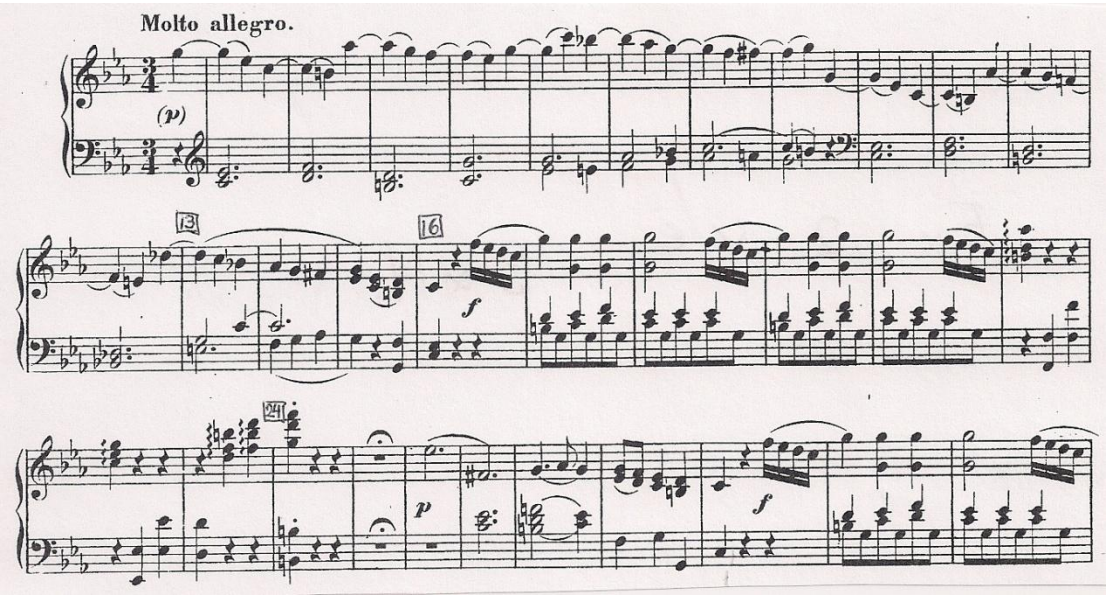


Ex. 4.12 b) *AMA*, Fantasie, K. 475, mm. 86–111



More examples are found in the Sonata. In the first movement, mm. 38–39, 46–47, 53–55, 140–141, 141–142, 176–178, and 179–180 have this kind of "combined" slur. For example, Mozart wrote five separate slurs in mm. 53–55, but these become a single slur over these three measures in the *AMA*. At the end of the theme of the third movement, the slurs in mm. 13–14 and the first beat of m. 15 are combined as well, where originally there had been a slur for each measure (Ex. 4.13, compare with Ex. 1.3 a). The articulations of the theme are finally consistent in this edition except at m. 225, where the slur is given for the whole measure, unlike other appearances of the theme, where the slur is only for the first two notes.

Ex. 4.13 *AMA*, Sonata, K. 457, third movement, mm. 1–32



The slurs in mm. 52–53 and 54 are also combined into one slur. An astonishing example is found in mm. 211–216. The slurs that Mozart wrote for each measure are transformed into one huge slur. The slur in the *AMA* certainly contradicts the "*Agitato"* character of this passage, presumably written by Mozart at the beginning of the movement in the dedication copy.

Generally speaking, these combined slurs change Mozart's articulations of the passage. Since the articulation slur was an important tool of musical expression for Mozart and other eighteenth-century composers, these new slurrings significantly alter what the piece, or passage, sounds like. For instance, Mozart wrote different articulation slurs for the motif at the beginning of the Fantasie. The slur in m. 3 is different from the slurs in mm. 1, 5, 6, and 7; then a new articulation appears in mm. 8 and 9, and m. 10 is the same as m. 1, but mm. 11–15 are the same as mm. 8 and 9. I believe that Mozart differentiated the slur markings in order to give variations of expression because these figures appear in a slightly different musical context. However, the *AMA* provides the same slurs to all the motives in mm. 1–7 and 8–15, and this uniformity unfortunately undercuts Mozart's expressed intentions.

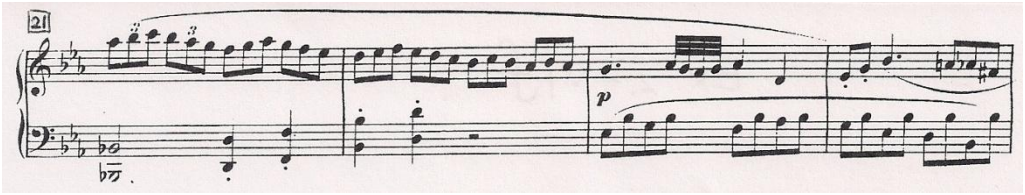
Extensions of slurs

Many single slurs are extended as well. At the beginning of the first movement of the Sonata, the slur is written on the first beat in m. 3 in the autograph. This slur is extended in the *AMA*, starting from the fourth beat of the previous measure. The slur in m. 15 is also extended by beginning in the previous measure. Likewise, the slur in m. 17 written in the autograph and the first edition is altered to start from the previous measure.

An example of longer extension is found in mm. 21–23. The slur that Mozart wrote in m. 23 is extended back to the beginning of m. 21 in the *AMA* (Ex. 4.14). This alteration represents very well what Barth wrote about slurs being used to "cover the breaks." Mozart, following eighteenth-century musical phrasing conventions, wanted the beginning of m. 23 to be articulated, i.e., separated from the passage work leading into it and therefore brought out more, and there is no doubt that any sensitive musician would recognize that. However, the *AMA*

altered the slur in order to cover the gap between two phrases, so that the transition from the proceeding phrase to the next phrase would become smoother. This alteration reflects the trend in the nineteenth century to smooth out melodic lines and decrease eighteenth-century style articulation.

Ex. 4.14 *AMA*, Sonata, K. 457, first movement, mm. 21–24



The same sort of extension of the slur is found in mm. 35–36 and mm. 149–153. Here, Mozart wrote the slur only from C on the fourth beat in m. 152, and a new slur from the third beat in m. 153; however, the long slur is given in the *AMA*, starting from m. 149 and lasting until the end of m. 153.

The second movement of the Sonata needs more detailed attention with regard to the slurs. It is noteworthy that almost all the notes are slurred in this *Adagio*. The movement is very expressive and lyrical, as are many other slow movements by Mozart, and it is obvious from the character of the movement that it is intended to be played smoothly without detaching each single note, regardless of the slur markings. Therefore, the slur markings which Mozart wrote in the autograph and which found their way into the first edition can be considered something more than simply an indication to play legato. Barth writes:

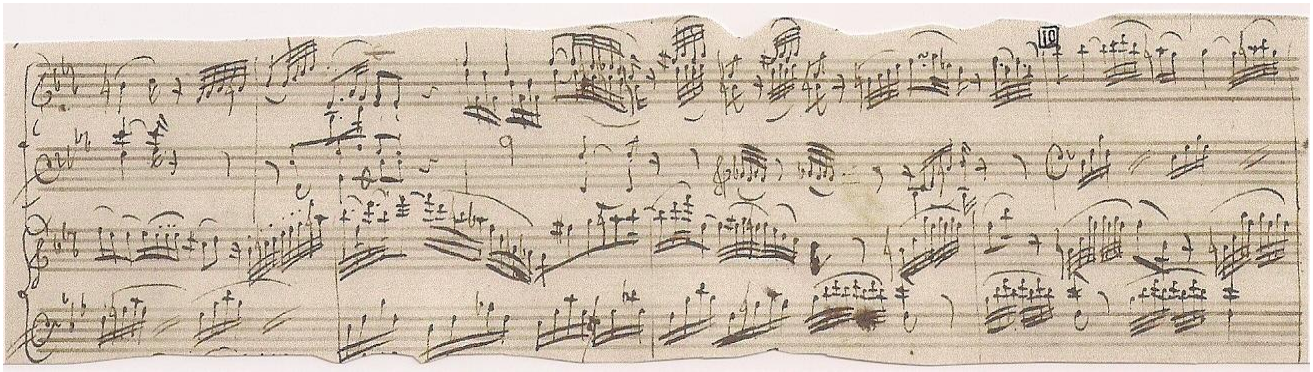
> As for his slurs, he generally marked them with meticulous care. They usually connect only a few notes, here at most a bar's worth. When they appear over notes with staccato dots they suggest portato, otherwise they indicate legato binding, and the notes they bind are to be grouped and integrated with

> neighbouring groups or detached notes—like syllables into words, words into phrases, and phrases into paragraphs. Many 18th-century musicians felt this analogy to language so strongly that they talked of music's grammar, rhetoric and punctuation, about 'speaking in tones.' For all his willingness to write whole movements of keyboard sonatas without a single dynamic mark, Mozart never omitted articulation slurs. They appear even in his sketches and in his thematic catalogue. That is because they are in fact dynamic indicators. In Mozart's music, as in most late 18th-century music, the surface of the utterance is often trochaic; that is, there is often a poignancy to the beginnings of slurs and a lightness to their ends. Hence slurs can show not only note grouping, but the shaping of dynamic tendencies and agogics as well.[7]

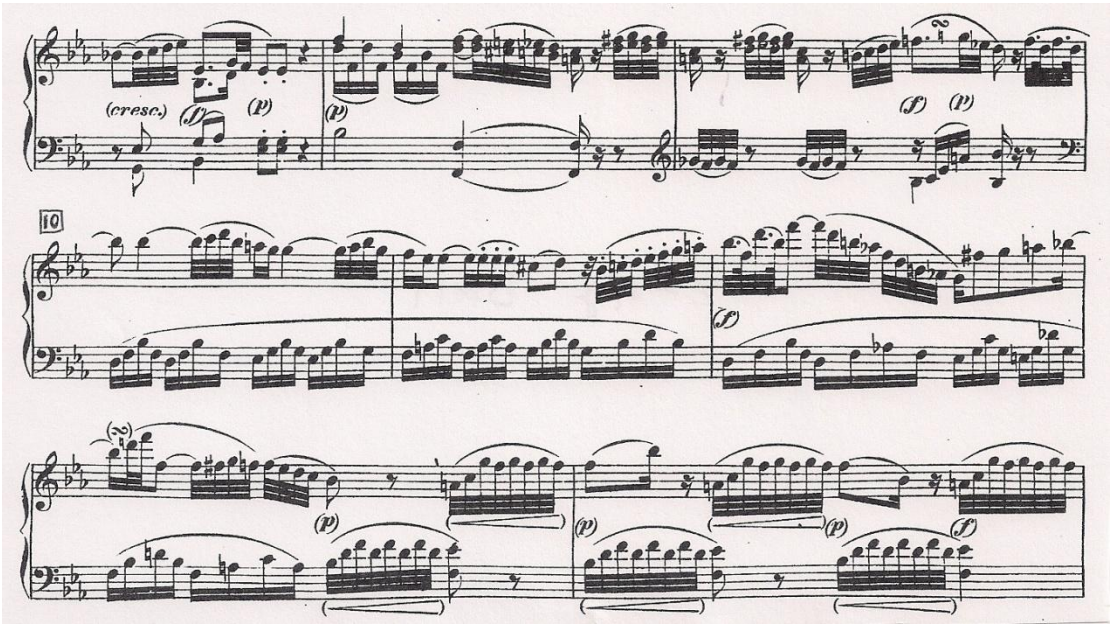
The long slurs that are given for the accompaniment figure in the *AMA* apparently have a different meaning, and the short slurs that are altered from what Mozart wrote also certainly change the nuances of the passages. For example, Mozart wrote short slurs for the passage starting from m. 10 with upbeat, which is altered in the *AMA* (Ex. 4.15). The upbeat to m. 10 would sound less bright with the slur in the *AMA*, and the A on the third beat in m. 10, the F on the first beat in m. 11, and the fourth note F in m. 13 would be played absolutely with no emphasis, in a way that is different from what Mozart's original slurs suggest. As a result, the whole passage would sound very smooth and lyrical but without the clear sense of what Barth called "a poignancy" in "the utterance."

[7] Barth, "Mozart Performance," 540 (see chap. 1, n. 16).

Ex. 4.15 a) Autograph, Sonata, K. 457, second movement, mm. 7–14



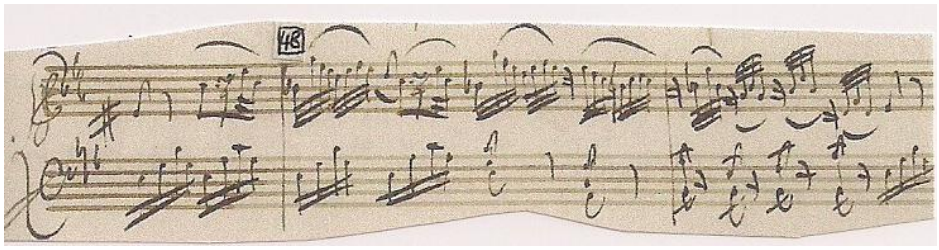
Ex. 4.15 b) *AMA*, Sonata, K. 457, second movement, mm. 7–14



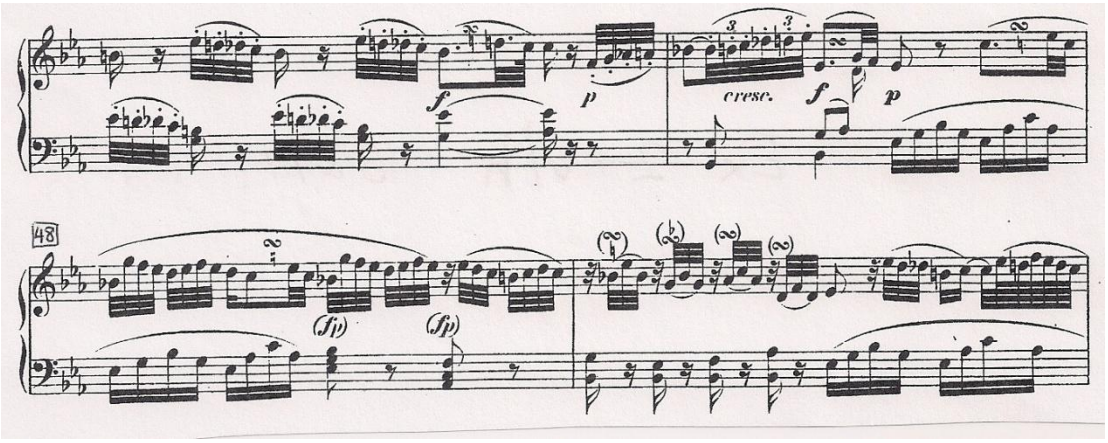
The same sort of alteration of the slurs is made in the passages from m. 34 and m. 48 with upbeat. Mozart wrote four separate slurs from the fourth beat in m. 47 to m. 48; however, the *AMA* combines them into a single long slur (Ex. 4.16). The slur that Mozart wrote in the autograph implies that the G, the first note of the slur, and the D, the appoggiatura, and then the G at the beginning of the next slur, are to be played with a subtle emphasis, with a slight *diminuendo* for

the rest of the slur. The slur in the *AMA* erases all these nuances and makes the phrase very smooth in its expression. The same type of alteration is observed in the following passage from the third beat in m. 49 as well.

Ex. 4.16 a) Autograph, Sonata, K. 457, second movement, m. 48



Ex. 4.16 b) *AMA*, Sonata, K. 457, second movement, mm. 46–49

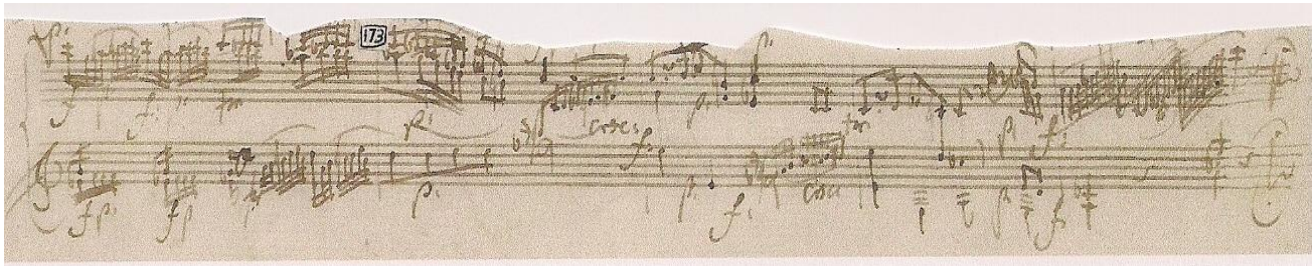


Dynamic Markings

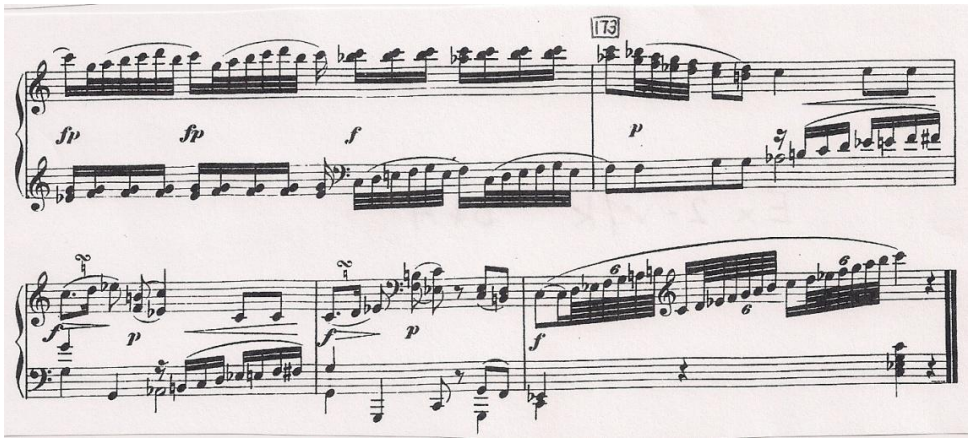
Besides the slur markings, there are many alterations of the dynamic markings found in the *AMA* as well. In the Fantasie, the *f*'s and the *p*'s in mm. 8–9 and 11–15 become the *fp*'s in this edition and are placed on the first beat of each measure. One is also added in m. 10, where the *f* and the *p* are absent from both the autograph and the first edition. The surprising *f* is found,

although it is in parentheses, in m. 26. Mozart did not indicate any dynamic marking in the autograph here, but the *p* is written for both hands in the first edition. More alterations are found at the end of the Fantasie. The hairpin dynamic sign ≻ is added in m. 174 between the *f* and the *p*. Another ≻ is added in m. 175 after the *f*, followed by the *p* which is also added (Ex. 4.17).

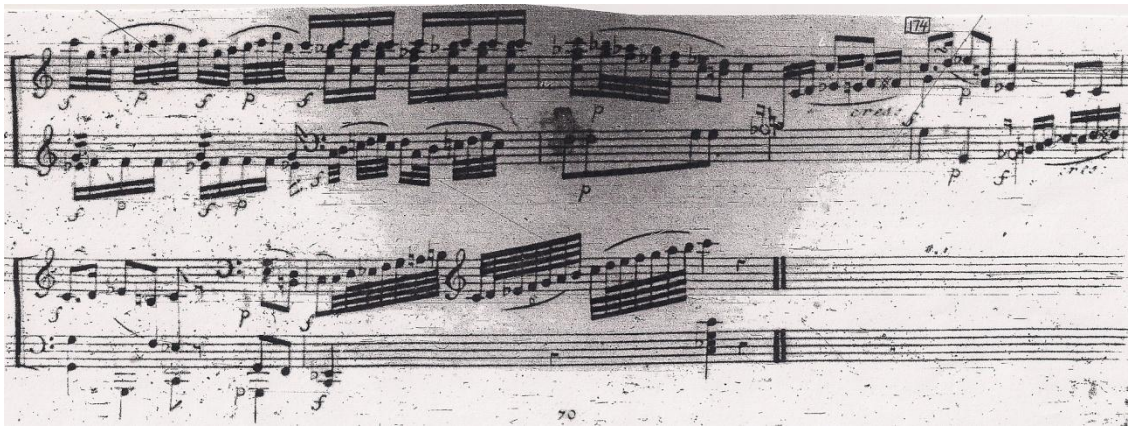
Ex. 4.17 a) Autograph, Fantasie, K. 475, mm. 172–176



Ex. 4.17 b) *AMA*, Fantasie, K. 475, mm. 172–176



Ex. 4.17 c) First edition, Fantasie, K. 475, mm. 172–176

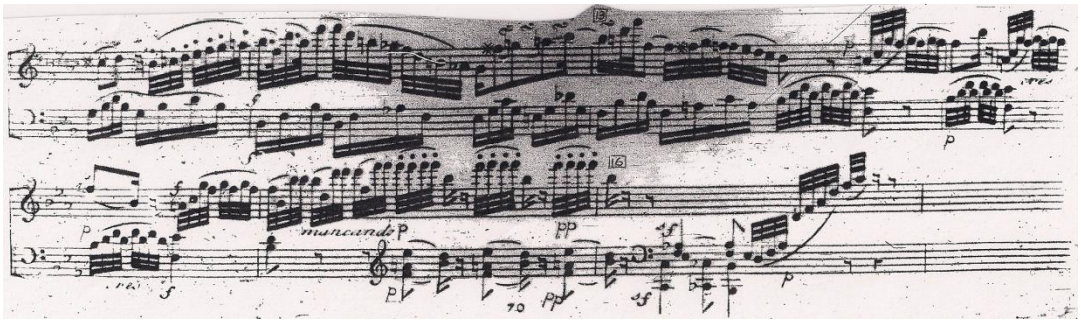


There are a few alterations of the dynamic markings found in the first movement of the Sonata as well. At the end of the exposition in m. 72, Mozart wrote *pia:* for the right hand in the autograph and what would appear to be for the left hand in the first edition. The dedication copy and the André edition place the marking between the clefs. The *AMA* moved the *p* to the last measure of the exposition, m. 74, with the result that mm. 72–73 are still dynamically strong. On the other hand, the additional dynamic markings found in mm. 178 and 179 in the Hummel, Launer, and Ditson editions are not given in this edition, which here follows Mozart's notation in the autograph faithfully.

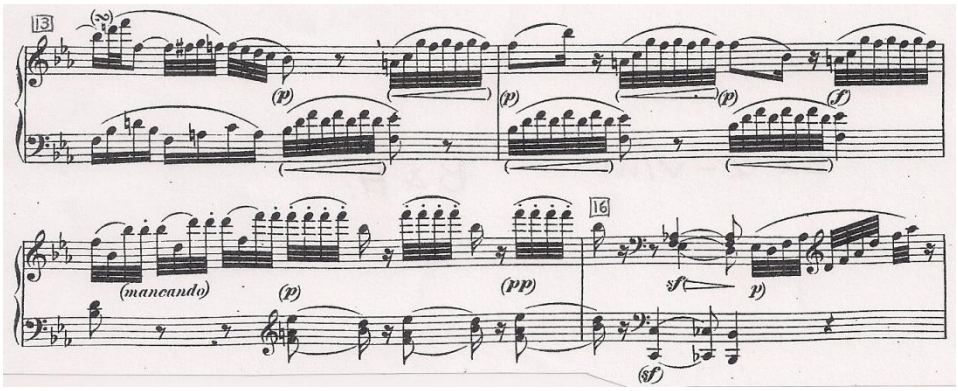
There are some dynamic markings in the second movement of the Sonata, which are added in the *AMA* as well. For instance, the $<$ is added to the thirty-second notes in mm. 13 and 14, where the *cres:* is written only from the second beat in m. 14 in the first edition (Ex. 4.18). These additions are obviously made based on the *cres:* in m. 14. Since the identical motif is repeated three times in a row, the editor of the *AMA* might have thought that there would be no harm in using the same dynamic markings for those earlier appearances of the motives. I believe,

however, that Mozart knew that it would sound predictable if all these figures were played with *crescendo*.

Ex. 4.18 a) First edition, Sonata, K. 457, second movement, mm. 12–16



Ex. 4.18 b) *AMA*, Sonata, K. 457, second movement, mm. 13–16



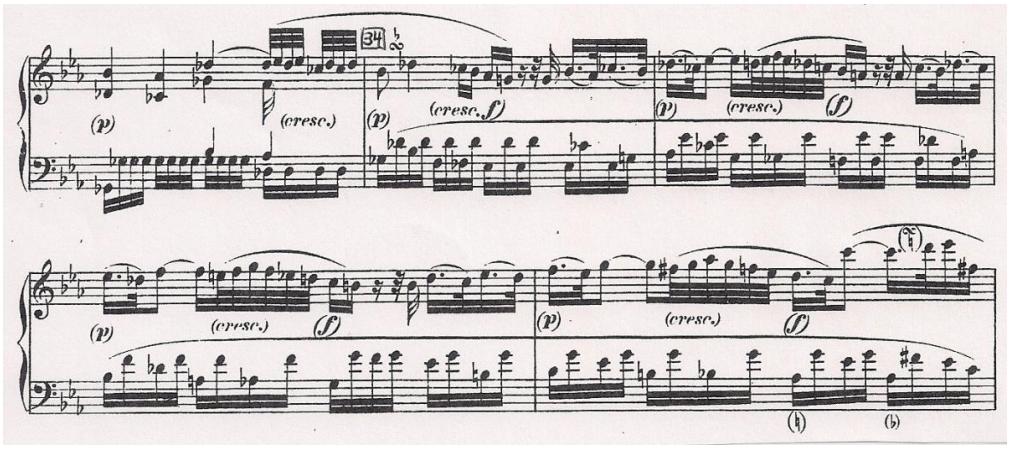
Moreover, there is an interesting addition of ≻ in m. 16. Mozart wrote *sfor:* at the quarter note for each hand in the autograph, and the first edition includes also the *p* marking for the following thirty-second note passage. The *AMA* added ≻ right after the *sf*, which leads to the *p*, both markings being in parentheses. On a keyboard instrument in the eighteenth century, the note would probably have had an immediate *decrescendo* while being held for a quarter note in tempo *Adagio*, becoming soft enough to reach *p* by the next beat. The more developed instruments of the nineteenth century had a more sustained sound, which perhaps made it

necessary to add the $>$ sign, because the pianist might otherwise have played the *sf* note with too much force.

The dynamic markings are written unclearly in m. 21. Mozart wrote *f* and *p* alternately for five successive notes, starting from the *f* for A-flat. The *AMA* also gave those markings; however, the first *f* and the last *p* are absent and the last note looks as if it is to be played *f* instead of *p*. It is also difficult to figure out which note has which dynamic marking because the dynamic markings are larger than the space for a single note.

Moreover, a surprising alteration of dynamic markings is found in m. 25, where the *p* written in the first edition is replaced by *f* in the *AMA*. In the first edition, this passage starts *p* in the previous measure, and then has the *cres:* on the fourth beat. The same melody is repeated in m. 25, restarting from *p* again. The *AMA* does not include any dynamic markings at the beginning of the passage but gives the *cresc.* in parentheses and then the *f* in m. 25, perhaps as a result of the *cresc.* The parallel passage in mm. 32–33, however, does not have the *f*, and follows the dynamic markings in the first edition: *p* and *cresc.* with the parentheses. Furthermore, the following passage from m. 34 also contains interesting alterations. The placement of the dynamic markings, although they are in parentheses, does not follow the first edition but rather resembles the Launer edition (Ex. 4.19, compare with Ex. 3.15).

Ex. 4.19 *AMA*, Sonata, K. 457, second movement, mm. 33–37



The dynamic markings for the following passage are altered as well. In the first edition, no dynamic is given on the first beat in m. 38, with the resulting implication that the *f* from the previous measure is to be continued; then the *p* is written on the third beat, which creates an echo effect, followed by the *cres:* on the third beat of the next measure, m. 39, which leads to the *f* in m. 40. The *AMA* moved the *p* in m. 38 from the third beat to the first beat, so that this passage starts *p*, consequently with no echo effect, although these markings are in parentheses. Another example of a change in dynamic markings is found in m. 47. The *p* is added on the third beat in this measure in the *AMA*, where no dynamic was indicated in the first edition. This passage would be played *f* according to the first edition because of the *f* on the previous beat, but the *AMA* altered it by adding the *p* there. This significant alteration was followed by many pianists in the early twentieth century, as will be discussed in Part 3.

More examples are found in the third movement. An *f* is added in m. 201, where no dynamic marking is indicated in the autograph or the first edition. Moreover, the *fp* has disappeared from mm. 230, 238, and 242, although, interestingly, the *fp* in m. 235 remains. These are significant alterations, and the passage sounds very different as a result of eliminating the *fp* from these musically important moments.

Notation

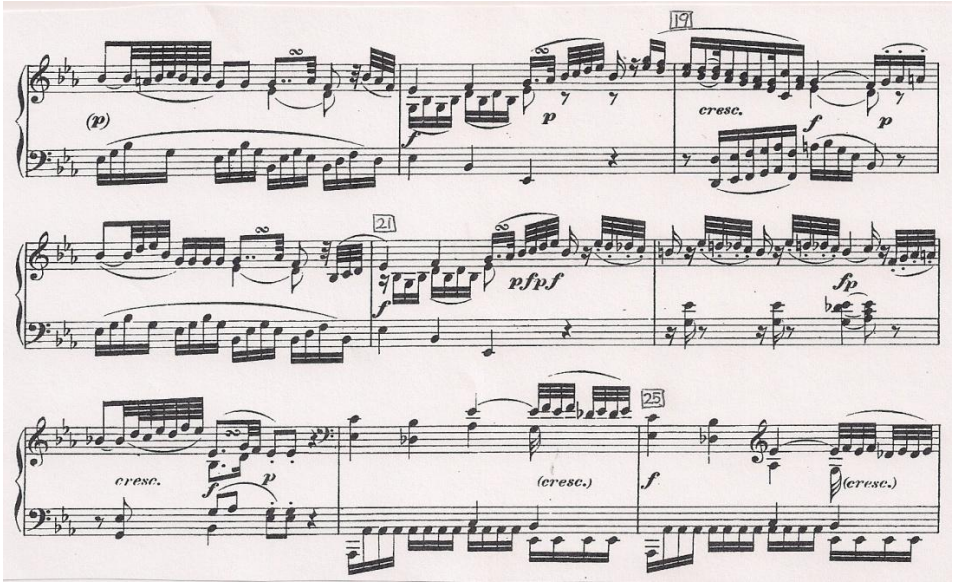
Besides the slurs and dynamic markings, other noteworthy alterations made in the *AMA* are seen in the notation of appoggiaturas. In earlier editions, such as the Launer and Ditson editions, the appoggiaturas were written as grace notes. In the *AMA*, they are written into the score in a rhythmic notation that specifies a precise value. For example, the appoggiatura in m. 32 in the Fantasie becomes a thirty-second note (see Ex. 4.11 d), and the appoggiatura in m. 16 and all its parallel appoggiaturas in the third movement of the Sonata become sixteenth notes (see Ex. 4.13). The notations in the *AMA* would sound similar to the way in which they were actually played in the eighteenth century when compared to the alterations to the grace notes, except, however, for the note value in m. 32 of the Fantasie. With the appoggiatura notation by Mozart, the G would be played as a sixteenth note instead of a thirty-second note as in the *AMA*. Also, the notation makes the note look like a continuation from the upbeat in the previous measure, which consists of thirty-second notes as well. In any case, these notations, in which the appoggiaturas are replaced by regular notes, fail to imply the special weight, signified by the small appoggiatura notations. This alteration of the notations might have resulted from the *AMA* editor's fear that nineteenth-century pianists might not know how to interpret the small appoggiaturas properly, and that it was therefore necessary to represent them in the way in which they were intended to sound.

Aside from the appoggiatura, there is an interesting alteration of notation found at the end of the Fantasie. Both the autograph and the first edition show that the E-flat and the following F-B-natural on the second beat in m. 174 are beamed together, and the slur is given from the D to the F/B-natural in the first edition, although no slur is written in the autograph. The *AMA*

changes this notation in order to rephrase this passage, removing the beam and altering the slur to create separation between the E-flat and the F/B-natural (see Ex. 4.17).

Another alteration is found in the second movement of the Sonata: the rhythm is changed in m. 19. As discussed earlier, the syncopated rhythm that Mozart wrote here might indicate *tempo rubato*, which is created when the hands are not exactly synchronized with each other. The Launer edition altered the rhythm of the right hand by using even sixteenth notes, and created the dotted rhythm of the last two notes under the beam. The *AMA* alters the rhythm as well, so that the last two notes of the right hand would be played exactly together with the left hand (Ex. 4.20).

Ex. 4.20 *AMA*, Sonata, K. 457, second movement, mm. 17–25



In the third movement, the chord in m. 24 and in all other parallel places (see Ex. 4.13) is marked staccato. This addition is apparently an interpretation of the editor, who tried thereby to emphasize this final chord of the passage. The staccato here does not seem to indicate that the

chord should be played shorter than the others, but rather that it should be played as short as the others without making it any longer. Thus the final chord of the passage would create the feeling of an absolute ending.

Lastly, it is worth pointing out that notes are changed in m. 309. Mozart wrote C–E-flat–G for the left hand, but the *AMA* shows E-flat–C–G, which puts the broken chord in the first inversion instead of in root position. It may be an error, but it does change how this accompaniment figure sounds.

Tempo

There is one interesting addition of *a tempo* in the second movement of the Sonata, at m. 41. There is no indication of tempo change earlier, except the *calando* in the previous measure. According to Sandra Rosenblum, the understanding of the term is still uncertain today. Many musicians would have it mean becoming softer and slower, while some would have it mean only becoming softer in some situations but would include both meanings in other situations, and a few would limit the meaning to decreasing the volume without the tempo change. As far as Mozart was concerned, however, it can be assumed that *calando* means only to decrease the volume. Beethoven seemed to use *calando* to indicate stretching of the beat in addition to increasing the softness in some cases. Hummel, despite the fact that he mentions the term only as a synonym for *diminuendo*, used it in some of his works in the sense of *diminuendo* with *ritardando*.[8] It is not wrong to say that the *calando* in the eighteenth century meant only a decreasing of volume, and it had nothing to do with the tempo, as Türk explained that *calando*

[8] Rosenblum, *Performance Practices*, 74–83 (see introduction, n. 12).

means "decreasing," and "one should play gradually softer and at the end, very softly."[9] However, the general recognition of *calando* had changed over time, and its meaning also includes "to slow down gradually" in the nineteenth century. Clive Brown points out that Czerny, in his *Vollständige theoretisch-practische Pianoforte-Schule*, op. 500, explains that *calando* and *smorzando* include the meaning of holding back the tempo.[10]

The addition of *a tempo* in m. 41 implies that the editor understood that *calando* meant to play softer and slower, and perhaps many musicians at the time would have interpreted it in the same way.

Summary

Thus, the first major "critical edition" of Mozart's works, the *Alte Mozart-Ausgabe*, contains many ambiguities and alterations. Some alterations seemed to be made without any regard for the primary sources, and the changes in the performance indications sometimes explicitly contradict Mozart's original intent. The editorial changes probably reflect the interpretation of the editor, despite the fact that the autograph was available to be consulted as a primary source. The biggest alterations were in the slur markings. Thereby, one of the most important aspects of Mozart's musical language, articulation, had now been largely transformed to conform to nineteenth-century musical taste.

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[9] Türk, *Clavier Playing*, 113 (see chap. 1, n. 19).
[10] Brown, *Classical and Romantic Performing Practice*, 386 (see chap. 2, n. 17); Carl Czerny, *Vollständige theoretisch-practische Pianoforte-Schule op. 500* (Wiesbaden: Breitkopf & Härtel, 1839), 24.

Chapter 5: Instructive Editions

The C. F. Peters edition

Along with the development of the piano, music in the nineteenth century became less rhetorical and more lyrical, with longer phrases, as seen in the *AMA*. To nineteenth-century ears, Mozart's music was too choppy and not sufficiently expressive. In order to catch the public's attention, something was needed to convince the public that his music was actually expressive. Thus, "instructive editions" became increasingly popular in the 1860s.[1] The C. F. Peters edition of Mozart's Fantasie and Sonata represents one of the instructive editions, which provides meticulous finger numbers as typically seen in these kinds of pedagogical editions.

The editor of the C. F. Peters edition, Louis Köhler (1820–1886), was a pianist, composer, critic, and teacher, educated at Brunswick and Vienna. He was a well-known writer for newspapers and journals, such as the *Hartungsche Zeitung* (published in Königsberg), and he also published his own book, *Die Melodie der Sprache* (1853). He was an influential piano pedagogue throughout his career, writing books about piano pedagogy and publishing instructional pieces. He also published new editions of works of Classical and Romantic composers.[2] C. F. Peters in Leipzig issued the Fantasie and Sonata, edited by Köhler together with Richard Schmidt, in 1879.

The C. F. Peters edition was published only one year after the *AMA*, also in Leipzig. Unlike the *AMA*, the C. F. Peters edition seems to have used the first edition as its main source.

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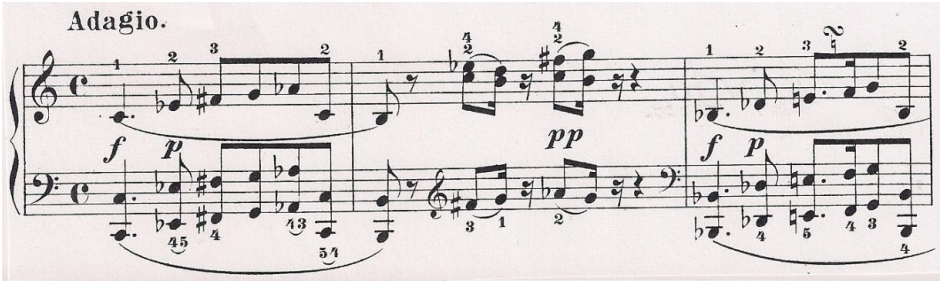
[1] Barth, "Mozart Performance," 546 (see chap. 1, n. 16).
[2] *Grove Music Online*, s.v. "Louis Köhler" by James Deaville. Accessed September 30, 2011, http://www.oxfordmusiconline.com/, and "Louis Köhler," accessed August 30, 2011, http://www.bach-cantatas.com/Lib/Kohler-Louis.htm.

This assumption can be made based on a comparison of the dynamic markings, the tempo markings, and other musical indications. However, some markings given in the first edition do not appear in the C. F. Peters edition, such as the ornaments in m. 12 in the second movement of the Sonata. Some of the appoggiaturas appear as grace notes, such as in mm. 29 and 32 in the Fantasie and in m. 29 of the third movement of the Sonata, but others remain as appoggiaturas, such as in m. 16 of the third movement of the Sonata. The dynamic markings in the first edition are for the most part retained, although there are additions and alterations, which will be noted later in this section. On the other hand, the slur markings are largely altered. Since the slur markings also indicated a dynamic shape to some degree, it turns out that the dynamic nuances are altered anyway even though the dynamic markings were not changed.

Slurs

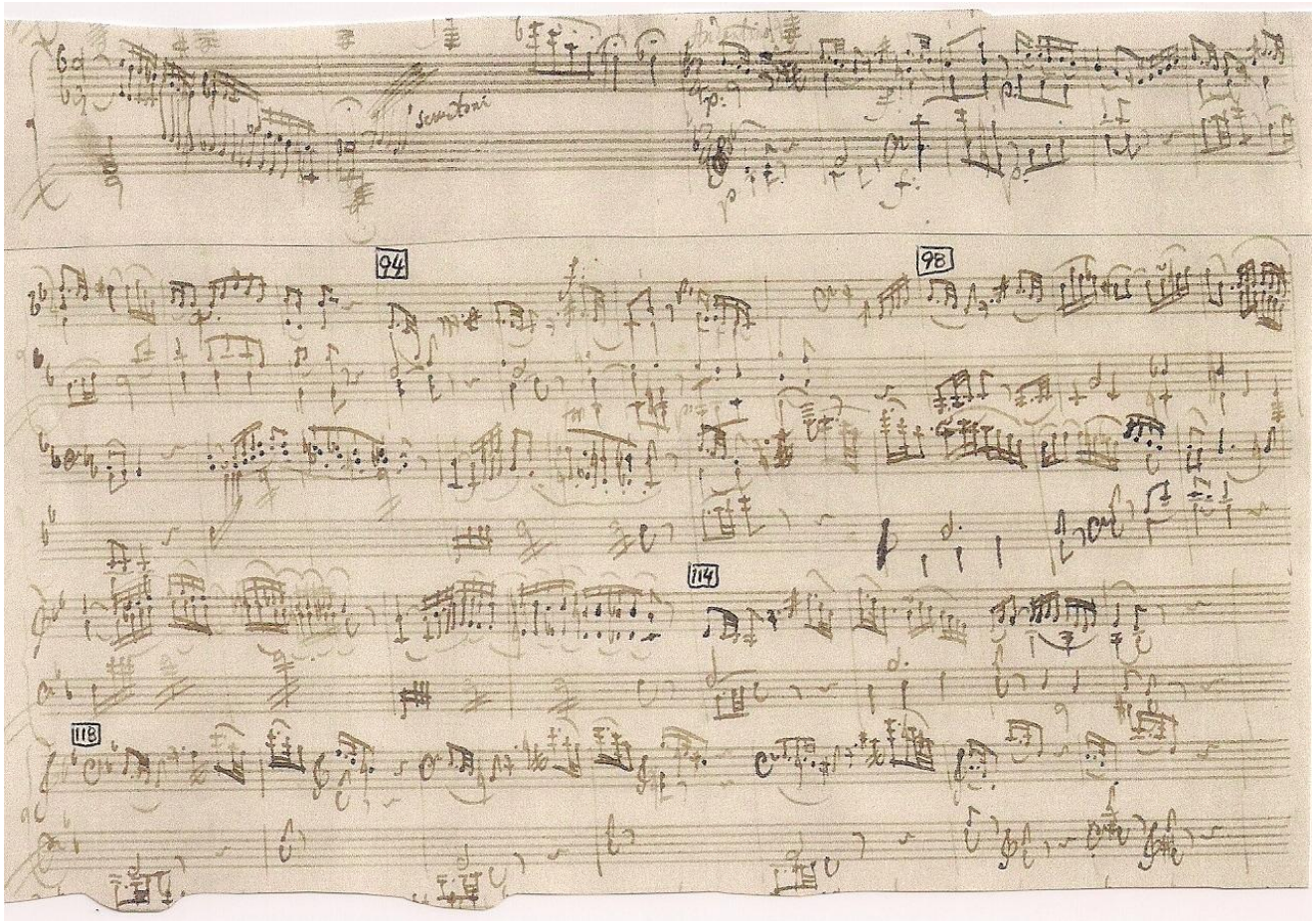
The most remarkable differences from the first edition are the length and amount of the slur markings, as was the case in the *AMA*. They are added, extended, or combined, as discussed in the section on the *AMA*, and many slurs are added to the accompaniment figures and the runs, as well as to the melodies. In many cases, those slurs are even longer than in the *AMA*. An example can be seen as early as m. 1 of the Fantasie. The slur that Mozart wrote in the measure is extended to the first note of the next measure (Ex. 5.1, compare to Ex. 4.11 a). This is a small change, but the B receives much less weight in the C. F. Peters edition and the tension of the chromatic descending line from the first note C to the A-flat in m. 5 is weakened.

Ex. 5.1 C. F. Peters edition, Fantasie, K. 475, mm. 1–3

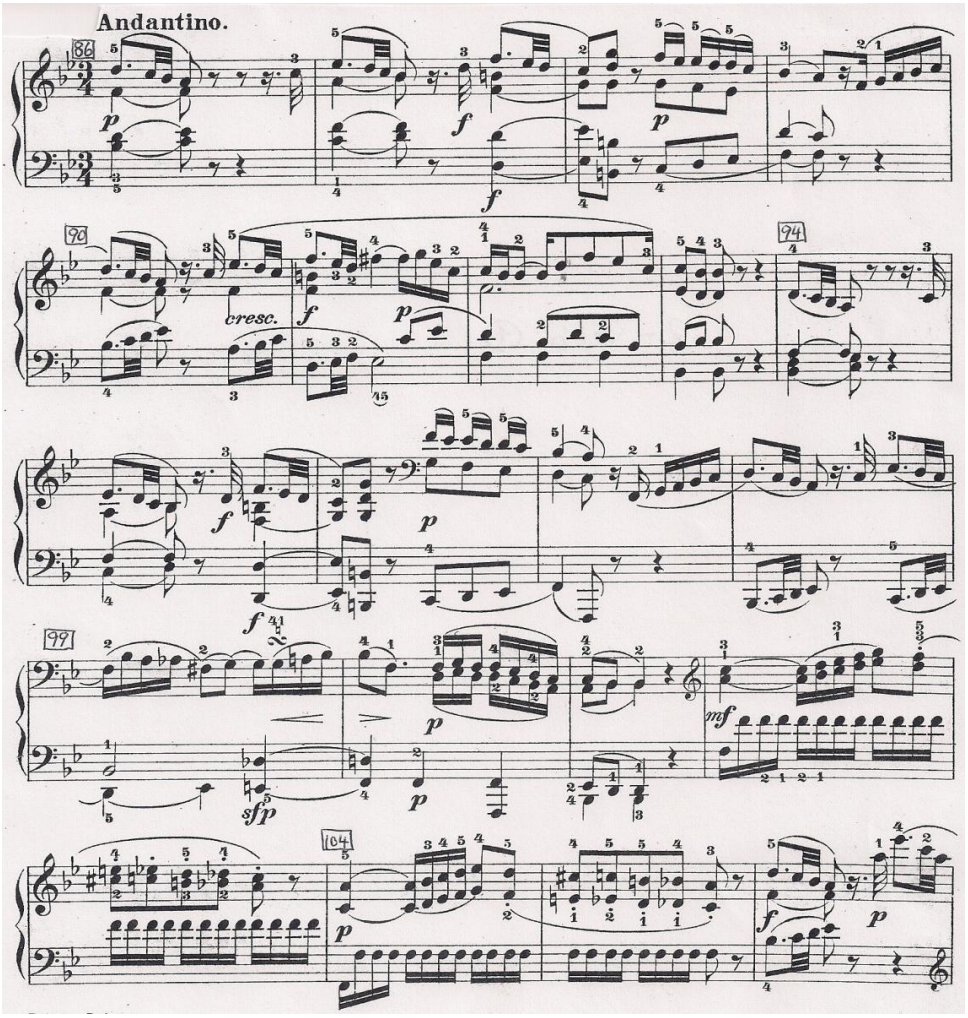


In m. 23, a slur is added from the fourth beat to the first beat of the following measure, although its repeated motives in m. 24 are not slurred. Other examples are found in the *Andantino* section (Ex. 5.2). The short slurs that Mozart wrote in mm. 90–92 are combined into a single slur. The same kinds of alterations are seen in mm. 106–108 and 114–116. The short slurs are also combined from the last beat of m. 118 to the first beat of m. 119 and mm. 120–121. More long slurs are added at the end of the Fantasie (Ex. 5.3).

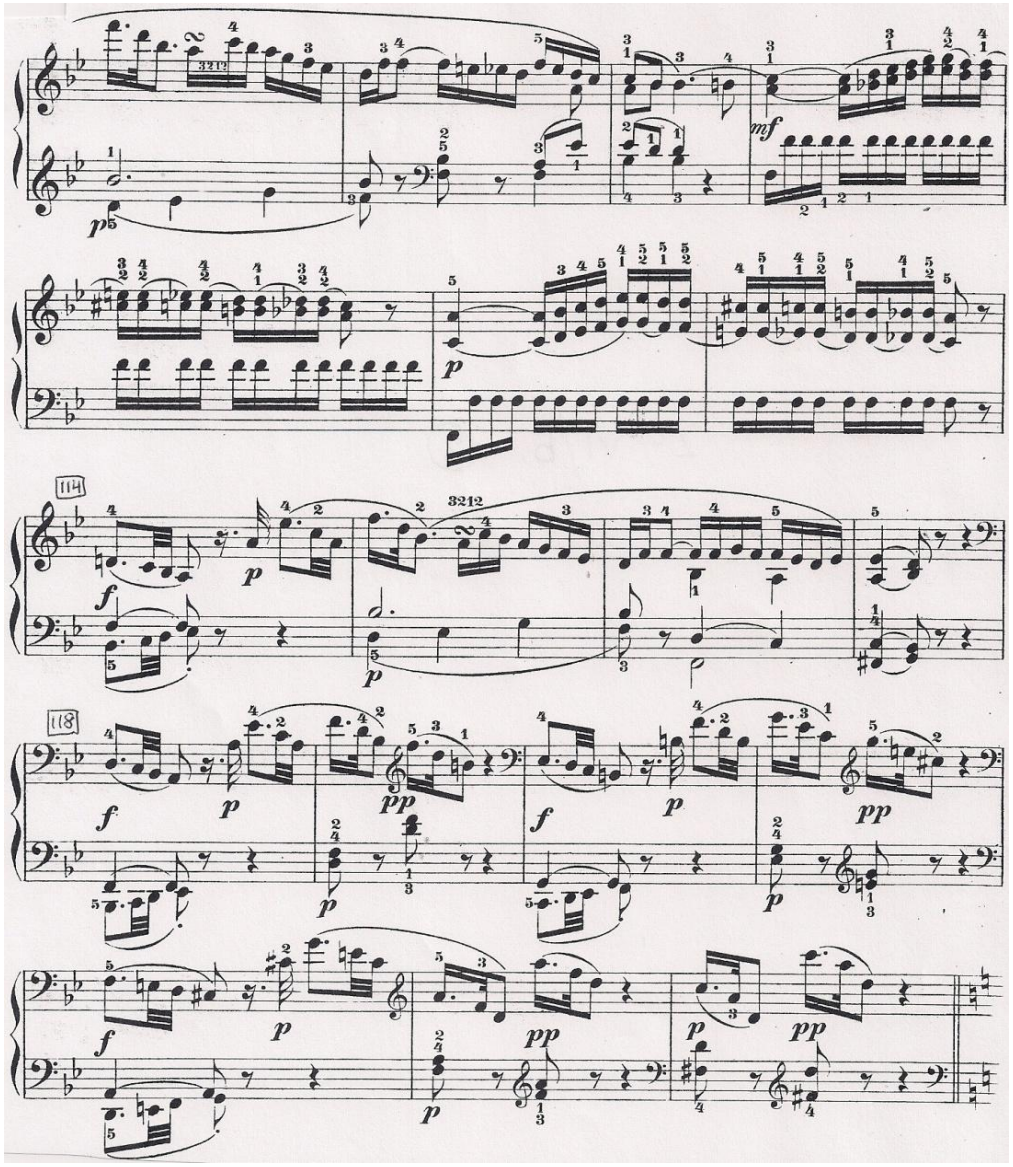
Ex. 5.2 a) Autograph, Fantasie, K. 475, mm. 84–124



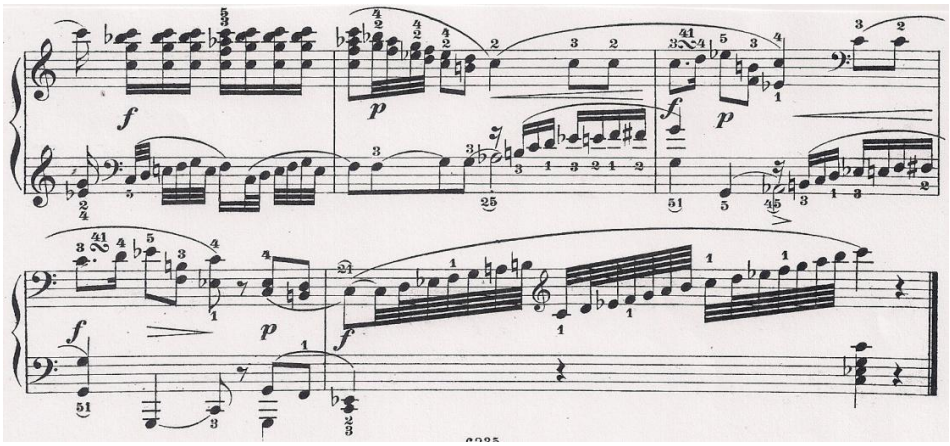
Ex. 5.2 b) C. F. Peters edition, Fantasie, K. 475, mm. 86–124



Ex. 5.2 b) continued

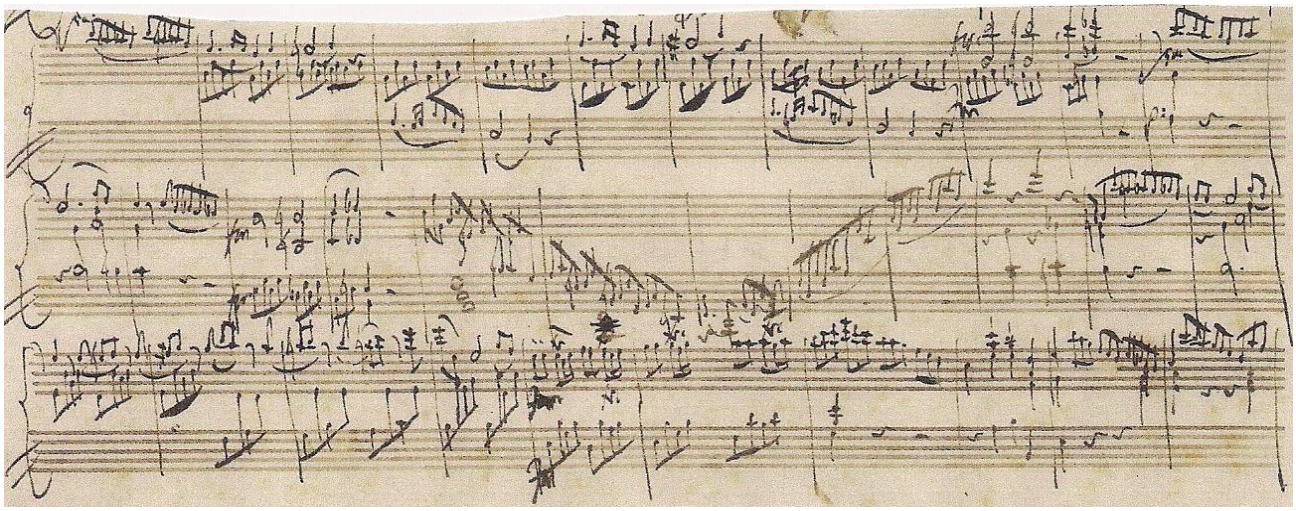


Ex. 5.3 C. F. Peters edition, Fantasie, K. 475, mm. 173–176

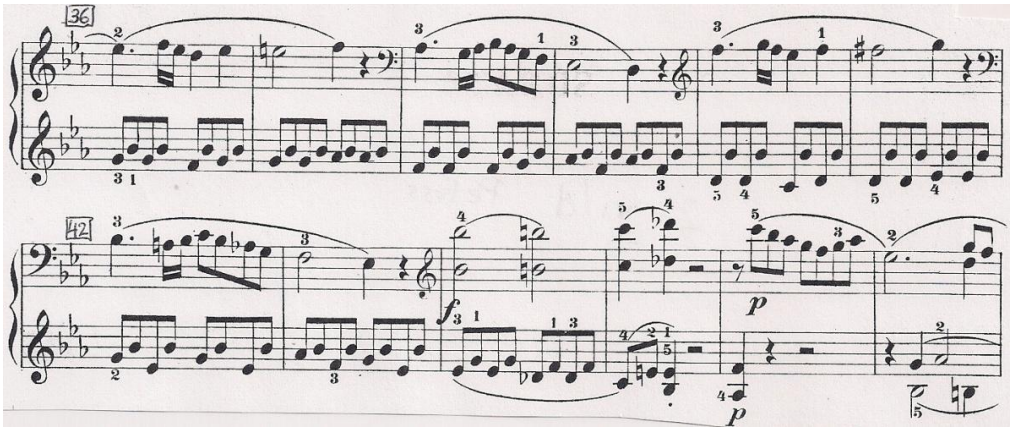


Alterations of slur markings are found in the Sonata as well. The second theme of the first movement at mm. 36–43 has slur markings that are different from what Mozart wrote (Ex. 5.4). Mozart clearly indicated two separate slurs for each two-measure phrase in mm. 36–37, 38–39, 40–41, and 42–43; in the C. F. Peters edition, however, the slurs are given over two measures for each phrase. The same is seen in the recapitulation in mm. 131–138. The slur markings in the C. F. Peters edition lose the liveliness of expression originally presented by Mozart.

Ex. 5.4 a) Autograph, Sonata, K. 457, first movement, mm. 35–68

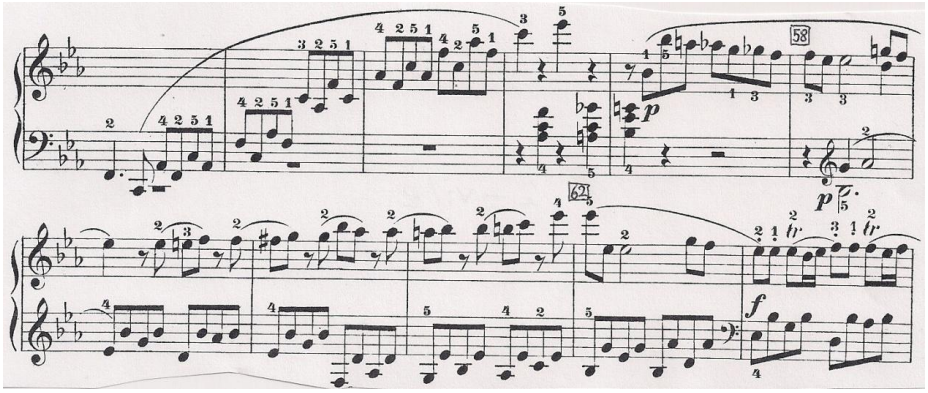


Ex. 5.4 b) C. F. Peters edition, Sonata, K. 457, first movement, mm. 36–47



Other examples of alteration of slurs are found in mm. 58 and 62. Mozart wrote slurs on the first beat and the fourth beat in these measures; however, slurs in the C. F. Peters edition extended over and beyond the entire measure (Ex. 5.5), obliterating the clear articulation intended in Mozart's notation. A similar example is also found in mm. 140–142, where the slurs for the right hand written by Mozart are combined in the C. F. Peters edition.

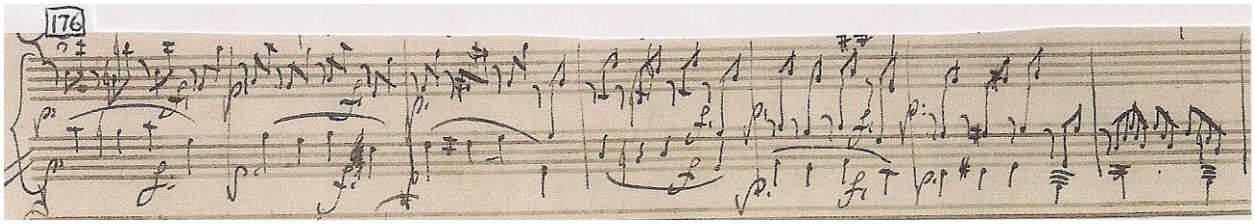
Ex. 5.5 C. F. Peters edition, Sonata, K. 457, first movement, mm. 53–63



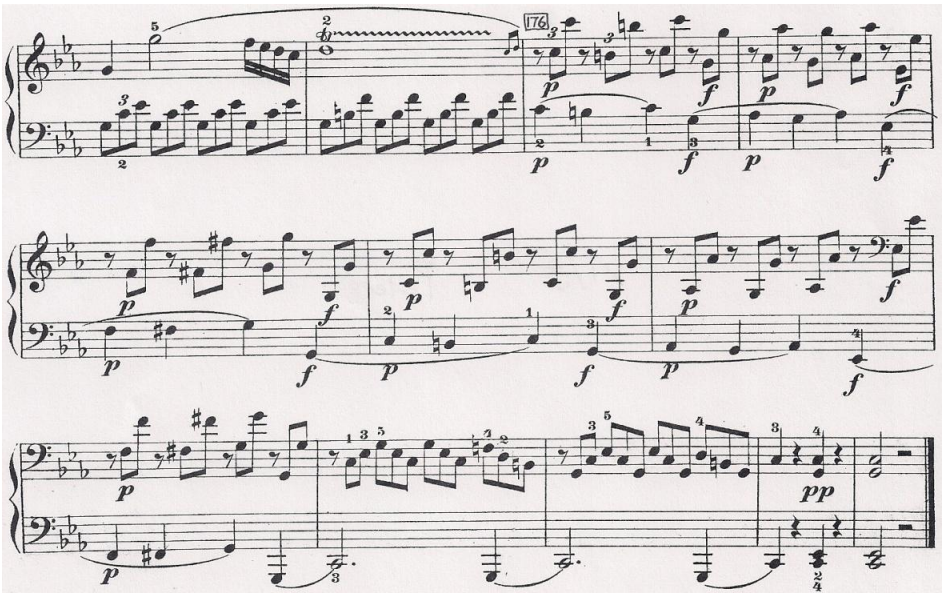
There is an interesting alteration of the slurs in mm. 176–181. Mozart wrote slurs over each measure for the left hand, except in m. 181, and the slurs for these measures in the first edition are exactly the same. However, the articulation has been changed in the C. F. Peters

edition: the slurs extend from the fourth beat to the third beat of the following measure (Ex. 5.6). Apparently, these alterations were made in order to emphasize the *f*'s on each fourth beat. Incidentally, one *f* is added to the fourth beat of m. 178, as was done in some of the earlier editions as well. Mozart's markings in this passage were unique and exciting as a result of the contradiction between the dynamics and articulations: the *f* is marked on the fourth beat, which is presumably the weakest beat of the measure. The slurs by Mozart also support the natural tendency of the fourth beat to be weak. Unfortunately, the effect of the conflict between dynamics and metrical stress is completely lost in the C. F. Peters edition.

Ex. 5.6 a) Autograph, Sonata, K. 457, first movement, mm. 176–182

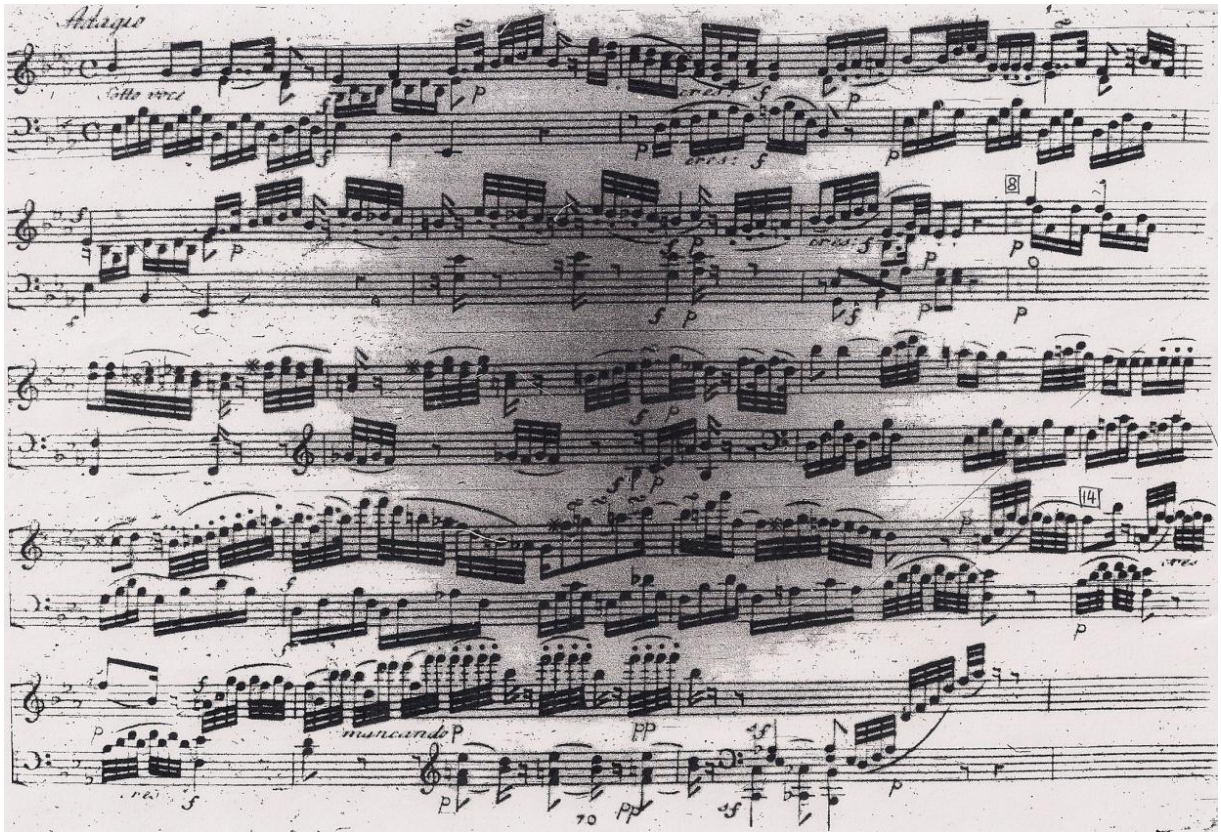


Ex. 5.6 b) C. F. Peters edition, Sonata, K. 457, first movement, mm. 176–185

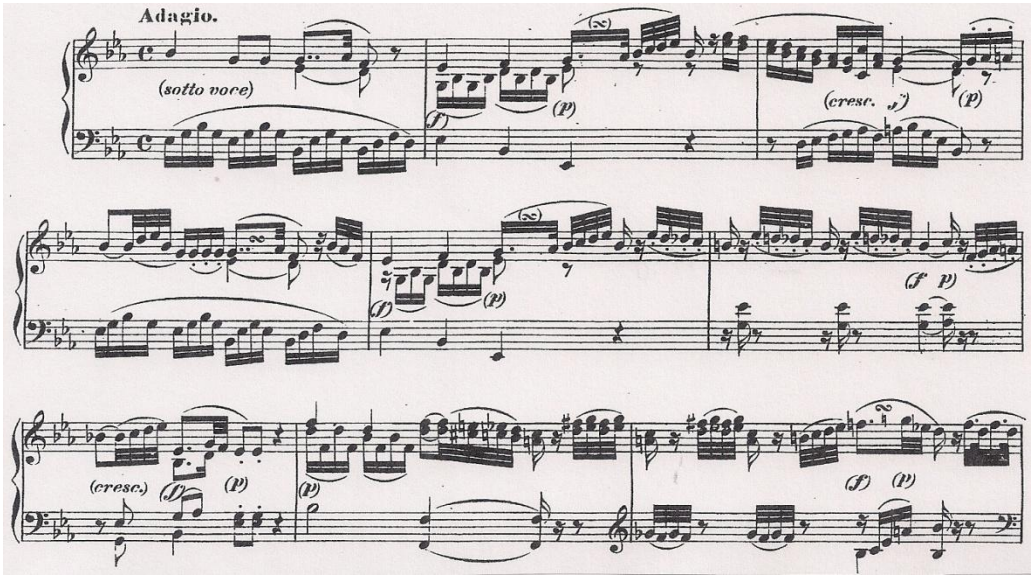


As in the *AMA*, the second movement of the Sonata represents the most extreme example of the addition of slurs. Almost all the notes in the second movement of the C. F. Peters edition are under slurs, but their number and length are greater than in the *AMA* (Ex. 5.7). For example, in m. 1, all that Mozart wrote was a slur from G to A on the third beat, which was inherited in the first edition. The *AMA* added a slur to the lower notes from E-flat to D, as well as a long slur for the left hand. The C. F. Peters edition extends Mozart's original slur to the entire measure, adds another one to the E-flat to D, and slurs the left hand for all of m. 1 through the first note of the following measure. The slurs are extended the same way in m. 2 and m. 8. Mozart did not provide any slurs for the quarter notes in those measures, nor did the first edition.

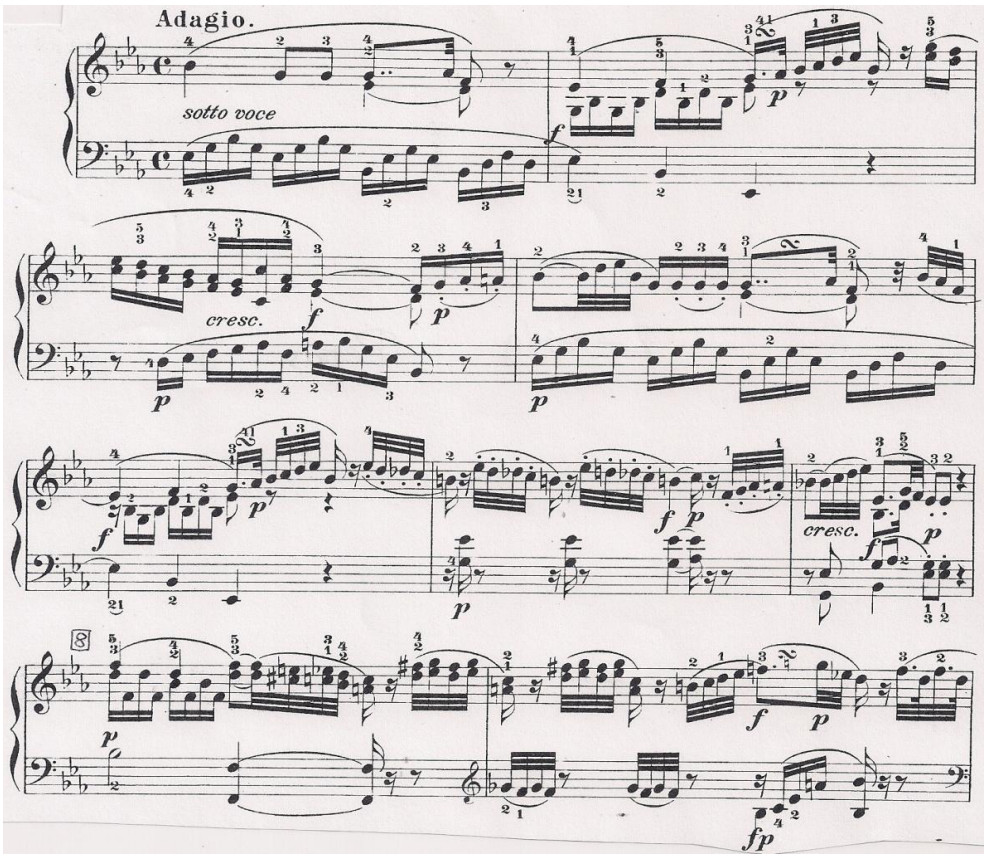
Ex. 5.7 a) First edition, Sonata, K. 457, second movement, mm. 1–16



Ex. 5.7 b) *AMA*, Sonata, K. 457, second movement, mm. 1–9

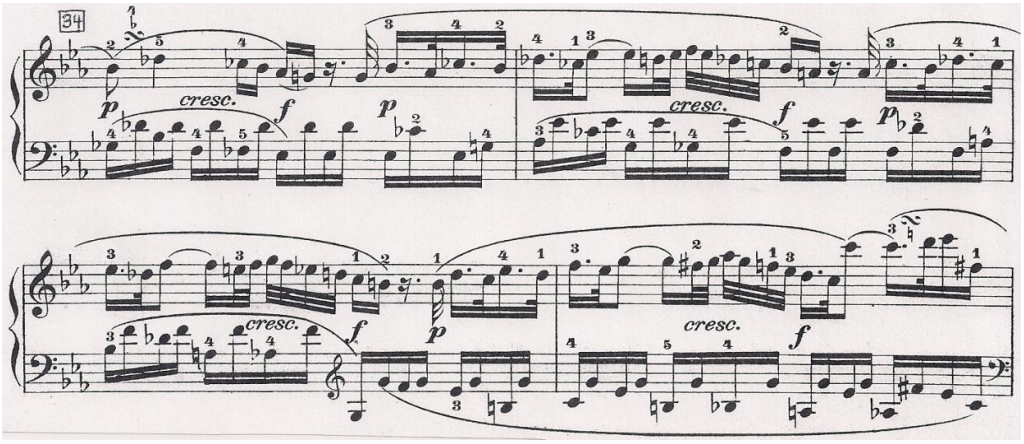


Ex. 5.7 c) C. F. Peters edition, Sonata, K. 457, second movement, mm. 1–9



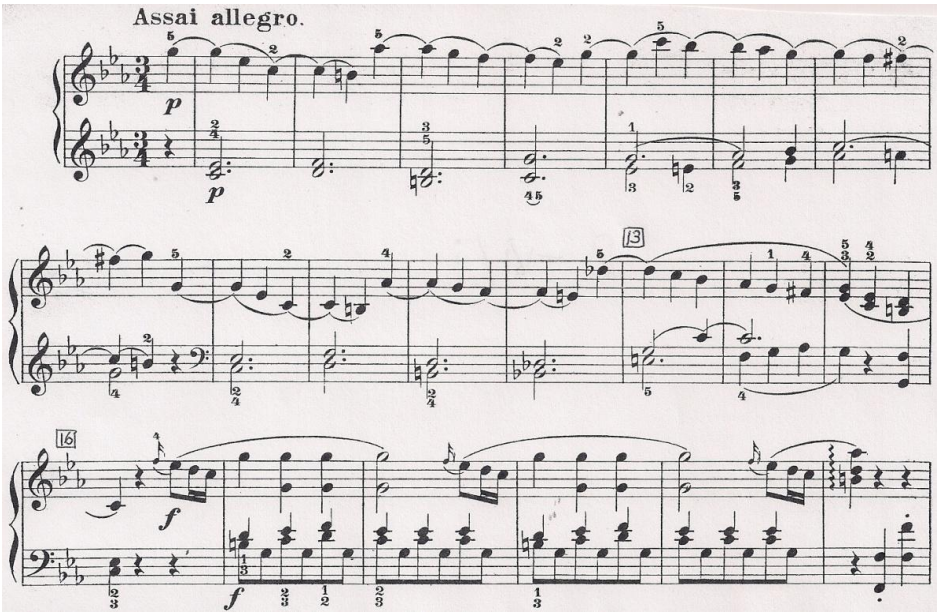
This kind of introduction of new slurs as well as the extension of originally shorter slurs is found throughout the movement. Some slurs are extended by only one note, as one can see in m. 8: on the third beat to the fourth beat; the fourth beat to the first beat of the following measure; and the first to the second beat in m. 9. Even though the extension is of one note, this kind of articulation gives a different character to the passage, making it less lively and more lyrical. A more extreme example is found in mm. 34–37: during the phrase from the fourth beat of m. 34 to the third beat of m. 35, Mozart wrote, and the first edition gives, a total of five short slurs. In the C. F. Peters edition, there is only one long slur over this phrase (Ex. 5.8, compare with Ex. 3.8 a). I feel that the slurs in the C. F. Peters edition make these phrases paler in expression than the more articulated originals.

Ex. 5.8 C. F. Peters edition, Sonata, K. 457, second movement, mm. 34–37



The theme of the third movement is, finally, well captured in the C. F. Peters edition (Ex. 5.9). The only difference from the autograph is in mm. 13–15, where the slurs are given over two measures, which are connected to another slur in the following measure.

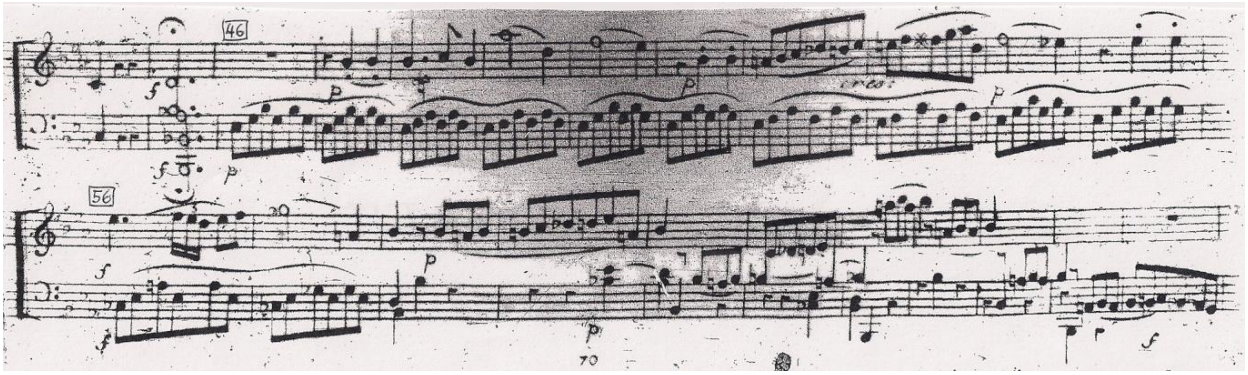
Ex. 5.9 C. F. Peters edition, Sonata, K. 457, third movement, mm. 1–21



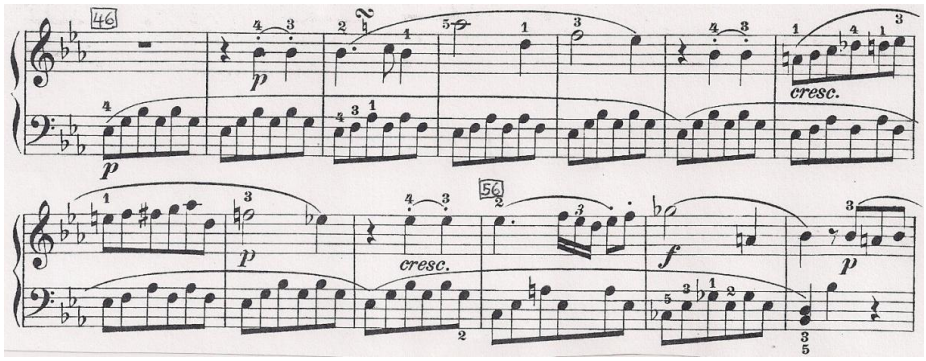
Interesting additions of slurs are found in mm. 16–18 and 18–20. Here the right hand plays the repeated octaves, which require effort to achieve a legato effect. That apart, playing this passage legato seems to be out of character.

In mm. 48–50, the separate slurs found in the autograph, as well as the first edition, are replaced by a single slur in the right hand, and the slurs for the left hand also become longer in mm. 46–57 (Ex. 5.10). While Mozart's slurs articulate and bring out the motif of the half note and quarter, the slurs in the C. F. Peters edition cover up the motives within the phrase, smoothing over these important agogic disturbances.

Ex. 5.10 a) First edition, Sonata, K. 457, third movement, mm. 44–66

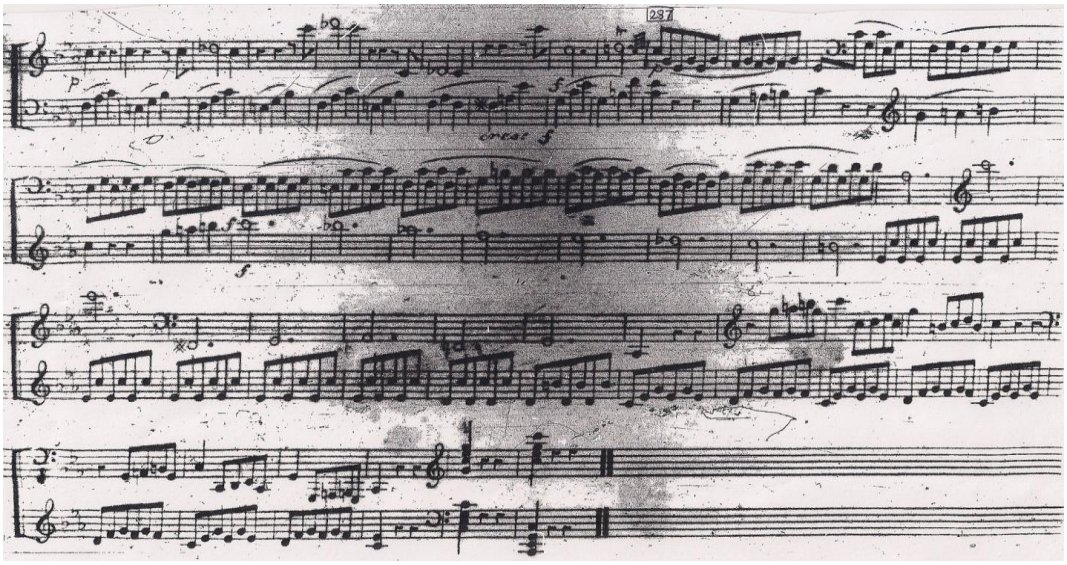


Ex. 5.10 b) C. F. Peters edition, Sonata, K. 457, third movement, mm. 46–58

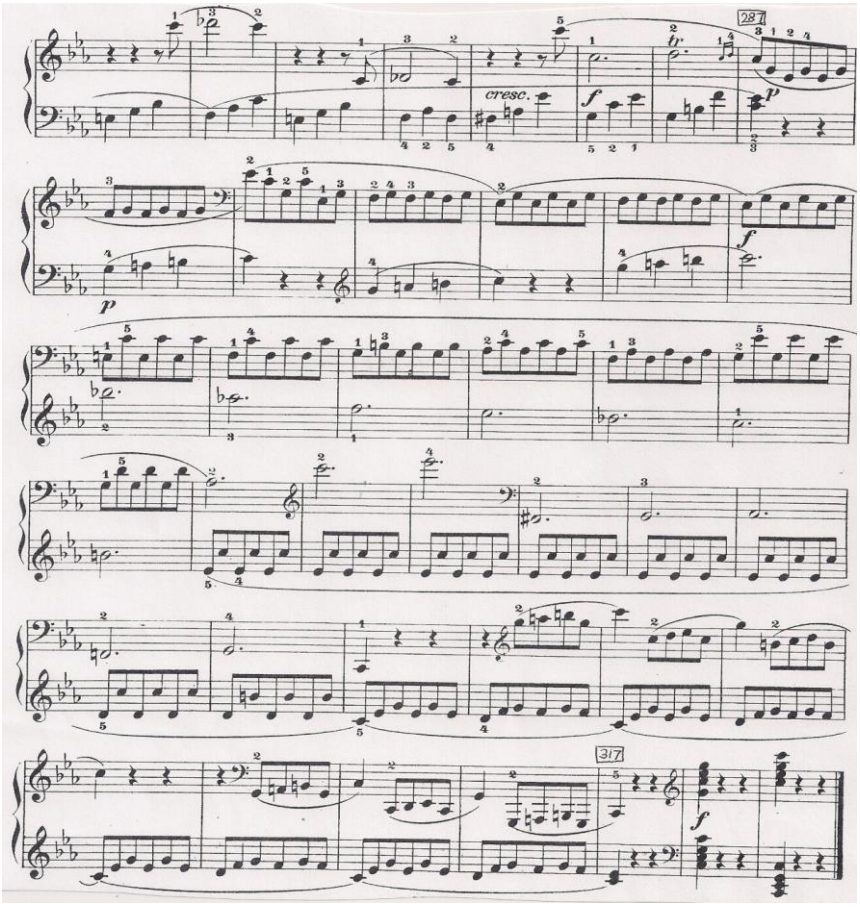


The slurs at the end of the movement are worth pointing out. From m. 287 to m. 317, long slurs are given in the C. F. Peters edition, almost the same as in the *AMA* (Ex. 5.11).

Ex. 5.11 a) First edition, Sonata, K. 457, third movement, mm. 277–319



Ex. 5.11 b) C. F. Peters edition, Sonata, K. 457, third movement, mm. 280–319



Similar alterations were found in the Launer and Ditson editions, which might have suggested to the nineteenth-century performer the use of finger pedaling as discussed earlier; however, the slurs were given in each measure. In the C. F. Peters edition, as well as in the *AMA*, the length of the slurs is much increased; therefore, these additions do not seem to indicate finger pedaling here. These long slurs have a great effect on the character of the end of the movement. They have caused the anxious feeling to decrease, and the music has therefore become calmer and better-behaved, denying the "*agitato*" that Mozart explicitly invites in the dedication copy.

Dynamic markings

Although the dynamic markings in the C. F. Peters edition do adhere closely to the earlier sources, alterations are found here and there. An interesting addition of *mf* is found in m. 54 of the Fantasie. The original dynamic markings by Mozart in this passage are the *p* for the last note in m. 51 and the *f* in m. 55. It seems that Mozart wanted to have an effect of "surprise" with the sudden dynamic change from *p* to *f*. Unfortunately, the addition of the *mf* in the C. F. Peters edition precludes this effect.

There are many additions of dynamic markings as well in the *Andantino* section (see Ex. 5.2 a and Ex. 5.2 b). First, a *sfp* is added to the left hand on the third beat in m. 99, and $<\ >$ is added to the right hand at the same place. Because the left hand here is also re-articulated in this edition, the expression in this phrase is explicitly altered by the editor's interpretation. I think the left hand on the third beat is over-emphasized in the C. F. Peters edition: the E-natural is the passing tone here, and the tension through this ascent should be kept until the F on the first beat of m. 100. From m. 118, the additions of the *f, p,* and *pp* are repeated in each corresponding phrase. There is no justification for adding these dynamic markings here except to create a dramatic effect that has nothing to do with Mozart's intention. These echo effects are purely an invention by the editor.

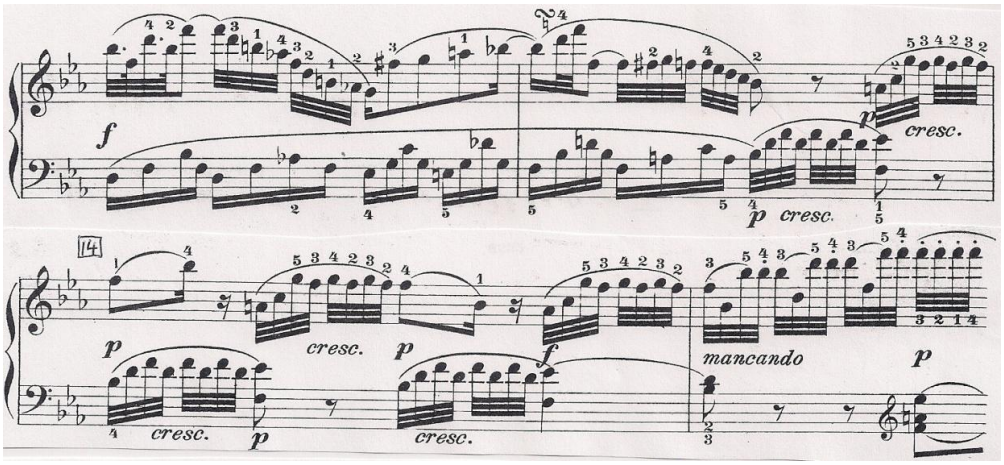
Moreover, in another instance of dynamic alteration, *cresc.* is added from m. 150, lasting until the last note of m. 152, where the *f* is added. These additions of dynamic marking are not very convincing. The *cresc.* in m. 150 is added probably in order to lead this passage to the *f* in m. 152, but there is no good reason to play the chords *f* in m. 152, especially because the following series of chords have *sf* and *p*. Mozart did not provide any dynamic marking here until the *sfp* in m. 153; however, the *p* following to *sf* in mm. 153–156 in the first edition seems an

indication to play soft after the *sf*. Therefore, I would play the passage in mm. 151–152 with a slight *diminuendo* because of the descending line, which results in playing the chords *p* in m. 152.

At the end of the Fantasie, similar dynamic alteration to the *AMA* occurs: the $>$ is added to the second beat of m. 175, so that the phrase finishes soft, which is contrary to what Mozart had indicated.

The dynamic markings in the first movement of the Sonata are the same as in the first edition, except for a few alterations that are found in the earlier editions: the *fp* in m. 125 is replaced by *sf*, and the *f* and the *p* are added in mm. 178–179. In the second movement, the same additions of the dynamic markings as the *AMA* are found as well in mm. 13–14 (Ex. 5.12).

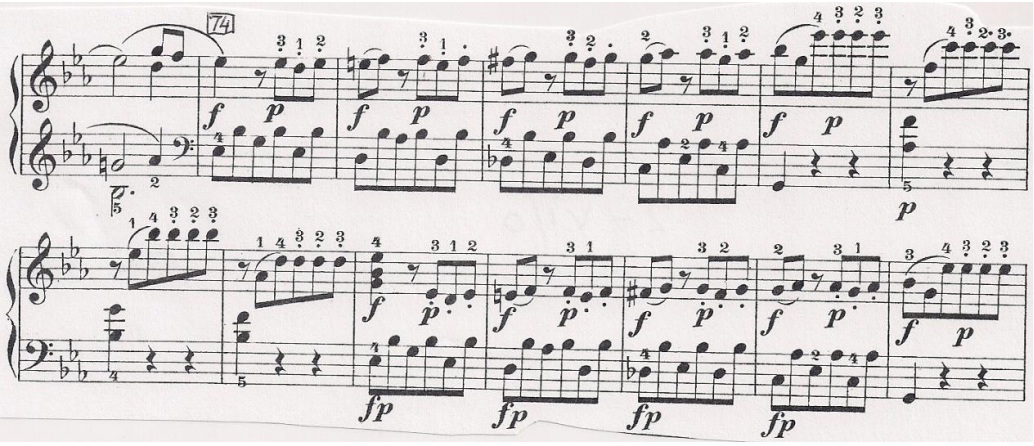
Ex. 5.12 C. F. Peters edition, Sonata, K. 457, second movement, mm. 12–14



The *p* in m. 38 is also moved from the third beat to the first. Thus, the echo effect created by the dynamics given in the first edition is lost in the C. F. Peters edition. Furthermore, a similar replacement from *f* to *p* as seen in the *AMA* is found in m. 47 as well, where the cadence from the second to the third beat links to the coda. The only difference is that the *p* placed on the third beat in the *AMA* is moved to the second beat in this edition.

In the third movement, interesting additions of *f* are found in mm. 78 and 86 (Ex. 5.13). Clearly, the *f*'s were added because of the sequences of *f* and *p* in the previous measures; however, playing the down beat of m. 78 loud or soft gives a very different effect. If it is played soft, as Mozart indicated, the passage from m. 78 would receive much greater attention because of an unexpected break of the sequence, which would give a depth of expression to this passage.

Ex. 5.13 C. F. Peters edition, Sonata, K. 457, third movement, mm. 73–86



Notation

There is a small but remarkable alteration of note values in the *Andantino* section of the Fantasie, in mm. 86, 94, 114, 118, 120, and 122. The inner voice F (G in m. 120, and A in m. 122), which Mozart wrote as a half note, is changed to a quarter note tied to an eighth note (see Ex. 5.2 b). Eisen and Wintle point out that this alteration of the note value is a nineteenth century invention whose earliest known source is Simrock's edition of 1803.[3] The difference in

[3] Eisen and Wintle, "Mozart's C minor Fantasy, K. 475," 32 (see chap. 1, n. 18).

the length of the note may seem inconsequential, but the difference does in fact affect the emphasis that the note would receive. If the note is written as a half note, one would play it with a stronger attack in order to make a distinctive sound as an independent voice with a longer tone. The notations of the quarter note with the eighth note make the note appear as a part of the chord that accompanies the upper voice, thus leading a performer to play it softer.

Summary

Thus, aside from the slur markings, the alterations found in the C. F. Peters edition are not particularly significant. However, the additions and alterations of the slur markings greatly influence the dynamic nuances as well; therefore, I believe that performances based on the C. F. Peters edition would have diverged significantly from Mozart's original versions.

Most of the alterations are obviously made intentionally by the editors, and some of them greatly change the musical expression. It is clear that the editor's main interest was not to provide the musical score as Mozart wrote it, but to provide his own interpretation of it, perhaps as part of an effort to help performers to play the passages expressively, which was also not necessarily based on an understanding of Mozart's musical style.

The Sigmund Lebert edition

One of the best-known and most widely used instructive editions was that by Sigmund Lebert (1821–1884). His edition of Mozart's piano music is primarily pedagogical, and the sonatas are arranged in order of their grade of difficulty.[4] Lebert was an internationally recognized pedagogue. He was one of the founders of the Stuttgarter Musikschule, and his book *Groβe theoretisch-praktische Klavierschule* (1858), in collaboration with Ludwig Stark, was in great demand for decades. In the second edition of the book, the contributors included Franz Liszt, Hans von Bülow, and Anton Rubinstein, and the third edition's contributors included Johannes Brahms, Camille Saint-Saëns, and Stephen Heller. Lebert was well-known as a piano teacher, and it is true that Liszt accepted several of his highly gifted pupils.[5]

Lebert's edition of the Fantasie and Sonata was published by J. G. Cotta'sche Bunchhandlung Nachfolger in 1892, and it is numbered 18. The additions of performance indications cannot be more obvious, and their number is uncountable. As an "instructive edition," the purpose is not simply to transmit Mozart's music to players, but to modernize Mozart's musical language by adding indications that would facilitate the performance of Mozart's music according to the new aesthetic. Therefore, it is useless to compare the differences between this edition and the first edition. I will merely observe how the Lebert edition interprets the piece and how Lebert expressed his intentions in his edition.

Despite the addition of many markings and signs, it is still possible to infer that Lebert consulted the first edition as his primary source. This is possible because of the tempo

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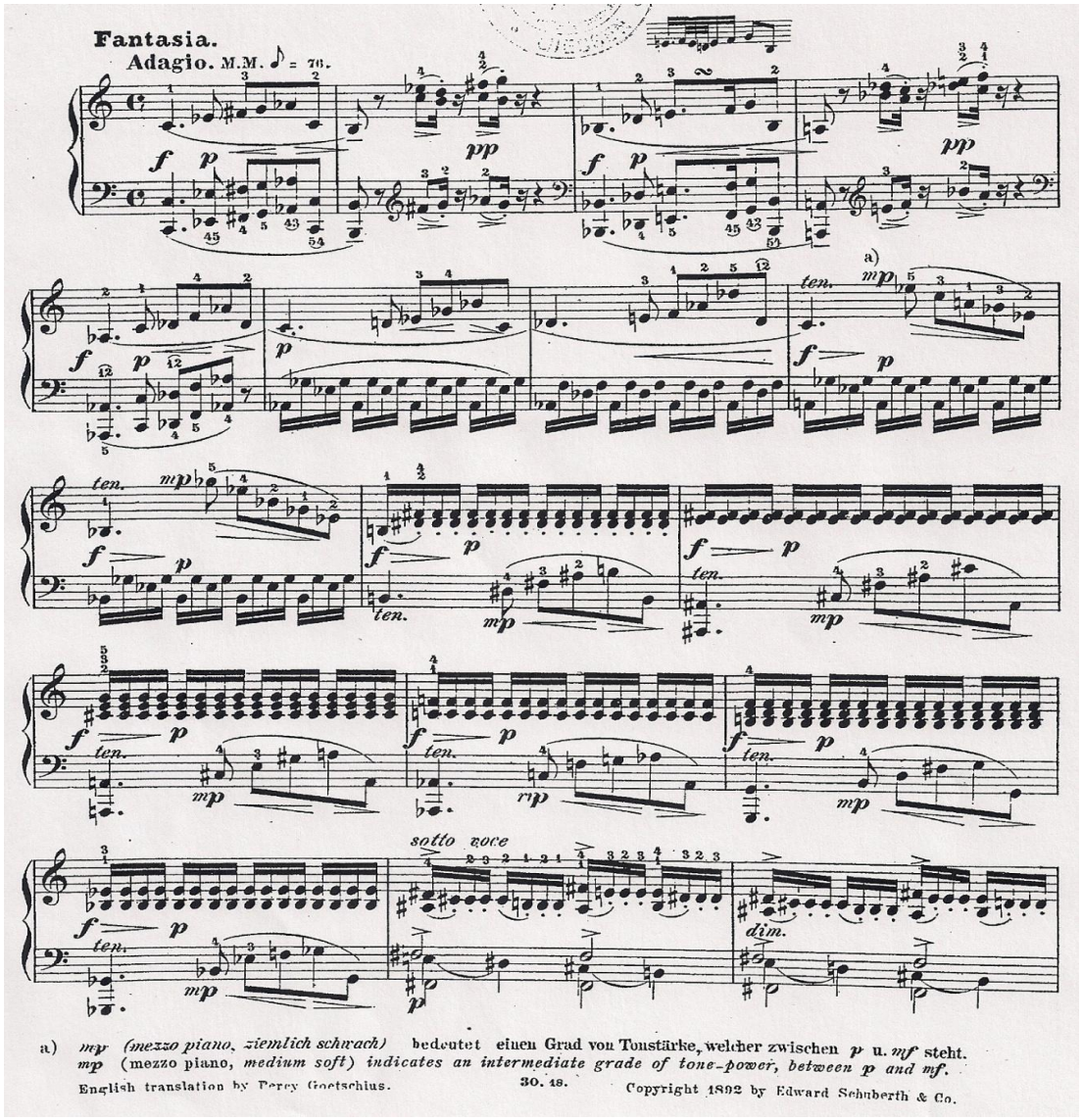
[4] Barth, "Mozart Performance," 546 (see chap. 1, n. 16).
[5] Deutsche Biographie online, s.v. "Sigmund Lebert" by Eberhard Stiefel and von Stockmayer. Accessed November 29, 2011, http://www.deutsche-biographie.de/sfz49558.html.

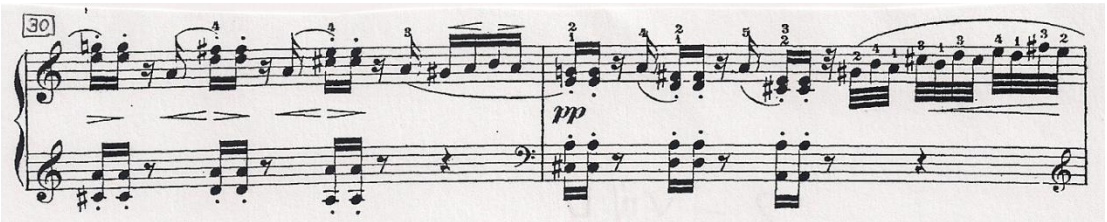
indications of the Sonata and the detailed dynamic marks, such as the *pp* in mm. 2 and 4 of the Fantasie and the *mancando* and the *pp* in m. 15 in the second movement of the Sonata, which do not appear in editions that use the autograph as the primary source, such as the André edition and the *AMA*.

Metronome markings are added by Lebert to guide the performer. They are provided at the beginning of each movement and at any place where a tempo change is indicated. However, the most noticeable additions are probably the $<$ and $>$, which are given for almost every slur marking (Ex. 5.14). They help to shape a phrase by indicating *crescendo* at an ascending line and *decrescendo* at a descending line, even in a small range. In some cases, it looks as though Lebert tried to provide dynamic markings that were as detailed as possible in order to create subtle nuances within the passage, as seen in m. 30 in the Fantasie (Ex. 5.15).

Ex. 5.14 Lebert edition, Fantasie, K. 475, mm. 1–17



Ex. 5.15 Lebert edition, Fantasie, K. 475, mm. 30–31



Besides the hairpins, there are many added dynamic markings not written by Mozart, including *f*, *p*, *cresc.*, and *dimin.*; moreover, *mp*, *mf*, *mfp*, *ff*, *poco cresc.*, and *più cresc.*, which are scarcely or never used by Mozart, are found here. Many character descriptions are added as well, such as *sotto voce*, *espress.*, *risoluto*, *cantabile*, and *calando*, and also the tempo indications, such as *poco rit.* and *a tempo*. *Il basso molto marcato* is written in m. 125 as well.

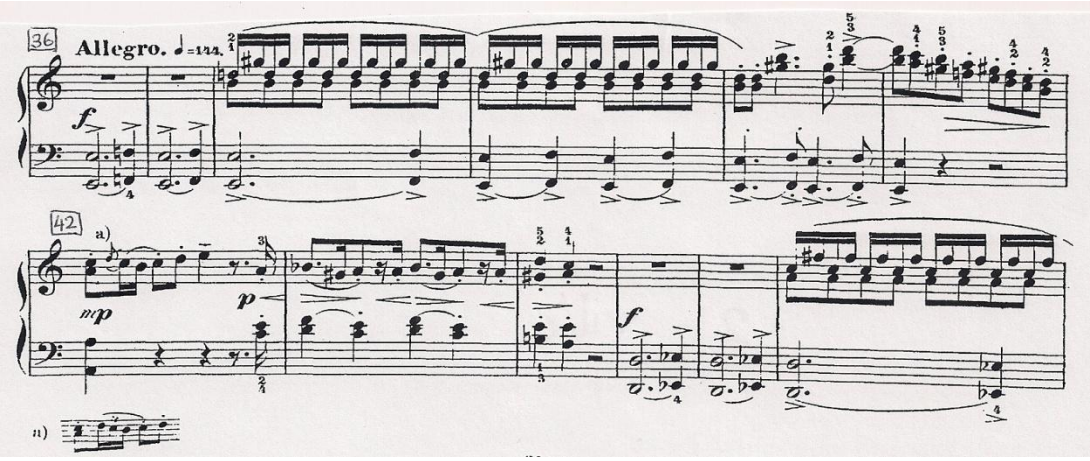
Additions of *staccato* and *tenuto* are also easily found. For example, the *tenuto* sign is written for the last note of the first slur, and *staccato* is written for the last note of two other slurs following at the beginning of the Fantasie (see Ex. 5.14). The last note of the slur is to be played shorter in the custom of the eighteenth century, and that is a part of the meaning of the original slur. Therefore, the *tenuto* in m. 2 was added to ensure the note was not played too short because Mozart wrote the slur only up to the C in m. 1; this means that the B should be played with its full value. The *staccato* at the end of the following slurs indicates that the note is to be played shorter, although this would have been understood in the eighteenth century without the staccato. However, there are additions of *staccato* that seem to reflect a more personal interpretation. For instance, Lebert added *staccato* markings for the sixteenth notes in m. 10, and presumably these apply until m. 15. There is no particular reason to add *staccato* there, since the repeated notes and chords would be played detached anyway. These *staccatos* may therefore represent more of an indication of the desired character of the sound, namely, light and articulated. I would consider playing those sixteenth notes longer, perhaps with *portato*. To play them *staccato* would sound less serious to me and does not seem to fit the deep and serious character of the opening of this C minor Fantasie.

Another means of interpretive direction in this edition is the accent sign. One of the examples is found in mm. 16–17 in the Fantasie (see Ex. 5.14). A slight accent would

spontaneously occur here because of the music itself: five notes sound on the first beat and the third beat, and Mozart wrote articulation marks on the first two sixteenth notes of every beat. Therefore, the accent signs Lebert added do make sense, and probably helped musicians to play the passage with proper expression. However, there are also accent signs that seem inappropriate as well, which will be discussed later in this section.

There is an interesting inconsistency about the notation of the appoggiaturas. The appoggiaturas in the Fantasie, such as in mm. 29 and 32, are changed to grace notes. The ones in mm. 42 and 51 are also changed to grace notes, although the suggested execution written below shows the triplets (Ex. 5.16). In the third movement of the Sonata, the appoggiatura notations in mm. 16 and 18 become regular sixteenth notes, as in the *AMA*; however, the appoggiatura notation becomes a grace note in m. 29 (see Ex. 5.27).

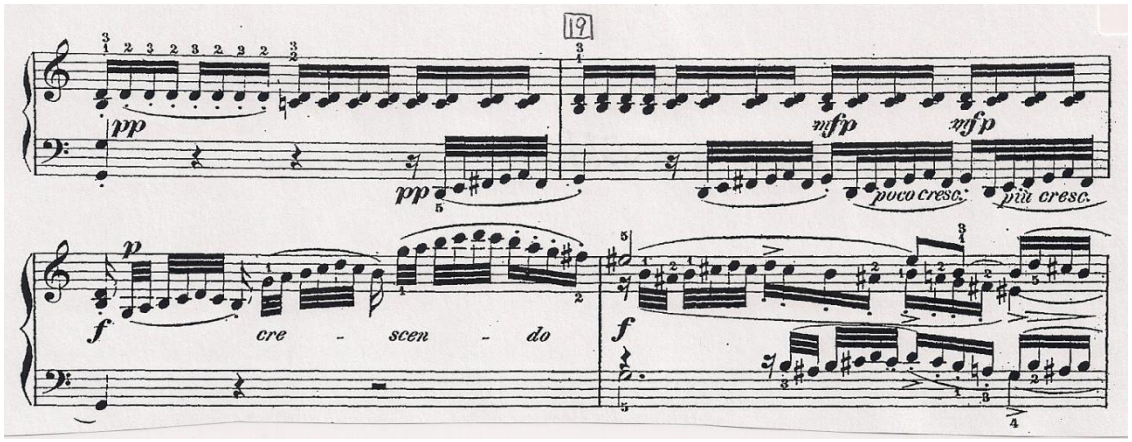
Ex. 5.16 Lebert edition, Fantasie, K. 475, mm. 36–47



Many additions of long slurs, as well as short slurs, are found in this edition, very similar to the *AMA*. There are also changes of dynamic markings and other indications as well. Let us look at more details. In the Fantasie, the *p* is replaced by *mp*, and ≻ is added after that for the

right hand in mm. 8–9, and for the left hand in mm. 10–15. These additions might be given in order to bring out the melody against the repeated chords in the accompaniment and to help to shape the descending line. However, there is also a risk that, if they are played literally *mp*, there may not be sufficient contrast to the *f* on the first beat, which creates a great tension in this passage. Incidentally, the *f* and the *p* were added in m. 10, which turns this measure into a part of the dynamic sequence of *f-p*/*mp* in mm. 11–16. Furthermore, the *sotto voce* is added in m. 16. This is the place where the music turns to major and the tension that has been increased is released; therefore, the *sotto voce* does not seem to me to suggest the right character. There are interesting indications provided in m. 19. On this passage, where the misplacement of the *f* and the *p* occurred in the first edition and all the editions follow this mistake, Lebert writes *mfp* on the third and the fourth beats, and adds *poco cresc.* and *più cresc.* to the left hand (Ex. 5.17). Ironically, the result is a dynamic shape completely opposite to what Mozart intended.

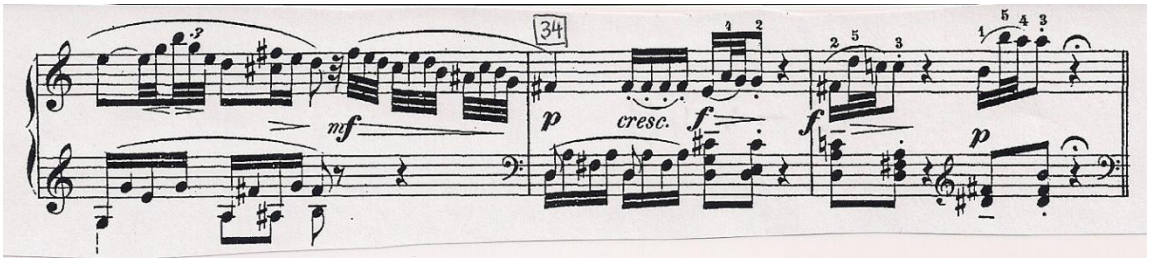
Ex. 5.17 Lebert edition, Fantasie, K. 475, mm. 18–21



Another interesting alteration is found in m. 21. The accent is added on each beat, the bass note G is altered from the whole note to the dotted half note, and then the quarter note is written on the fourth beat (see Ex. 5.17). Since the G needs to be re-played on the fourth beat

anyway in order to make a sound, the change of notation is not completely wrong. However, the addition of the accent sign for the note seems to create too much emphasis on it. With the notation by Mozart with the whole note G, one would play the G on the fourth note without any special enforcement but simply as a part of the melodic upper voice. This entire measure has a fughetta-like texture, but the Lebert edition does not take this into account. Moreover, at the end of the D major section, > is added in mm. 34 and 35 (Ex. 5.18). These additions make the cadences gentle and thus the tension is lost.

Ex. 5.18 Lebert edition, Fantasie, K. 475, mm. 33–35

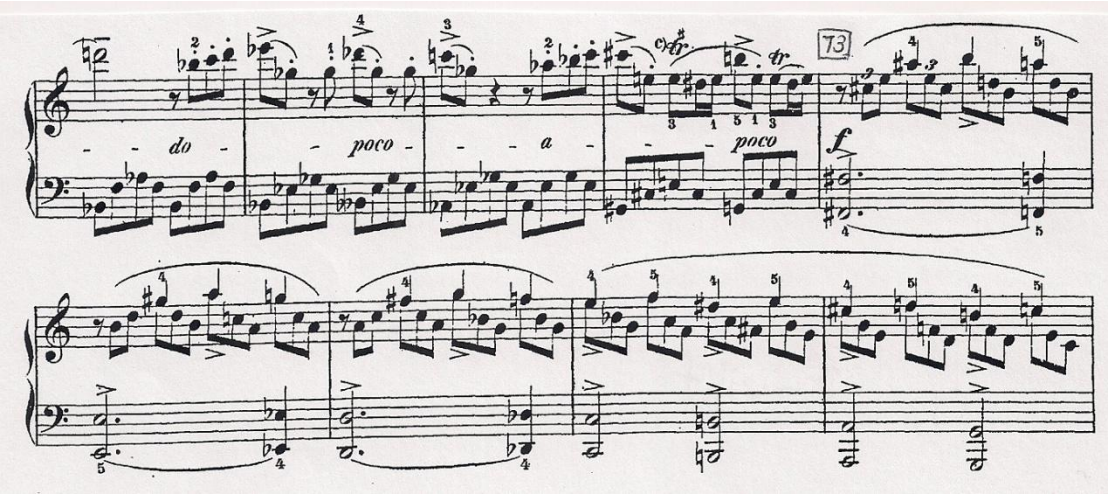


There is more to discuss concerning the next Allegro section. From m. 36 to m. 41, the accent signs are added to each single note for the left hand. The articulation slur in m. 39 is also altered from one slur to two separate slurs (see Ex. 5.16, compare with Ex. 2.7 a). The articulation slurs that Mozart wrote indicate that the F's are played softer than E's, except that in m. 39 they are played more equally with the longer slur. The accent signs added by the Lebert edition unfortunately erase those nuances. Moreover, the *mp* is added in m. 42. This addition also loosens the tension at this end of the passage and changes the musical expression. The parallel passage from m. 45 to m. 53 includes the same alterations and additions.

An interesting notation is also found in mm. 73–77. The highest note of every broken chord is written as a quarter note for the right hand, which indicates to play these notes using

finger-pedaling (Ex. 5.19). These high notes are indeed supposed to be played louder than other notes, and it is perhaps not a bad idea to hold them a bit longer. However, the slurs that are added to both hands in the Lebert edition make the passage too legato and without the articulation appreciated in the music of the eighteenth century, despite the accent signs added on the strong beats.

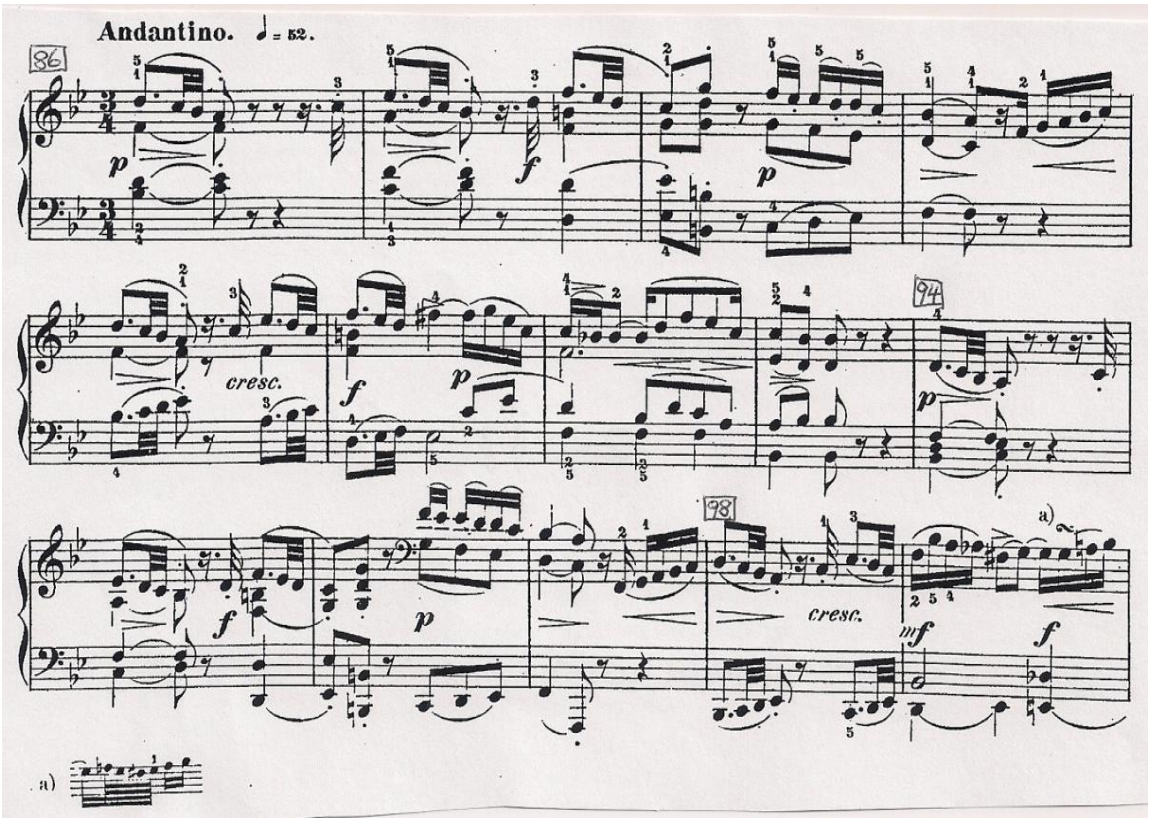
Ex. 5.19 Lebert edition, Fantasie, K. 475, mm. 69–77



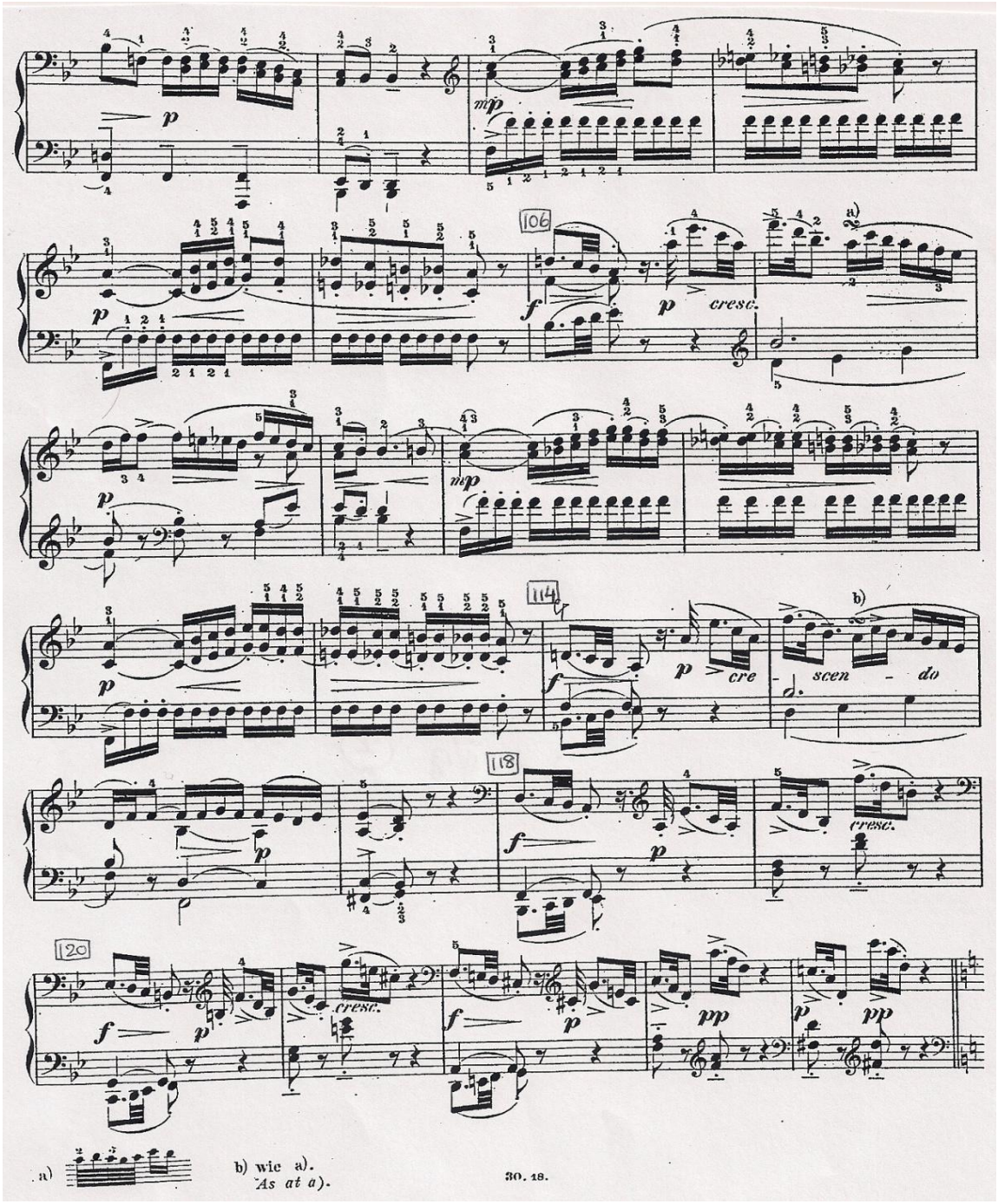
Another interesting addition is in m. 82. The tempo indication *Allegro* is shown at this measure. This may be a reminder to the musicians in the nineteenth century, who would perhaps play this type of run rather more slowly, as was customary in the nineteenth century. Or it could be a reminder to come back to the tempo after the *poco rit.*, also added in the previous measure. Another *poco rit.* is given at the end of m. 82, as is *rapidamente* and *rallent.* in m. 83.

In the *Andantino* section, the same alterations as in the C. F. Peters edition are made in the Lebert edition. The note values of F's are changed from half notes to quarter notes tied with eighth notes, and the *f* is added in mm. 106, 114, 118, 120, and 122. Furthermore, there are many added dynamics in this section (Ex. 5.20).

Ex. 5.20 Lebert edition, Fantasie, K. 475, mm. 86–124



Ex. 5.20 (continued)



In the first edition, there is no dynamic marking given after m. 98. But it was characteristic of nineteenth-century music to use more dynamic indications. The Lebert edition adds the *cresc.*, *mf*, *f*, < >, and *p* in mm. 99–100, which possibly were intended to help musicians with

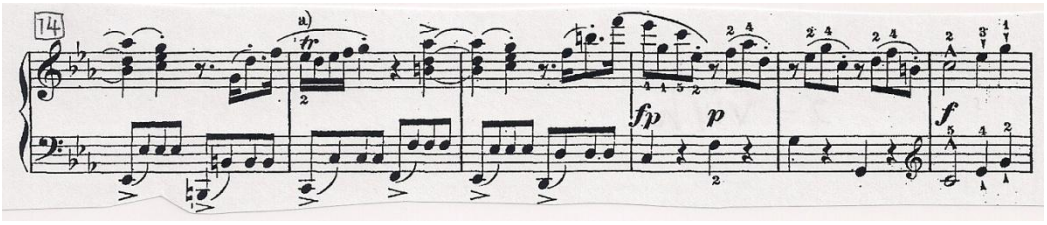
shaping this phrase; however, it seems extreme to increase to *f* and decrease to *p* within three measures, especially in consideration of the warm, tender, and peaceful character of this phrase. Further, the *mp* and *p* are added in the following four measures, creating the echo effect. Although this is also not completely illogical, it is not convincing to me because of the thickening of the texture of the right hand from the third to the sixth. Then, the dynamic markings are added in m. 106 and in parallel passages, which are very similar to those in the C. F. Peters edition. All of these seem to be willful inventions by Lebert, who might have referred to the C. F. Peters edition. These additions presumably reflect the musical taste of nineteenth century, rather than Mozart's intention. The same kinds of alterations are made in the passage in mm. 141–153. The *f* and $<$ that proceed to the *f* are added where the chords are played in mm. 142, 144, 146, and 148, and finally there is the long *cresc.* to m. 150 that leads to the *f* that is placed on the last chord in m. 152.

An alteration of the dynamic marking in m. 175 similar to the *AMA* is also found in the Lebert edition. As previously occurred in the *AMA*, the *p* is moved from the fourth beat to the second beat, so that the phrase ends *p* instead of *f*. Furthermore, the *f*'s that Mozart wrote on the first beat of mm. 174 and 175 do not even exist in the Lebert edition; they are replaced by $>$. Therefore, this passage does not reach *f* and remains *p* with the nuance of $<\ >$ in the Lebert edition. Together with *ff*, which is added to the last chord of the piece in m. 176, this edition creates a dramatic effect at the conclusion of the piece.

Many detailed performance indications are given in the Sonata as well. An interesting articulation is added in mm. 14 and 16 of the first movement. The dotted rhythm on the fourth beat, which is actually the pickup to the next measure, has a slur and a staccato (Ex. 5.21). These

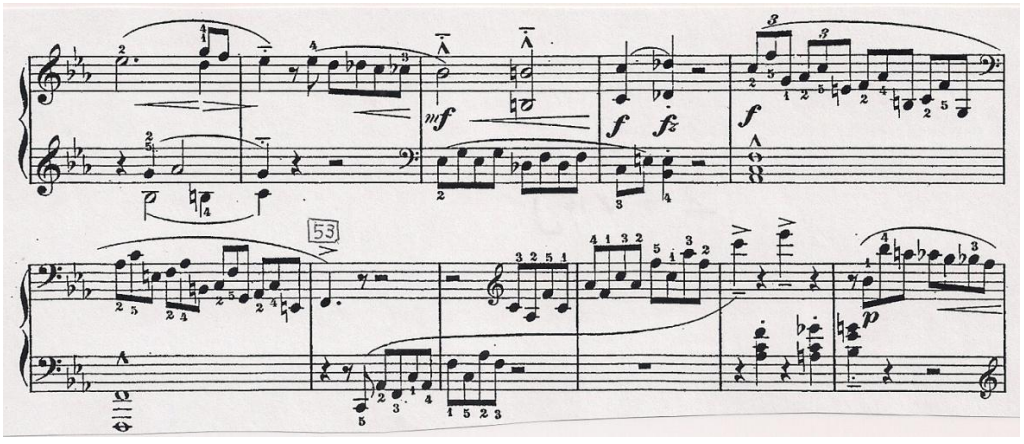
may help to articulate the rhythm, but they also risk giving this motif too much lightness if the D is played too short.

Ex. 5.21 Lebert edition, Sonata, K. 457, first movement, mm. 14–19



An interesting alteration is found in the passage starting from m. 51. A slur is added from m. 51, which ends on the first note F in m. 53, and then a new slur is given from the following note C until the first note of m. 56. It is also indicated by the addition of rests that the left hand plays from the C in m. 53 to the second beat of the next measure (Ex. 5.22, compare with Ex. 2.2 a). This, along with the two long slurs, indicates a clear phrasing that is actually created by Lebert. According to Mozart's autograph, this whole passage is to be played by right hand, with several short slurs in mm. 53–56.

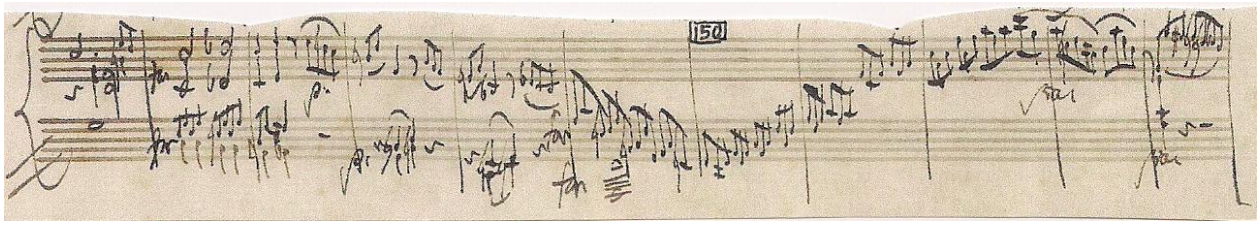
Ex. 5.22 Lebert edition, Sonata, K. 457, first movement, mm. 47–57



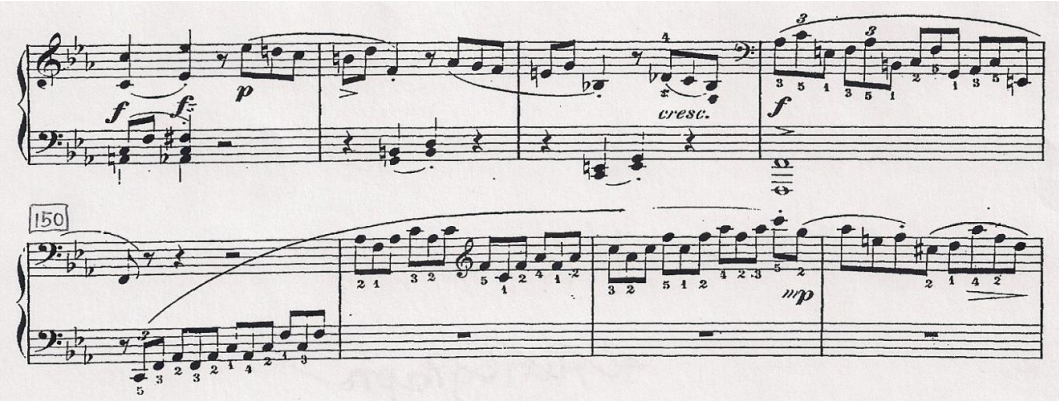
Additions of dynamic markings are found in the following passage as well. In the first edition, after the *p* marking in m. 57, no dynamic indication is given until the *f* in m. 63. But the Lebert edition added *crescendo* in mm. 60–61and *f* followed by ≻ in m. 62, then another *f* in m. 63, *cresc.* in m. 64, and *ff* in m. 65. Adding the *crescendo* here does makes sense because of the ascending line of both hands; however, reaching *f* at m. 62 does not seem to be a good idea. If this passage reaches *f* here, there is not enough contrast between mm. 59–62 and mm. 63–66, which Mozart intended to be *p* and *f*.

The same kinds of alterations of mm. 51–56 are found in the recapitulation. In m. 150, it is clearly indicated by the notation and the slur that the left hand takes over the passage from the second note C, and passes it over to the right hand from m. 151. Then, the long added slur ends on high C with a staccato—where Mozart's slur begins. For Lebert, a new slur that lasts for only four notes begins at the next note (Ex. 5.23). The *p* that Mozart wrote in m. 153 is also replaced by *mp*. These are apparently not the types of alterations that convey Mozart's musical intentions, but rather represent Lebert's personal interpretation, distinct from what Mozart indicated in the musical score.

Ex. 5.23 a) Autograph, Sonata, K. 457, first movement, mm. 144–154



Ex. 5.23 b) Lebert edition, Sonata, K. 457, first movement, mm. 146–153

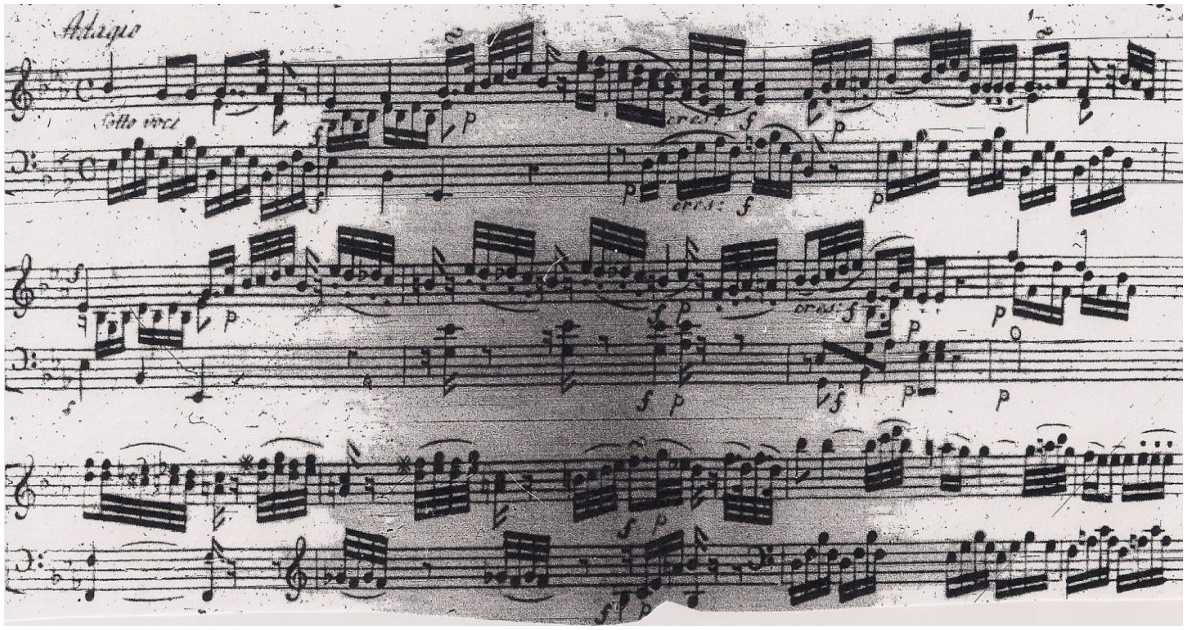


More interesting additions of dynamic markings are found in the coda. Prior to the coda, *ff* is added in m. 167, and another *ff* at the beginning of the coda, in m. 168. This may suggest at first that a performer should increase the tension and play the passage with great passion; however, *f* is given in m. 174, which implies playing softer than in the previous measures, as well as ≻ in m. 175, followed by the *p* that Mozart originally wrote in m. 176. Diminishing the volume in this way would not help to maintain the tension achieved in mm. 167–168, which, I feel, should rather be increased to m. 175, where the tension would be retained by dropping suddenly to *p*.

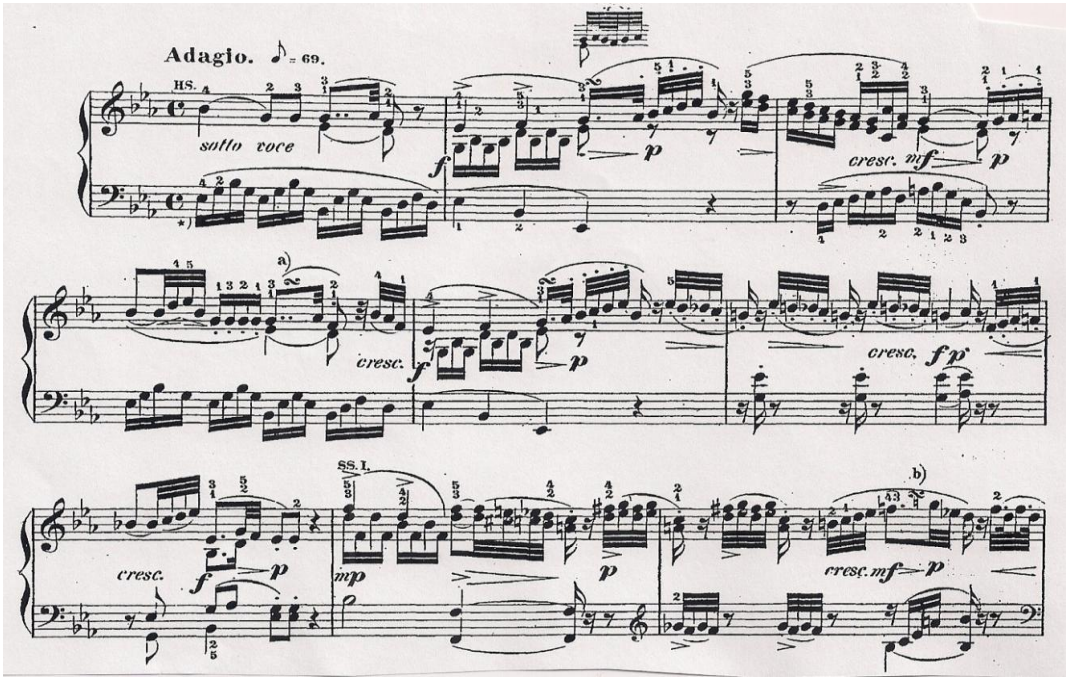
In the second movement, a few *f* markings are replaced by *mf*, such as in mm. 3 and 9, and *mp* or *mf* is added where *p* or *f* should be, such as in mm. 8 and 10. These alterations seem to be made to avoid extreme contrasts of dynamics. Moreover, some short *cresc.* and ≻ markings are added between the dynamic changes to ensure gradual rather than sudden dynamic change (Ex. 5.24). These changes are not very convincing to me, especially since quite a few *cresc.* markings are already given in the first edition, which presumably were included under

Mozart's supervision. It seems clear, therefore, that Mozart did not intend to have a gradual change where Lebert added *cresc.*

Ex. 5.24 a) First edition, Sonata, K. 457, second movement, mm. 1–10

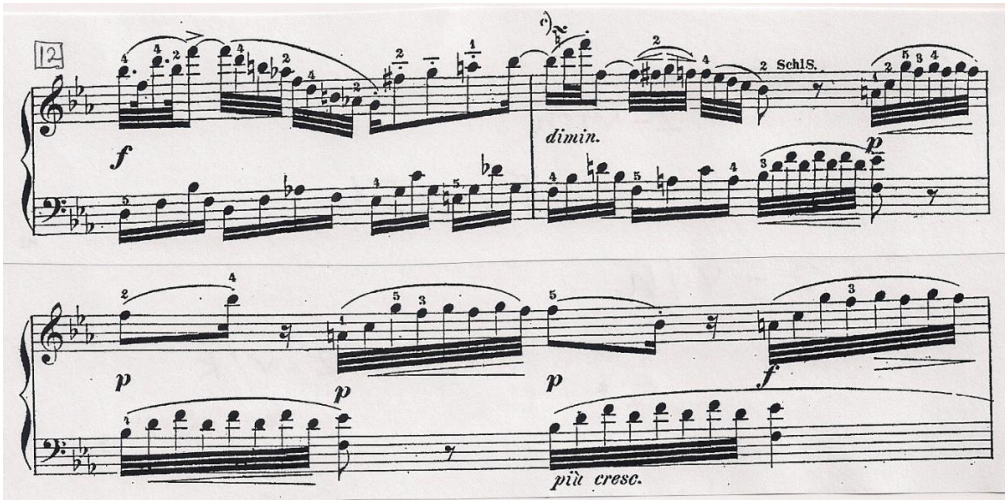


Ex. 5.24 b) Lebert edition, Sonata, K. 457, second movement, mm. 1–9



Strange disappearances of slurs and ornaments are found in m. 12. The ascending eighth notes from F-sharp to B-flat are slurred from one note to the next in the first edition, and the turns are positioned between the notes. The Lebert edition takes away all the slurs and turns, but adds staccato with *tenuto* on those eighth notes (Ex. 5.25, compare with Ex. 4.18 a). Considering the fact that all other notes in this movement are slurred, deleting Mozart's slur here and adding those markings is an odd alteration. Furthermore, the additions of $<$ in mm. 13 and 14, as occur in the *AMA* and in the C. F. Peters edition, are also found in the Lebert edition.

Ex. 5.25 Lebert edition, Sonata, K. 457, second movement, mm. 12–14

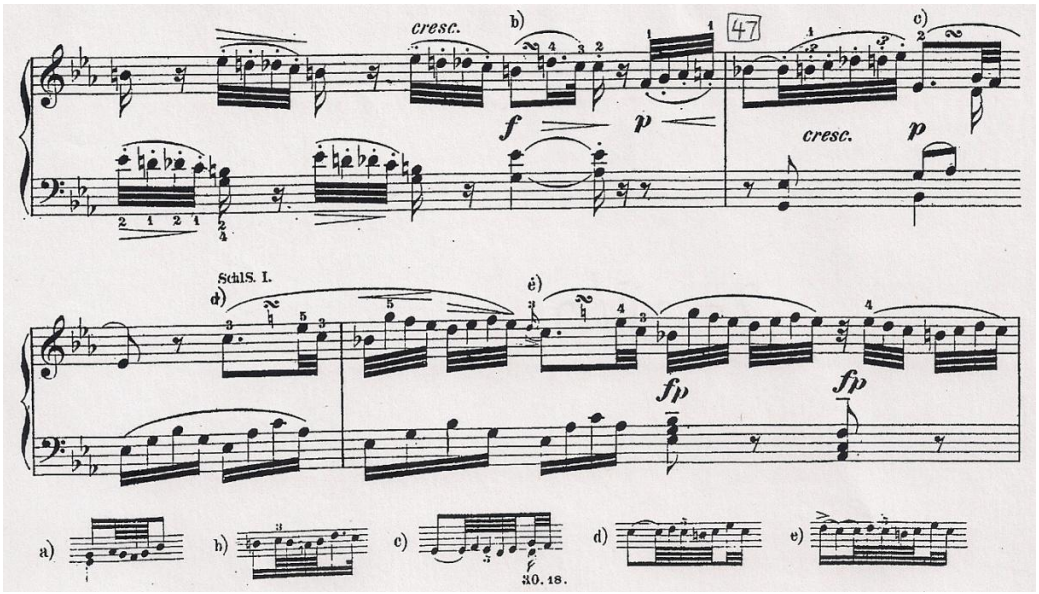


The dynamic markings in the passage starting from m. 34 have the same alterations as the Launer and the *AMA*. The *p*'s are moved from the fourth beat of the measure to the first beat of the following measure, with a resulting change in phrasing, as discussed earlier. The *p* in m. 38 is also moved from the third beat to the first beat, as in the *AMA*, which cancels the echo effect of the passage in the measure. Furthermore, toward the end of m. 40, where *calando* is given in the first edition, Lebert added "*calando e poco rit.*" In the discussion of this section in the *AMA*, I mentioned that *calando*, in the nineteenth century, generally was recognized as a term implying

not only a diminishing of volume, but a diminishing of tempo as well, and "*a tempo*" in m. 41 supports this interpretation. However, Lebert seems to interpret the term to mean "getting softer" without the change of tempo that Mozart presumably meant. Despite this, Lebert added the indication to slow down.

Another alteration of dynamic marking is found in m. 47. The same alteration as seen in the C. F. Peters edition is made in the Lebert edition (Ex. 5.26). Moreover, the *f* given in m. 50 in the first edition disappears in the Lebert edition, being replaced by *cresc.* and *dim.* instead. The Lebert edition seems to try to avoid reaching *f* in this whole passage, until it is finally indicated in m. 51.

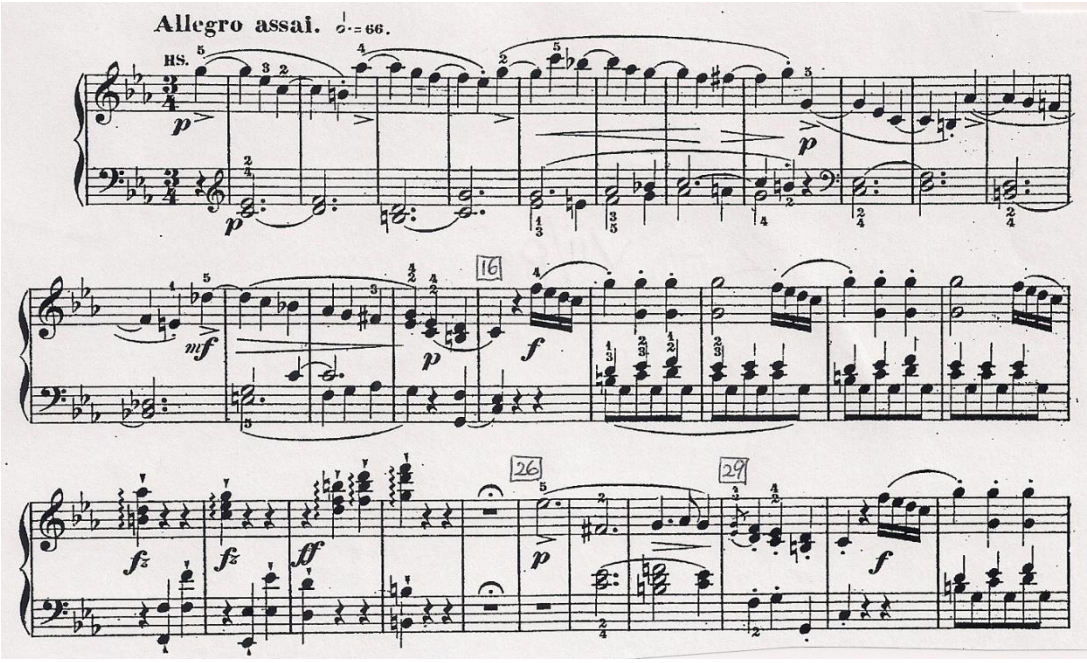
Ex. 5.26 Lebert edition, Sonata, K. 457, second movement, mm. 46–48



The slur markings for the theme of the third movement are very similar to those in the C. F. Peters edition, except in m. 15 where the Lebert edition separates the first note from the following two notes (Ex. 5.27). The Lebert edition provides staccato markings at the end of the

slurs, to make sure that the performer would detach the final note under the slur from the following phrase, along with other dynamic markings to help shape the phrases.

Ex. 5.27 Lebert edition, Sonata, K. 457, third movement, mm. 1–31

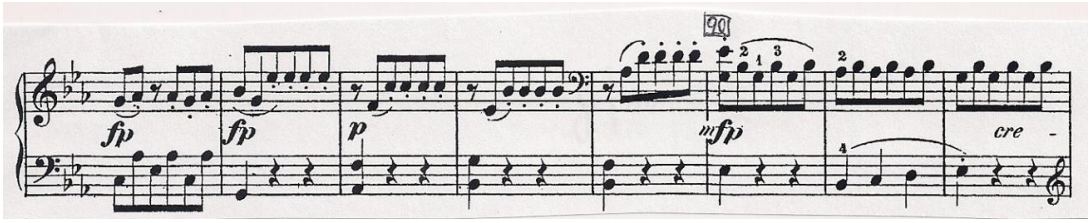


The phrasing is altered in mm. 26–28. Mozart wrote a slur for the right hand from m. 26 to m. 27 and for the left hand in m. 28. In the Lebert edition, the slurs are extended. The slurring by Mozart implies that there is an emphasis on mm. 26 and 28. This nuance disappeared from the Lebert edition as a result of the change in the slur marking, although it is somewhat suggested by > in m. 26 and ≻ in m. 28.

There is also an alteration of the dynamics in m. 54. In the autograph, Mozart did not write any dynamic marking here, but *p* is given in the first edition. In the Lebert edition, it is replaced by ≻, which indicates that the F is still to be played loud. This is a small change but has a large effect on the musical expression in this passage. A "surprise" effect and a special

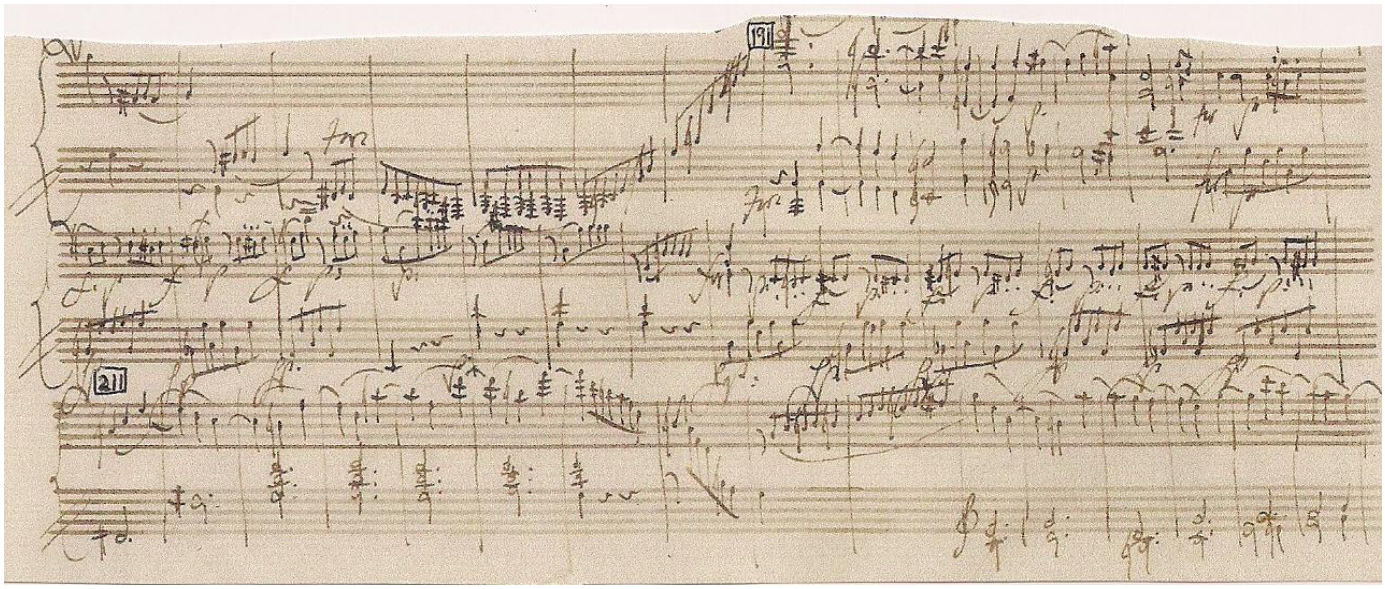
attention to m. 54 prepared by Mozart are deleted in the Lebert edition's dynamic markings. Furthermore, the articulation is altered in mm. 70–71. The dots are added under the slur that Mozart wrote here, which indicates a *portato.* This passage is in parallel octaves. It is physically not very easy to play a passage like this legato. Therefore, the slurs must have had a significant meaning to Mozart, but musicians who use the Lebert edition would not know this. Moreover, the *f*'s and *p*'s provided by Mozart in the passages of mm. 74–77 and mm. 82–85 are replaced by *fp*'s, and one additional *fp* is given in mm. 78 and 86, as is also found in the C. F. Peters edition. The *fp* would give more aggressive character to this passage. Interestingly, the G is added on the first beat in m. 90 as well (Ex. 5.28). The G, together with the addition of *mfp*, would sound much louder than the *p* that Mozart had indicated.

Ex. 5.28 Lebert edition, Sonata, K. 457, third movement, mm. 85–92

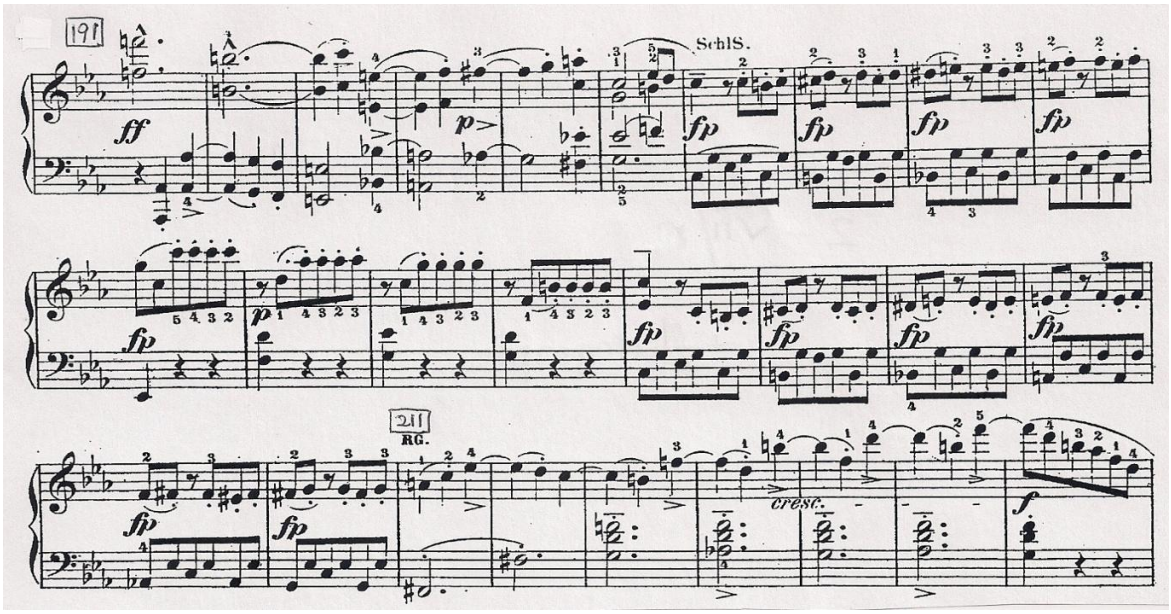


Furthermore, the slur that Mozart wrote over the measure in m. 195 is altered to a shorter slur followed by staccato (Ex. 5.29). It seems that Lebert created sequences of articulations in mm. 193–195. However, changing the slur to staccato is a large alteration, even though it occurs for only a few notes. The Lebert articulations seem to decrease the seriousness and the somewhat tragic expression of this passage.

Ex. 5.29 a) Autograph, Sonata, K. 457, third movement, mm. 184–226



Ex. 5.29 b) Lebert edition, Sonata, K. 457, third movement, mm. 191–217

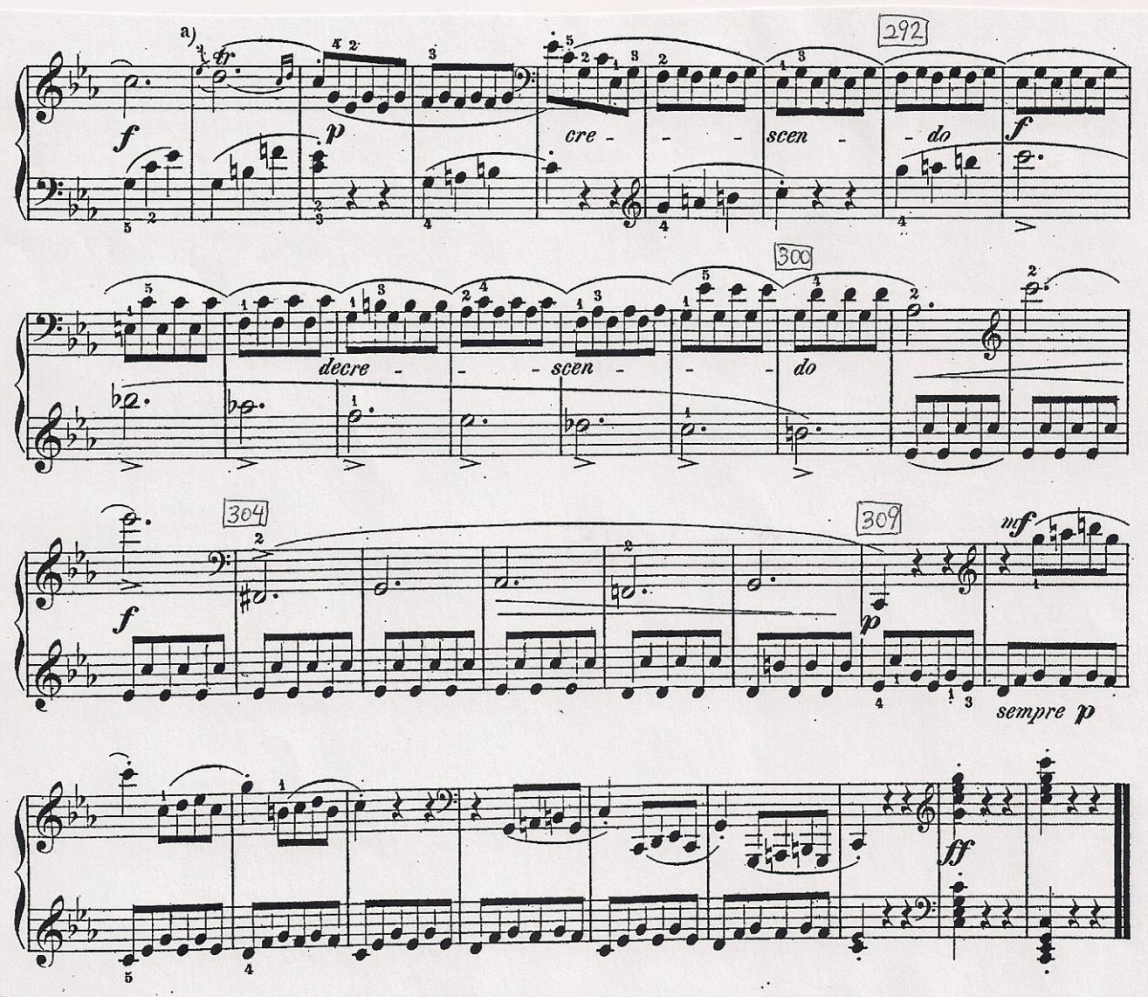


The articulations in mm. 211–216 are altered as well. Mozart clearly wrote slur markings over three notes in these measures; however, the Lebert edition changed these to two-note slurs with staccato on the second note, and also added > on the third beat. The articulations that Mozart wrote have been completely changed in the Lebert edition in this instance.

An interesting notation is also found in mm. 242–243. Mozart wrote *fp* in mm. 230, 234, 238, and 242. This is preserved in the Lebert edition, except for the addition of *cresc.* in the third phrase, in m. 237, and *più cresc.* in mm. 240–241. The last *fp* in m. 242 is written apart, resulting in the *p* given in m. 243. By all these additions and alterations, the Lebert edition clearly shapes these four short phrases to have a climax in m. 242. The alteration from *p* to *pp* in the following passage in m. 244 helps to make a greater contrast in the dynamics.

The dynamics of the coda are changed as well (Ex. 5.30). Long slurs are added in mm. 292–300 and mm. 304–309, which require a slight diminishing of the volume in order to play the long phrase legato. The *decrescendo* in mm. 296–300 and ≻ in mm. 306–309 were probably added to support this. On the other hand, Lebert also added accent signs to each note in the melody in mm. 296–300, perhaps in order to maintain the tension of the notes. Moreover, the *p* is added in m. 309, as the result of the ≻ in mm. 306–309, and the dynamic stays rather soft until m. 317 by the *sempre p* given to the left hand in m. 310, although *mf* is given to the right hand. Then the Lebert edition gives *ff* to the last two chords at the end. Mozart did not write any dynamic markings after the *f* in m. 293, and this fact implies that the music stays *f* and the tension should be maintained throughout to the end. Lebert obviously creates a dramatic effect in the coda; however, the musical character and the expression of this coda become far different from what Mozart might have intended.

Ex. 5.30 Lebert edition, Sonata, K. 457, third movement, mm. 285–319



Summary

By adding detailed performance indications, Lebert successfully conveys Mozart's music to musicians and music learners of Lebert's time. He seems to try to supply guidance as to how to shape a phrase, how to play expressively, and how to balance the dynamic between phrases as

much as possible. Many alterations similar to those made in the C. F. Peters edition are also found in the Lebert edition. These evoke the musical characteristics of the nineteenth century, such as long phrases, dramatic effects, and long lyrical melodic lines. I believe that this edition was a very valuable score to musicians of the time, especially for those who were still learning how to express themselves musically. However, Lebert made many alterations that seem to have been based on his personal interpretations. For musicians who wish to know what Mozart truly tried to express in his music, the Lebert edition appears not to be the best source.

Chapter 6: Critical Edition

The Neue Mozart-Ausgabe

As the study of earlier editions has shown, nineteenth-century publications of the Fantasie and Sonata departed increasingly from what Mozart originally wrote. Even the first critical edition, the *AMA*, does not provide information that is fully faithful to Mozart. However, this trend begins to change by the end of the century. Barth writes that "by the close of the 19th century, more and more musicians began to believe that their taste for thickened sonorities and unmitigated legato falsified the character of Mozart's music . . . but the transition to the 'Urtext aesthetic' happened gradually."[1] Thus, more Urtext editions have been published during the twentieth century, some of which are widely used by musicians, such as the Nathan Broder edition by Theodore Presser (1960) and the Henle edition (1977).

One of the most important and probably most trusted editions of Mozart's works is the *Neue Mozart-Ausgabe* (*NMA*). This complete edition of Mozart's works is being published by Bärenreiter-Verlag, in Kassel, edited by Wolfgang Plath and Wolfgang Rehm. The Fantasie and Sonata are included in Series IX, 25/2, published in 1986, but they were published before the autograph was rediscovered in 1990. The main sources for the *NMA* were the dedication copy, the first edition, the André edition, a very early print of the Breitkopf & Härtel edition whose main source was the first edition, and the *AMA*, for which the main source claimed to be the autograph and the André edition.[2] Therefore, despite the fact that "the aim of the *Neue-Mozart-*

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[1] Barth, "Mozart Performance," 550 (see chap. 1, n. 16).
[2] Wolfgang Rehm, "Kritische Berichte," in *Neue Mozart-Ausgabe*, *Digital Mozart Edition*, 117–18.

Ausgabe was to come as close as possible to Mozart's music text and his musical intentions," as Badura-Skoda states, it lacked, unfortunately, the autograph as its direct source.

Consequently, some issues arise in this edition because of the absence of the autograph. When the autograph was rediscovered in 1990, there was a plan to publish a new edition of the Fantasie and the Sonata, adding the autograph as a source; however, Plath and Rehm eventually made the decision not to revise what had been published. In other words, they came to a conclusion after studying the autograph that no major correction needed to be done. They felt that a detailed remark in the critical report would be sufficient, one that represented differences in details between the main sources: the autograph, the first edition, the first Breitkopf & Härtel edition, and the André edition.[3] Unfortunately, there are a few problems that are not mentioned in the critical report, which will be discussed later.

Eisen and Wintle, in their article, make careful observations about the autograph and the editions published before the rediscovery of the autograph. They argue that some editorial problems are resolved by the rediscovery of the autograph, such as the slurs for the left hand in mm. 11–15, the dynamic markings in mm. 19 and 169, the note value of the lower notes for the right hand in the *Andantino* section, and the reading of the notes in m. 175 of the Fantasie.[4] These misleading performance indications, except for the notes in m. 175, are also printed in the *NMA*. However, I would like to shed light especially on the placement of dynamic markings in mm. 19, 169, and 172. Because of wrongly positioned markings in the first edition, editors and musicians had believed that the *f* was given on the down beat, until the autograph revealed what Mozart had originally written there. There is no doubt that this is how the piece had been played

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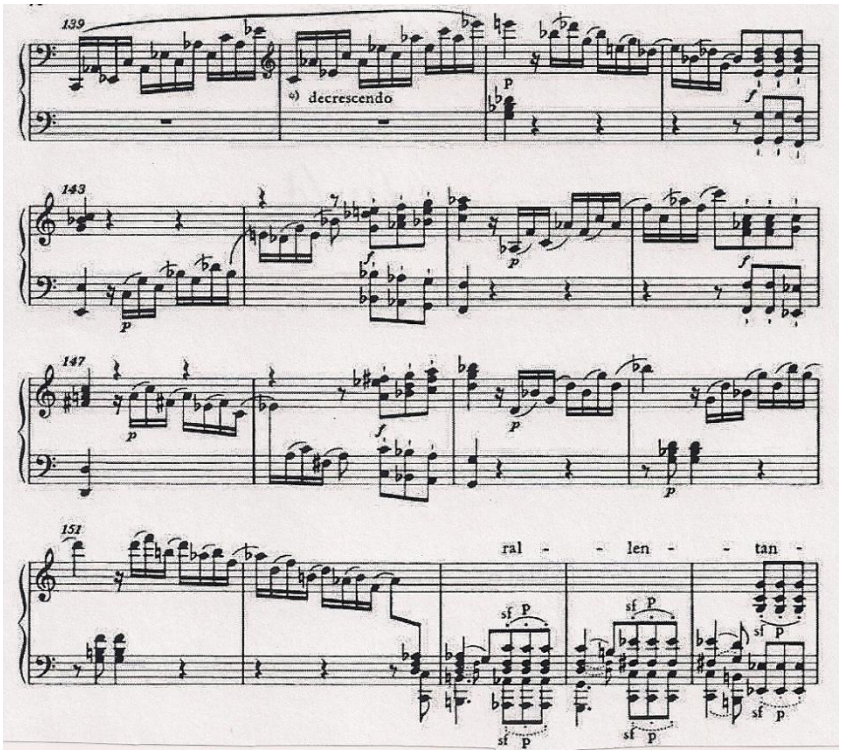
[3] Ibid., 129.
[4] Eisen and Wintle, "Mozart's C minor Fantasy, K. 475," 28–35 (see chap. 1, n. 18).

for over a century. The misplacement of the *forte* and *piano* produces a very different musical expression from what Mozart had indicated. I believe that emphasizing the D in m. 19, as Mozart indicated, would deepen the emotion and the expression as a result of the ambiguity caused by unsynchronized *forte* between the metrically strong beat and the *f* marking. Mozart's autograph very clearly indicates the placement of the dynamic markings, although understanding it requires knowledge of Mozart's habit of placing the dynamic marking before the note to which it applies.

In addition to the points argued by Eisen and Wintle in their article, I would like to discuss one more passage in the Fantasie. There are editorial additions of *f*'s and *p*'s in mm. 142–152. The *f* is added in mm. 142, 144, 146, and 148 on the chords, and consequently the *p* is added in mm. 143, 145, 147, and 149 (Ex. 6.1). It is certainly very strange that nothing is mentioned regarding those dynamic markings in the critical report of the *NMA.* The same additions were made in the Lebert edition, but no other editions discussed in this dissertation include these dynamic markings, including the autograph and the first edition. Therefore, the rationale for these additions is uncertain. In this passage, the dynamics provided by the *NMA* are in a way expressed in the texture of the music itself. The broken chords with sixteenth notes are played by a single line, which would be thin and rather soft, and, on the contrary, the solid eighth-note chords produce an ample sonority, which therefore implies *f*, even without the marking. However, the fact that Mozart did not give any dynamic indications in these passages suggests that he might have expected that the difference between these two different textures would come out rather spontaneously, without the conscious intervention of the performer.

Ex. 6.1 *NMA*, Fantasie, K. 475, mm. 139–155



There is another passage not fully explained in the critical report of the *NMA* edition: this is in the second movement of the Sonata, m. 19. As discussed earlier, this is the passage that may imply the kind of tempo rubato that Mozart practiced, as he states in his letter that "in tempo rubato in an Adagio, the left hand should go on playing in strict time. With them [=other pianists] that left hand always follows suit."[5] I don't think that the difference in the notation that Mozart wrote in the Reprises A and B (see Ex. 3.19 a and Ex. 3.19 b) was a coincidence. I believe that Mozart, who was very careful to provide detailed performance indications when he published a piece, tried to include indications to loosen the strictness of the syncopated rhythm by the notation. If this is the case, the dotted rhythm notation has a much deeper function than just

[5] Anderson, *Letters of Mozart*, 1: 340 (see introduction, n.1).

conveying the rhythm of the passage, and I believe that it should have been mentioned in the critical report.

Another discrepancy is found in m. 45. Here, the *f* is printed at the beginning of the measure and no other dynamic marking is provided until the end of the phrase on the fourth beat in the first edition, which the *NMA* seems to follow. On the other hand, the André edition gives *p* right after the third beat. Fortunately, we can now refer to the autograph, and are able to find that Mozart wrote the *p* on the third beat on the Reprises B, as the André edition provided. In any case, in consideration of the fact that all the parallel passages have *p*, it does make sense to provide the *p*. Here again, nothing is mentioned about this in the critical report.

But there is more. On the third beat for the left hand and the fourth beat for the right hand of m. 47, a *p* is added. Similar alterations were also made in the *AMA*, the C. F. Peters edition, and the Lebert edition, although the *p* was given on the second beat in the C. F. Peters edition and the Lebert edition. The first edition does not provide any dynamic markings after the *f* on the second beat until the *fp* on the third beat of the following measure, and the resulting implication is that the passage remains *f*. Mozart wrote only up to the third beat of m. 47 on the Reprises B, which clearly has the *f* marking, and the passage after that is only written on the original draft that does not include any dynamic markings. Therefore, it is not clear what dynamic Mozart had intended there. Since there is no *p* marking found in the autograph, first edition, dedication copy, and André edition, the source for this may be the early Breitkopf & Härtel edition; however, nothing is explained about the dynamic marking in m. 47 in the critical report.

Summary

The editors of the *NMA* had to make decisions about which source to follow among the editions that were available to consult at the time of publication. Those decisions seem to have been based on their assumption of what Mozart probably wrote or truly intended in his autograph, which was not available to the editors at the time, unlike the editions in the nineteenth century, which made alterations in order to make the music reflect the fashion of the time. The detailed critical report demonstrates this spirit. However, it still lacks explanations in some cases as I have argued, some of which may be more important than one might at first imagine.

Part 3—Recordings

Chapter 7: Performance of the Fantasie and the Sonata before 1960

Introduction

In the previous chapters, we have studied various editions of the Fantasie and the Sonata, observing the performance indications and imagining how the piece might have been played in the late eighteenth century and throughout the nineteenth century. Since no recordings exist from that time, studying the score is the best one can do in order to re-create the experience of an eighteenth-century performance of the pieces. Even though we are not able to hear actual performances, the detailed performance indications provide clues as to how the pieces were interpreted and how they were expressed by performers in the nineteenth century, and this evidence leads us to understand in a general way the performance practice of that time as well. However, it must also be admitted that not everything can be expressed by notation; besides, all performers would add their own interpretations to the actual performance as well. Therefore, it is impossible to know *exactly* how the pieces were played by specific musicians before the twentieth century.

Fortunately, the technology of recording developed during the twentieth century has made it possible to preserve performances by various musicians. Therefore, our study of the performance of Mozart's Fantasie and Sonata will be continued, in this chapter, by a comparison of the recordings of various performers from the early to the late twentieth century.

To begin with, I shall first document some important facts about the history of recording technology. As Robert Philip writes, it is very important to know how the recordings were made,

what the limitations were, what the conditions were, and how those conditions may have affected the manner of performance, so that we may take those circumstances under consideration when making musical judgments about the recorded performances.[1]

Following the invention of the phonograph by Thomas Edison in 1877, the recording of musical performances became increasingly widespread in the late nineteenth and early twentieth centuries, although there were limitations of quality and circumstances. Electrical amplification became available only after 1925. Before then, music was recorded using one or more large horns in order to gather the sound. Musicians had to be confined in a small room and located near the recording horn in order to make an audible recording. The range of dynamics was, therefore, very restricted. Electrical recording made a significant improvement in the quality of the recordings, as well as the process of the recordings. However, a serious limitation still remained, which was the length. The standard size of the recordings at the time was a twelve-inch disc rotating at 78 rpm, and it had only four minutes on one side in the early days. The length was eventually increased, but still to less than five minutes until the development of the long-playing record in the late 1940s. Therefore, music that lasted longer than these limitations, which is rather common, had to be divided into two or more sides. Consequently, musicians had to plan in advance where their breaks would be. Philip makes the following observation with regard to this problem:

> The need to stop in the middle of long movements also meant that the train of thought was broken. A side might be recorded two or three times before going on to the next. The side eventually chosen as the 'master' might have been recorded hours apart from that chosen as the preceding master. If there was a fault, an individual side might be re-recorded days or weeks later. . . . So when analyzing tempo, and the relationships between tempi over the course of a long

[1] Robert Philip, *Performing Music in the Age of Recording* (New Haven: Yale University Press, 2004), 26.

> movement, one has to bear in mind that what was done on the sides of the issued recording may be only an approximation to what might have happened in continuous performance. . . .[2]

He also discusses how performers were sometimes forced to set a faster tempo than they usually played, even speeding up towards the end of a side of 78 rpm recordings in order to fit the entire piece within the time limit.

Another aspect that should be remembered when one listens to the early recordings is the fact that there was absolutely no editing of recordings before the invention of tape-recording around 1950. The only way to fix mistakes was to rerecord an entire piece, or an entire section if the piece was longer than the time limit. It may be surprising to some to know that a recording could not be played back at the time because of the risk of damaging the master of the recording, which was a wax disc. Although the electrical recordings, introduced in 1925, made it possible to record onto two or more machines at once, the reason for doing this was to have an additional back-up recording in case the master was damaged rather than to have it available for the performer to hear.[3] Nevertheless, musicians could play multiple "takes" as long as the performer's and the sound engineer's schedules allowed it. The "take" numbers that were actually chosen to be used for 78 rpm records are sometimes indicated. It is also important to know that not all the decisions regarding which take to use were made based on musical satisfaction. Other factors could influence the choices: the wax recording might be damaged, the master derived from it might fail the tests for technical quality, or there might be other technical reasons why the musically best take could not be used.[4]

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[2] Ibid., 35–36.
[3] Ibid., 39.
[4] Ibid., 39.

As the technology of recording developed through the twentieth century, the quality of recordings was significantly improved. The higher quality of the recordings demanded a higher-quality performance, and vice versa. Thus, towards the end of the twentieth century, the "perfection" of the performance became a necessity.

Performance practice of the nineteenth century

It is well acknowledged that music was performed quite differently in the nineteenth century compared to the current practice. Musical style and musical taste in the nineteenth century were very different from the eighteenth century as well, in part because of the evolution of the instruments. As far as keyboard instruments are concerned, the development of the instruments enabled performers to play with a wider range of dynamics, deeper and more expressive legato touch, and more effective use of pedals. The style of piano music composed in the nineteenth century reflects the taste of the time as well. The forms are varied and more flexible, the phrasings are longer, the texture is more complex, and the harmonies are richer.

To evaluate the recordings of Mozart's music, it is very helpful to be familiar with nineteenth-century performance practices. There are several nineteenth-century expressive conventions that are heard prominently in performances from the early twentieth century. Robert Philip provides detailed observations on early recordings and thoroughly discusses their features.[5]

One aspect of the early recordings that may surprise listeners today is the variety of the tempo within a single work, or movement. Aside from the tempo changes that are indicated by composers, performers took great liberties with tempo. Philip states that "in general, written sources suggest that the changing of tempo within movements was practiced and accepted by the majority of performers and composers in the early twentieth century" and also that "recordings demonstrate that, in any movement containing contrasts of mood and tension, it was the general

[5] Robert Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992).

practice in the early twentieth century to underline contrasts by changes of tempo."[6] Typically, performers tended to speed up at a passage that increased energy and tension, and to slow down at a lyrical and expressive passage. A good example can be heard on the recording of the first movement of Mozart's symphony no. 25 in G minor, K. 183, performed by the Columbia Symphony Orchestra under conductor Bruno Walter, recorded in 1954.[7] The music moves in faster tempo where the passage has "exciting" or "anxious" character, such as mm. 1–17 and 29–58, but at a slower tempo in passages whose character is calmer, such as in mm. 59–73 and 97–100. The opening of the piece is played ♩ = 200, then gets slightly slower from m. 5, which is played ♩ =184, followed by a *molto ritardando* in mm. 24–28, which makes m. 28 the slowest measure in this movement, played ♩ =138. It happened to be that the following few measures from there are the fastest of the movement because of the sudden change of character, which is played ♩ = 232.

The same feature can be observed on the recording of *Rondo alla Turka K. 331* by Vladimir de Pachmann, in 1906, which is recorded from an original piano roll.[8] A piano roll is a mechanism to reproduce the action of a pianist, not to reproduce the sound. Therefore, the tempi heard on the piano roll are reliable, even though the dynamics and expression are not necessarily preserved accurately. On the recording, it is quite noticeable that Pachmann accelerates a little from m. 26, especially at the descending line, and then further accelerates at the sixteenth-note passage from m. 33. From m. 41, where the music turns to major, his tempo becomes even

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[6] Ibid., 15–16.
[7] Bruno Walter and Columbia Symphony Orchestra, *Mozart Symphonies*, recorded December 10, 1954, Sony Classical SMK 64 473, 1995, compact disc.
[8] *Wolfgang Amadeus Mozart: The Original Piano Roll Recordings*, Vladimir de Pachmann, recorded 1906, Dal Segno DSPRCD 029, 1992, compact disc.

faster, and he continues speeding up at the climax of this section around m. 53. Moreover, the most obvious tempo change is made at the coda, from m. 97. Here he speeds up significantly—nearly one and a half times faster than he started the piece.

Along with the tempo flexibility, *tempo rubato* was a major feature of performance in the early twentieth century as well. It includes an *accelerando* and *ritardando* at a phrase, which sometimes can be expressed as agogic accent; asynchronicity between the melody and accompaniment, where the notes of the right and left hand are, for expressive purposes, asynchronous, the accompaniment commonly preceding the melody; and lengthening a note for an emphasis or a rest for an effect. Ignacy Jan Paderewski's and Alfred Cortot's performances of Chopin illustrate these features very well. On the recordings of Chopin's Etude in E major, op. 10, No. 3, recorded in 1933, Cortot plays with plenty of tempo rubato.[9] For example, each sixteenth note on the first beat of m. 2 has a different length: he plays from the first to the second note quickly, and holds longer on the third note. He speeds up in m. 6 but slows down in m. 8, and asynchronicity between the hand is heard on the first beat of m. 7. In the recording of the same piece by Paderewski in 1912, he plays with fewer agogic accents compared to Cortot; however, almost all the bass notes are anticipated in his playing, which makes the melody and the accompaniment asynchronous.[10] There is another recording of Chopin's Ballade no. 3 by Sergei Rachmaninoff recorded in 1925 that demonstrates all kinds of tempo rubato.[11] He plays the opening of the piece with agogic accents, making *ritardando* in mm. 2, 4, and 6, and he retains a slower tempo in mm. 7–8. He also plays the notes on the second chord in mm. 2 and 17

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[9] Alfred Cortot, *Great Pianists of the 20th Century: Alfred Cortot*, recorded July 1933, Philips Classics 456 752-2, 1999, compact disc.
[10] Ignacy Jan Paderewski, *Great Pianists of the 20th Century: Ignacy Jan Paderewski*, recorded February 1912, Philips Classics 456 920-2, 1999, compact disc.
[11] Sergei Rachmaninoff, *Great Pianists of the 20th Century: Sergei Rachmaninoff*, recorded April and May, 1925, Philips Classics 456 944-2, 1998, compact disc.

not synchronized. Cortot and Paderewski are often considered to be great interpreters of Chopin's music, although it is documented that Chopin's tempo rubato was in the same style as Mozart's, which necessitates that the accompaniment play in steady tempo.[12] Paderewski studied with Theodor Leschetizky, the well-known pianist and pedagogue. Leschetizky in turn studied with Carl Czerny, who had been Beethoven's pupil, but he was also a childhood friend of Carl Filtsch, and he also met a number of Chopin's pupils.[13] Cortot studied with Émile Descombes, who might not have had lessons with Chopin but was one of his disciples and heard him playing many times. Therefore, it is likely that both pianists understood and inherited the performance practice of the nineteenth century, and conveyed it to the early twentieth century. The performance by Rachmaninoff with similar tempo rubato also supports the inference that this was the performance practice of the early twentieth century. According to Philip, many pianists at the time made recordings, and employed, to some extent, tempo rubato in their performances: examples include Eugen d'Albert, who was a pupil of Franz Liszt, and Joseph Joachim, who collaborated closely with Brahms. Thus, it seems that the performance practice of the early twentieth century, which includes the flexibility of tempo and various kinds of tempo rubato, is derived from the nineteenth-century practice.

Another common feature of the performances in the early twentieth century is inaccuracy in playing dotted rhythms. The dotted rhythm was commonly played as double-dotted rhythm, or the long note is prolonged longer and the short note is shortened and lightened. Some examples can be heard on the recording of Chopin's Ballade by Rachmaninoff, mentioned above, in which he plays the sixteenth note–eighth note figures, which appear from m. 10 onward, with

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[12] Hudson, *Stolen Time*, 178, 191–96 (see chap. 1, n. 20).
[13] James Methuen-Campbell, *Chopin Playing: From the Composer to the Present Day* (New York: Taplinger Publishing Company, 1981), 58–59.

an exaggerated rhythm: he plays the sixteenth notes quickly and holds the eighth notes longer, and the exaggeration of the rhythm becomes more apparent when the figures are extended in mm. 26–32. There is also some evidence that composers expected performers to follow this practice. Rachmaninoff made some recordings of his own Prelude op. 32 no. 3, on which one can clearly hear that he extends the eighth note in m. 22 and plays the following sixteenth notes quickly.[14] Moreover, he plays the dotted rhythm at mm. 1 and 3 of his transcription of *Liebesfreud* by Fritz Kreisler with over-dotted rhythm. In fact, the recordings of Rachmaninoff reveal how freely he plays his own works. His tempo, for example, is not the same as the beginning despite his own *tempo primo* marking at m. 46 of his C-sharp minor Prelude Op. 3 no. 2. The opening measure of the Prelude Op. 23 no. 10 is played with obvious agogic accent by rushing on the second beat and holding the notes on the third beat longer. He then speeds up in mm. 7–8 but slows down in m. 9. According to Philip, the same sort of thing is observed on recordings of Bartók and Poulenc performing their own work.[15]

Thus, the performance practice of piano music in the early twentieth century is mainly characterized by flexibility of the tempo, by a few types of tempo rubato, and by rhythmic over-dotting. However, it should also be mentioned that there was a group of musicians who were opposed to these customs. Philip quotes Adrian Boult, writing about rehearsals of the Casals Orchestra in 1923, to the effect that Pablo Casals was both flexible and precise in his approach to rhythm and that "the same rhythmic figure occurring in a work by Schubert and in a work by Tchaikovsky would be handled in a totally different manner," and that "Modern works were given a certain freedom, but a mathematical exactness of rhythm would put glowing life into the

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[14] Sergei Rachmaninoff, *Great Pianists of the 20th Century: Sergei Rachmaninoff*, recorded December 1925, Philips Classics 456 945-2, 1998, compact disc.
[15] Philip, *Early Recordings*, 90, 92.

classics."[16] Wanda Landowska and Walter Gieseking also recommend tempo rubato for the purpose of expression, but both make it clear that they are talking about a very subtle effect.[17] Landowska writes about the habits of the rhythmic alterations by some musicians that "to apply this style constantly and to play all the notes unevenly is evidently a barbarism. A researcher who is a true artist will avoid doing that because it would be a denial of the magnificent long and pure lines of Bach, Handel, and so many other musicians of the past."[18] The recording of her playing Mozart's piano sonata K. 576, also recorded from original piano rolls in 1924, exemplifies her writings, especially in the third movement. In the first movement, there are occasional tempo changes, but only for a short moment. For example, she takes a slower tempo at the lyrical phrase in m. 42. It is distinctly slower than what she claims as "subtle," but it lasts only for a moment and quickly returns to the original tempo. She also prolongs the dotted-quarter notes in m. 49, but here it is indeed subtle. In the second movement, however, more frequent and much greater use of tempo rubato is heard. The first "rubato" is heard in m. 6, where Landowska plays *ritardando* towards the end of the measure, and she continues to hold the first note of m. 7 longer and plays the following thirty-second notes more quickly to make up the time. In the following passages in mm. 9, 10, and 11, thirty-second notes start a bit more slowly but are immediately accelerated. Asynchronicity between the melody and the accompaniment occurs on the first beat of m. 15, and the right hand in this measure played somewhat freely. The next section, in F-sharp minor, beginning at m. 17, sounds even more notably in nineteenth-century style. Landowska holds the first left hand note longer, and then accelerates from the next note. The right hand sixteenth notes are uneven due to the expressive

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[16] Philip, *Early Recordings*, 72.
[17] Philip, *Early Recordings*, 38.
[18] Denise Restout ed. and trans., *Landowska on Music* (New York: Stein and Day, 1969), 386.

playing, and the last two sixteenth notes are played as dotted rhythm. The same expression is repeated in mm. 18 and 21, and in most of the parallel passages. Moreover, the thirty-second note passage from m. 26 is played somewhat with an *accelerando*. In general, she seems to have a very "romantic" approach to the second movement, and it strongly sounds like a piece by a nineteenth-century composer because of the many instances of tempo rubato. It is very different from Mozart's style of keyboard playing discussed in the introduction, which excludes any kind of exaggeration of expression.

Landowska's playing generally maintains a steadier tempo than does Pachmann's. However, it definitely contains more tempo rubato compared to late-twentieth-century norms. Flexibility of tempo and tempo rubato were generally practiced in the early twentieth century, and regardless of their interpretation of the earlier music, all musicians seemed to follow more or less this performance practice.

Recordings of the Fantasie and the Sonata

Interestingly, very few recordings of Mozart's Fantasie and the Sonata were made in the early twentieth century. In fact, hardly any piano works of Mozart were recorded by pianists at the time. The catalogue of recordings by pianists born prior to 1873, written by James Methuen-Campbell, lists all commercially made recordings from 1889 (by Johannes Brahms) until c.1952 (by Carl Friedberg, who was a pupil of Clara Schumann), and it provides information about how many recordings of which composer were made by the pianists who were born before 1873.[19] According to the catalogue, Chopin's piano works were recorded substantially more frequently than any other composer's. There were also many recordings of Liszt's music, and quite a number of Beethoven's. Fewer recordings were made of works by Brahms, Debussy, McDowell, Mendelssohn, Saint-Saëns, Schubert, Richard Strauss, and Tchaikovsky.

Regarding the recordings of Mozart's work, the pianist who recorded Mozart more often than all others was Ethel Hobday (1872–1947), who made seven recordings, although all of them are piano trios. Those who made two recordings were Eugen D'Albert (1864–1932), Louis Diemer (1843–1918), and José Vianna da Motta (1868–1948); however, the only piece that they recorded that was originally written for piano was the "Rondo alla Turca" from Sonata in A major, K. 331, which was recorded by D'Albert. Other recordings were the piano concerto in F major, K. 459, in a reduction to two pianos by Busoni, or piano accompaniment of a violin, playing a movement from a violin concerto or divertimento. Six other pianists made only one recording: Conrad Ansorge (1862–1930), Federico Bufaletti (1862–1936), Sir Henry Walford Davies (1868–1940), Richard Epstein (1869–1919), Ignacy Jan Paderewski (1860–1941), and

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[19] James Methuen-Campbell, *Catalogue of Recordings by Classical Pianists, vol. I: Pianists born to 1872* (Chipping Norton, Oxfordshire: Disco Epsom Limited, 1984).

Johanne Stockmarr (1869–1944); on some of these, the pianist accompanies a violinist. Considering the number of recordings made in this period of time, the recordings of Mozart are extremely rare, and no pianist who was born before 1872 recorded the Fantasie and the Sonata.

Another interesting point is that there are more early recordings of the Fantasie than the Sonata, and this fact implies that people—musicians, audience, and producers of recordings—were more interested in the Fantasie than the Sonata, perhaps because of the musical background of the nineteenth century and the early twentieth century. In the nineteenth century, the genres of piano music became more varied and, in fact, it was not always necessary for a work to have a traditional musical form. There were many programmatic pieces, works in a single movement, and works consisting of many shorter pieces during the nineteenth century to the early twentieth century. On the other hand, not so many "sonatas" were composed when compared to the earlier time. The proportion of works titled "piano sonata" in the piano literature of this period is significantly decreased compared to the eighteenth century, when one of the main genres of piano music was the multi-movement sonata. Therefore, Mozart's Fantasie may have had more appeal than the Sonata, which in any case would have required more than one record.

For this study I have selected recordings of the Fantasie and the Sonata from as early as 1923 to as recently as 2008. The recordings and pianists are listed below:

<u>Fantasie</u>

Franz Josef Hirt (1899–1985)—recorded in 1928/1929, Deutsche Grammophon 95132–95133

Lazare Lévy (1882–1964)—recorded in 1930, Gramophone Co. DB-4808

Lili Kraus (1903–1986)—recorded in 1935, Parlophone PXO-1027–1030
recorded in 1954, Haydn Society HS-9056
recorded in 1967, Sony Music Entertainment SM4K 47 222

Webster Aitken (1908–1981)—recorded ca. 1940, Bamut GT-12131

Abram Chasins (1903–1987)—recorded ca. 1950, Mercury MG-10062

Rudolph Firkusny (1912–1994)—recorded ca. 1950, Columbia ML-4356

Leonid Hambro (1920–2006)—recorded ca. 1950, Allegro AL-81

Walter Gieseking (1895–1956)—recorded in 1952, Seraphim ID7-6042-4

Paul Badura-Skoda (1927–)—recorded in 1952/53, Westminster WL-5317

recorded in 1954, Westminster WN-18028

Vladimir Sofronitsky (1901–1961)—recorded in 1960, BMG 74321 25177 2

Dino Ciani (1941–1974)—recorded in 1968, Dynamic S.r.l. CDS 413/1-6

Mieczyslaw Horszowski (1892–1993)—recorded in 1969, Arbiter Recording Company, ARBITER 104

Christoph Eschenbach (1940–)—recorded in 1971, Polydor International GmbH Stereo 463 141-2

Claudio Arrau (1903–1991)—recorded in 1973, Universal International Music 473 466-2 71.25

Youri Egorov (1954–1988)—recorded in 1979, EMI 2 06538 2

Malcolm Bilson (1935–)—recorded in 1989, Hungaroton HCD 31014

Sonata

Walter Gieseking—recorded in 1923 (contains only the first movement and a first half of the second movement), Columbia LOX–349 recorded in 1935/36, Columbia set X-93

Lili Kraus—recorded ca. 1935, Parlophone PXO-1027–1030

recorded ca. 1954, Haydn Society HS-9056

recorded in 1967, Sony Music Entertainment SM4K 47 222

Leonid Hambro—recorded ca. 1950, Allegro AL-81

Rudolph Firkusny—recorded ca. 1950, Columbia ML-4356

Walter Gieseking—recorded in 1952, Seraphim ID7-6042-4

Paul Badura-Skoda—recorded in 1952/53, Westminster WL-5317

recorded in 1954, Westminster WN-18028

Dino Ciani—recorded in 1968, Dynamic S.r.l. CDS 413/1-6

Mieczyslaw Horszowski—recorded in 1969, Arbiter Recording Company, ARBITER 104

Christoph Eschenbach—recorded in 1971, Polydor International GmbH Stereo 463 141-2

Malcolm Bilson—recorded in 1989, Hungaroton HCD 31014

Kristian Bezuidenhout (1979–)—recorded in 2008, Harmonia Mundi HMU 907498

Some of these pianists are less well-known than others, and may require a brief background. Hirt was a Swiss pianist and teacher who studied with Hans Huber and Ernst Lévy; he also took lessons with Cortot. Lazare Lévy was a distinguished French pianist and pedagogue; he studied with Louis-Joseph Diémer, whose pupils included Cortot, and, in 1920, he succeeded Cortot as professor at the Paris Conservatoire. Kraus was a Hungarian-born English pianist. She was a pupil of Bartók and Kodály, and also attended Schnabel's master classes in Berlin. She is known for her interpretations of Mozart and Schubert, and during the 1966–67 season she played all the Mozart piano concertos in New York. Aitken was an American pianist and teacher, who was a pupil of Schnabel and Emil von Sauer, who in turn was a pupil of Franz Liszt. American pianist Hambro was known as a sensitive and skilled chamber musician, and collaborated with soloists like Fritz Kreisler and Jascha Heifetz; he was also known for his skill at improvisation.[20] Firkusny was a Czech-born American pianist and pedagogue; he studied composition with Leoš Janáček and piano with Schnabel in 1932. He had a debut as a child pianist in Prague in 1920 playing a Mozart piano concerto. His technical equipment was of the highest caliber; his lyrical talent enhanced his virtuosity.[21] Chasins was an American pianist, teacher, writer on music, broadcaster, and composer. He attended the Juilliard School of Music, where he studied piano and composition, and later studied analysis with Tovey in London. He taught at the Curtis

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[20] Daniel J. Wakin, "Leonid Hambro, 86, Pianist With an Astounding Memory, Dies," *New York Times*, 26 October 2006, http://www.nytimes.com/2006/10/26/obituaries/26hambro.html.

[21] *Baker's Biographical Dictionary of Musicians* (New York: Schirmer Books, 2001) (various entries *passim*).

Institute of Music from 1926 to 1936. Sofronitsky was a Russian pianist and teacher, who studied with Mikhailovsky in Warsaw; he was greatly praised for his interpretations of Chopin and Scriabin and his performances of Liszt and Schumann. Ciani was a Croatian-born Italian pianist, and was a pupil of Cortot; he won Beethoven competitions and the Liszt-Bartók competition in 1961, which brought him fame, and he gave many concerts and made recordings. Egorov was a Russian pianist. He was a pupil of Yakov Zak. He was particularly admired for his performances of the Romantic repertory. Malcolm Bilson is an American pianist and fortepianist, whose mentors include Aitken. He was one of the first artists to perform actively on period instruments in Viennese classical style. An active fortepianist, Bezuidenhout was born in South Africa, although he began studying in Australia. He completed his studies at the Eastman School of Music, where he studied with Rebecca Penneys, Malcolm Bilson, and Paul O'Dette.

Performance of the Fantasie and the Sonata before 1960

In this section, I will compare the recordings of Aitken, two recordings of Badura-Skoda playing respectively on piano and fortepiano, one recording each of Chasins, Firkusny, Gieseking, and Hirt, two recordings of Kraus from 1935 and 1954, and one recording of Lévy. I listened to these recordings thoroughly and observed them in detail. Here I would like to offer general remarks on how the pieces were played by these pianists.

The most noticeable feature is the flexibility of tempo within each performance. Hirt, Aitken, and Chasins make very frequent *accelerandos* and *ritardandos*, either to shape a phrasing or to give direction to the music. Other pianists make fewer changes of tempo; however, they are still recognizable. Gieseking, Badura-Skoda, and Firkusny keep the tempo steadier than the others.

Mozart's dynamics are also changed more or less by all of these pianists. Some changes are observed to be the same as in the earlier editions discussed in Part 2. Many asynchronous elements, by which I mean the purposely non-synchronized rubato-like playing of the melody against the accompaniment, are heard in Lévy's recording, and there are a few in Hirt's and Chasins's performances as well. Changing the notated rhythm by holding dotted notes longer can be observed in Kraus's playing, as well as Aitken's. Badura-Skoda and Gieseking also cut note values shorter in certain places.

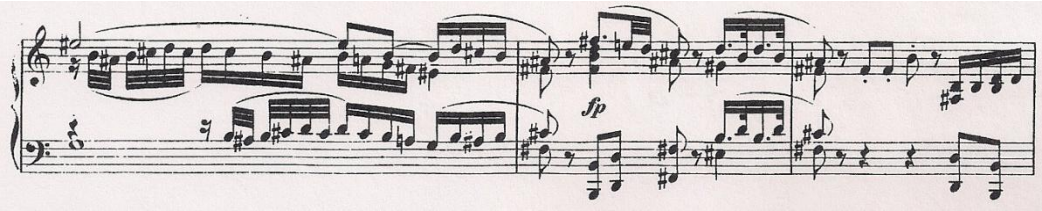
Fantasie K. 475

The tempo of the beginning of the Fantasie varies approximately from ♩ = 26 to 48, depending on the pianist, Kraus being the slowest, and Hambro and Hirt being fastest; however, many pianists increase the tempo from m. 6.

The passage in mm. 10–15 contains Mozart's dynamic sequences of *f* on the first beat and *p* on the second beat; however, a few of the pianists do not follow the markings but rather create a new shape for the passage as a whole. Such alterations of dynamic shape seem to reflect the musical taste of the nineteenth century, which is largely associated with long phrasing. Further, most of the pianists make an *accelerando* from mm. 18 and 19 to m. 21. After reaching m. 21, the pianists respectively express the passage in mm. 21–25 with their uses of an *accelerando* and a *ritardando*. It should also be mentioned that a few pianists prolong the highest note F-sharp in m. 22, turning it into a double-dotted rhythm.

Before we proceed to the D major section, there is an important observation to be made about slur markings. Unfortunately, none of the pianists observes Mozart's slur marking in m. 3, which is different from mm. 1 and 5. Many of the pianists also ignore Mozart's short articulation slurs on the fourth beat of m. 22 and play the whole figure legato. These alterations were already represented in the editions in the nineteenth century (Ex. 7.1). Badura-Skoda plays mm. 16–17 with the clear articulations of the slurred two quarter notes in the left hand, as seen also in many editions in the nineteenth century, but not by Mozart (see Ex. 5.14).

Ex. 7.1 *AMA*, Fantasie, K. 475, mm. 21–23



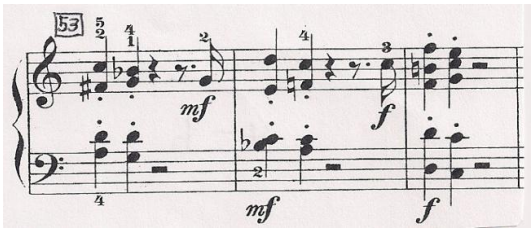
The D major section overall is played somewhat slower by many of the pianists. Tempo fluctuations are made by a few, who play faster in mm. 30–31. Many of the pianists make an *accelerando* at the thirty-second notes in mm. 31 and 33.

The treatment of appoggiaturas in the first ending of m. 29 splits into three different executions. Some of the pianists play them as grace notes, others play them as even sixteenth notes, and still others play them as appoggiaturas. The way Firkusny plays the appoggiatura in m. 32 in fact makes it sound like a continuation of the previous measure, exactly as seen in the *AMA* (see Ex. 4.11 d). Many of the pianists make a *ritardando* in m. 35 at the end of the D major section. Kraus in her 1954 recording makes an especially significant one at the last figure on the third beat. In contrast, Badura-Skoda and Gieseking make a *stretto* effect by cutting the rests shorter than their value, although Badura-Skoda still slows down at the last figure. Hambro also makes an *accelerando* starting from m. 34 before a *ritardando* in m. 35.

Tempo fluctuations are made by a few of the pianists in the Allegro section by slowing down in m. 42 and playing mm. 43–44 slower. Articulations are varied in this section as well. Badura-Skoda plays the left hand with two quarter-note groups in mm. 39 and 48. Gieseking plays the same articulation in mm. 43 and 52; these are the articulations given in the Lebert edition (see Ex. 5.16). Interestingly, Hirt plays all the left hand notes detached in mm. 36–39 and mm. 45–48.

Dynamics in mm. 53–55 differ depending on the pianist as well. Chasins, Gieseking, and Kraus in her 1954 recording play each measure louder than the previous measure. This was also observed in the C. F. Peters edition (Ex. 7.2). Aitken, on the other hand, creates his own dynamics here. He plays *f* in m. 54 and *p* in m. 55.

Ex. 7.2 C. F. Peters edition, Fantasie, K. 475, mm. 53–55.



The passage from m. 56 is played noticeably more slowly by most of the pianists. Some of the pianists slow down more from around m. 64, and speed up from m. 73 or earlier, while a few of the pianists speed up from m. 64.

The tempo of the *Andantino* section differs widely among the pianists. The slowest tempo is ♩ = ca. 44 by Chasins, who plays this whole section very expressively. The fastest is an astonishing ♩ = ca. 96 by Aitken, who, however, adds expressiveness by slightly slowing down at the end of each phrase, which occurs every two measures, starting at m. 101. What is common to most of the pianists is a faster tempo from mm. 102–105 and mm. 110–113. In the following passage, many of the pianists more or less follow the altered dynamic markings found in the C. F. Peters and Lebert editions (see Ex. 5.2 b and Ex. 5.20), although there are differences in details. Some of the pianists slow down at the end of the section in mm. 123–124, while others accelerate. Some play soft or with *diminuendo*, while others play loud or with *crescendo.* In any case, it is obvious that the pianists approached this transitional passage freely, or it could also be that the editions they used might have had very different performance indications.

There is one unique thing about the Kraus 1935 recording. As mentioned earlier, the recording of one side lasted for only four minutes in the early years; therefore, musicians were forced to stop in the middle of a piece or movement, with the continuation following on another side. In the Kraus 1935 recording, the Fantasie was divided into two sections, one on each side of the disc. The end of the first section happens to be the B-flat on the second beat of m. 109. Mozart wrote a slur from that B-flat to the next note B-natural, so it is clear that the B-flat is definitely not the end of the phrase for him. If this passage had been written for a singer, this would definitely not have been the place to take a breath. In fact, this is a beautiful moment where two phrases are linked together. It is unfortunate that there was a limit on the length for the recording at the time, forcing musicians to find a good place to stop; however, it seems likely that Kraus did not take this slur by Mozart very seriously, because she could have decided to stop, for example, between mm. 105 and 106, or 113 and 114, as such an arrangement would have taken only 11–12 seconds shorter or longer. The slur marking is also given in the editions of the nineteenth century; therefore, this decision may reflect the looseness with which musicians at the time approached slur markings—or, for that matter, any other markings written in the music.

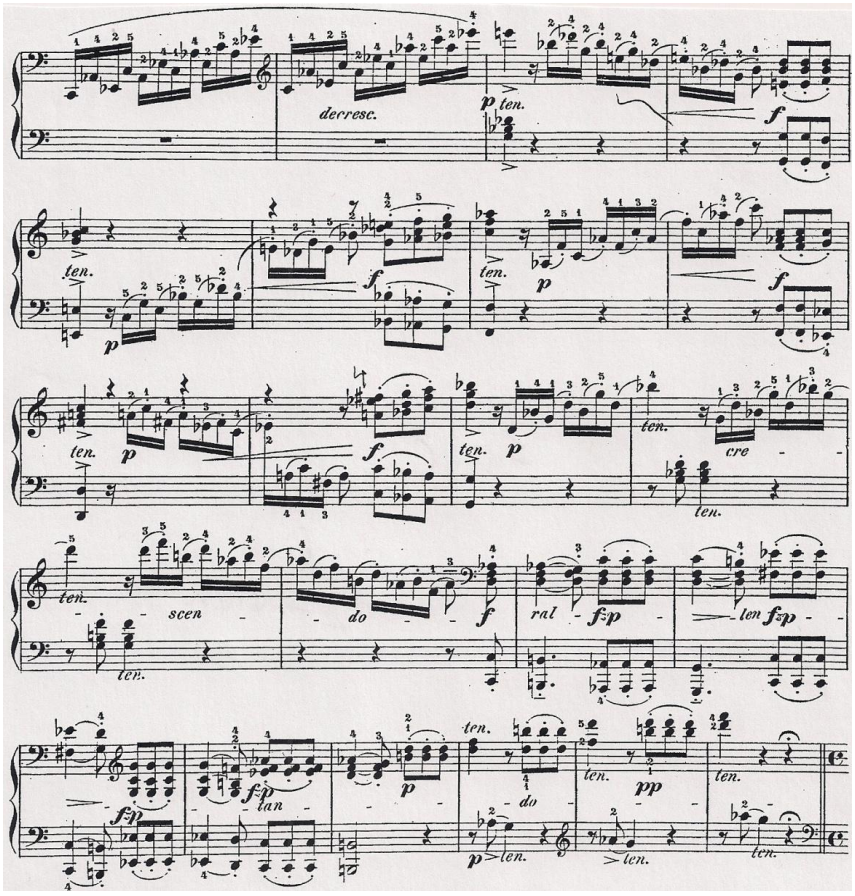
A few of the pianists take an interesting approach in the *più Allegro* section that seems to reflect performance practices of the nineteenth century. They play this rather dry sequential passage with longer phrases in a variety of ways. Kraus makes a *crescendo* in mm. 125 and 127 and a *decrescendo* in mm. 126 and 128, creating two-measure phrases. Lévy plays the quarter-note in each measure with accent, so that the larger structure of a falling fifth is brought out. Moreover, he drops the volume in m. 134 and makes a *crescendo* in m. 135 to shape the bass line as a phrase. Hambro also plays the left hand from m. 134 with *molto legato* until the A-flat in m.

136. It is also worthy of note that Badura-Skoda and Firkusny make *crescendo* in m. 140 and finish the passage loud in m. 141.[22]

The nineteenth-century tempo rubato can also be well perceived in the passage from m. 141. Many pianists speed up at the sixteenth-note passage, and hold the tempo back at the eighth-note chords. Badora-Skoda plays without the change of tempo, but the sixteenth notes are played somewhat in short-long rhythm, perhaps to emphasize the articulations of a two-note group. Hambro takes longer rests after the each successive eighth-note chord. As to the dynamics, the pianists create their own shape of this improvisational section by adding a *crescendo* and *diminuendo* here and there, but most of the pianists play *f* on the eighth-note chords as seen in the Lebert edition and *NMA* (Ex. 7.3).

[22] The foreword of the *NMA* states that Eva and Paul Badura-Skoda made remarks that they have doubts about the *decrescendo* in m. 140 and the *p* in m. 141. *Digital Mozart Edition*, "Vorwort" by Wolfgang Plath and Wolfgang Rehm, accessed February 22, 2012, http://dme.mozarteum.at/DME/nma.

Ex. 7.3 Lebert edition, Fantasie, K. 475, mm. 139–160



Moreover, the last chord of m. 152 is played *f* and the first chord of m. 153 is played *p* by many of the pianists. Some play both chords *f* as a result of a *crescendo* prior to the measure, as found in the C. F. Peters and Lebert editions (see Ex. 7.3). Only a few play soft as Mozart presumably intended. From m. 152, the first edition prints *ra[l]—len—tan—do* over four measures, and each measure has *sfz p* on the third and the fourth beat (see Ex. 3.5 a). Only a few of the pianists follow exactly these indications. Badura-Skoda also follows the tempo and dynamic markings when he plays on fortepiano; however, when he plays on piano, he does not slow down. He plays *sf p* but also does a *crescendo* through those measures. Other pianists ignore the dynamics or

tempo. I should note that Hambro makes *diminuendo* instead of *sf p*, an approach which somewhat resembles what was provided in the Hummel edition (see Ex. 3.5 b).

The return of the first section of the Fantasie, mm. 161–172, is played much the same way as the beginning. However, it is worth examining how the pianists played the last four measures, because they vary the tempo, dynamics, and articulations. Some pianists play slower, or with *ritardando*, starting from m. 173. In m. 174, most of the pianists follow the dynamic marking of the first edition (see Ex. 4.17 c): *f* on the first beat and *p* on the second beat. Some prolong the *f* and make a *diminuendo* right before the third beat; however, they also play the same dynamic shape in m. 175, where no *p* is marked either in the autograph or in the first edition. This alteration of the dynamics is the same as that which was observed in the editions in the nineteenth century. The *AMA*, C. F. Peters, and Lebert editions added either *p* or ≻ there (see Ex. 4.17 b and Ex. 5.3). The same is also found in the later C. F. Peters edition published in 1950, edited by Carl Adolf Martienssen and Wilhelm Weismann, and in the edition published by Theodore Presser, edited by Nathan Broder in 1960, which may suggest that these dynamics became standard by the beginning of the twentieth century and even until the 1960s. Hirt and Aitken are exceptional in their treatment of dynamics in these measures: Hirt plays *p* both in mm. 174 and 175, and Aitken does *f*. Articulation is also handled differently here. Many follow the markings in the C. F. Peters edition, while some play as in the *AMA* and the Lebert edition. Mozart did not indicate any specific articulations in this passage in the autograph, but the first edition gives a short slur in m. 174 (see Ex. 4.17 a and Ex. 4.17 c).

Sonata K. 457

The earliest recording discussed in this dissertation, from 1923, is played by Gieseking, which contains only the first movement and half of the second movement of the Sonata. He subsequently recorded the pieces again, in 1935/36 and in 1953, although he does not seem to change his interpretation of them and maintains the same performing style very much through time. Only minor changes can be heard, such as in m. 33 of the first movement, where he plays left hand detached in the recording of 1953 while he plays legato in his earlier recordings. On the other hand, Kraus's recordings in 1935 and 1954 show greater changes in her playing. The most remarkable change is the tempo of the third movement. In her playing in 1935, she starts the movement in ♩ = 100, while in 1954, she played ♩ = 88. This difference may be explained in part because of the circumstance that the recording in 1935 had only four minutes on one side, so that she had to take the tempo that would allow the whole movement to fit on one side. However, this does not seem to be the only reason. When she slows down the tempo from m. 46, she plays ♩ = 69 in her recording of 1935, but ♩ = 84 in 1954. Obviously, the range of the tempo difference is significantly wider in her earlier recording. Philip argues that, generally speaking, a wider range of tempo is found in the recordings in the 1920s and 1930s than in later recordings.[23] Kraus's two recordings serve as good representations of this performance practice of the time.

Badura-Skoda is one of the first pianists to explore the realm of the fortepiano. He recorded these pieces on piano and fortepiano only one or two years apart in the 1950s. Both sound similar to each other in terms of his interpretation and expression, except for a few

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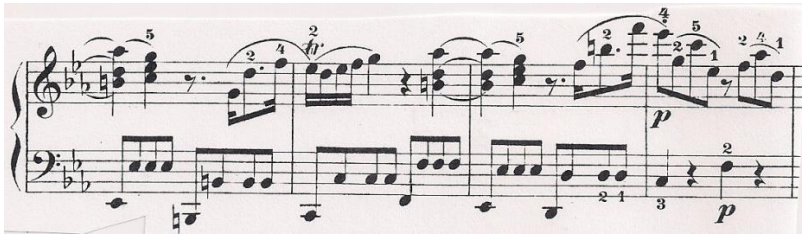
[23] Philip, *Early Recordings*, 229.

articulations that sound different on the two instruments. Although articulations are not always clearly heard on the early recordings due to the quality and technique of the recording at the time, some articulations are clearly heard: for instance, the left hand in mm. 9–16 of the first movement is detached in the recording on piano, although the detached notes sound staccato rather than non-legato. He does the same in mm. 59–64. Furthermore, he plays m. 53 very clearly articulated on piano, while it sounds rather legato with a longer slur on fortepiano. The same sort of thing is heard in mm. 34–36 in the second movement as well. He also seems to be cautious with the dynamic range of the piano. In m. 167 of the first movement, he plays the chord noticeably softer than the other pianists. It sounds as though he is concerned that it would sound too heavy with resonance if played with the full volume. Likewise, the *f*'s on the fourth beat in mm. 176–177 and 179–180 are played only by the left hand, as the right hand remains *p*. It seems that he is always aware of the differences between the instruments he plays.

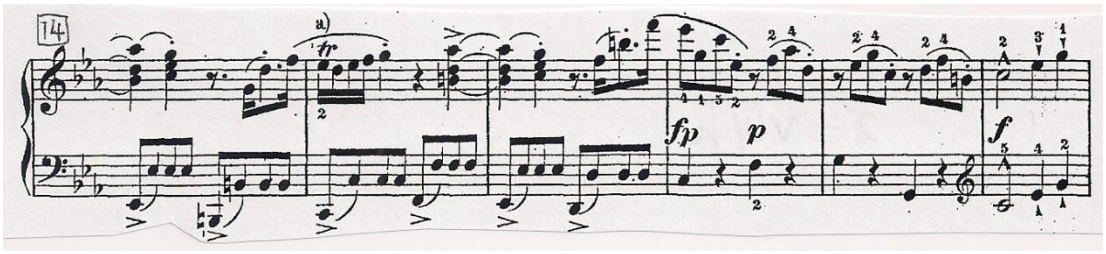
As mentioned earlier, fewer recordings of the Sonata were made than of the Fantasie. I have found only two recordings of Badura-Skoda, two of Kraus in 1935 and 1954, three of Gieseking in 1923 (partial), 1935/36, and 1952, one of Firkusny, and one of Hambro.

Tempo fluctuation is heard in Kraus and Furkusny's playing in the beginning of the first movement. Kraus makes a slight *ritardando* in mm. 4 and 8. Firkusny speeds up his opening tempo at m. 9. It is interesting to observe the articulation from m. 16 to m. 17. Mozart did not write any marking from F in m. 16 to the first note E in m. 17; however, the C. F. Peters and Lebert editions added slur markings (Ex. 7.4). Badura-Skoda plays this as in the C. F. Peters edition, and Hambro plays it as in the Lebert edition.

Ex. 7.4 a) C. F. Peters edition, Sonata, K. 457, first movement, mm. 14–17



Ex. 7.4 b) Lebert edition, Sonata, K. 457, first movement, mm. 14–17



Most of the pianists take a more or less slower tempo beginning at m. 23, and Firkusny takes an even slower tempo beginning at m. 36. This passage has received varied interpretations. A few of the pianists play the quarter notes in m. 36 detached as in the first edition, while a few play them legato but show to some extent that the slur markings are separated between measures, or play two measures in the same slur, as in the C. F. Peters edition. Furthermore, the treatment of the articulation in m. 53 is noteworthy. The only pianist who follows Mozart's short slurs in this measure is Badura-Skoda. All the other pianists play legato there. The same practice is also seen in the editions of the nineteenth century.

The chords in mm. 68 and 70, where there is a discrepancy between the autograph and the first edition, are played as in the autograph by all the pianists except Firkusny. He follows the first edition, and also articulates the chords by playing them legato from the fourth beat to the first beat of the following measure, thus helping to make them sound gentler than they otherwise would be. This articulation is actually given in the Lebert edition as well.

The development section receives varied interpretations. A few of the pianists speed up starting from around m. 83 and slow down from m. 96. Kraus plays with tempo rubato and alters the dynamics to create a new shape for the entire development section in her earlier recording. The same can be heard in her later recordings but the rubato is done to a lesser degree.

In mm. 140–142 of the recapitulation, Mozart's short slurs are ignored by all the pianists. They play those figures legato, as typically seen in the editions of the nineteenth century. A few of the pianists also do not follow the *p* in m. 153. In the coda, many of the pianists make an *accelerando* towards m. 175. Kraus and Firkusny express a slight hesitation in mm. 178–179.

The lyrical second movement is played quite slowly by Gieseking and Kraus, who take ♩= ca. 28–29, and rather faster by Badura-Skoda, Hambro, and Firkusny, who take ♩= ca. 38–40. Hambro plays with many tempo rubatos and changes of the tempo, while he does not follow the dynamics sensitively.

All the pianists take a faster tempo from m. 8 except Gieseking in his two earlier recordings. Hambro, then, slows down even more from m. 10. The passage from m. 10 was given many short slurs by Mozart that disappeared in the editions of the nineteenth century. Although the exact articulations that the pianists play are not always clearly audible, it seems that most of the pianists do not follow Mozart's articulations. The whole passage is played legato with a sense of a long phrase here. The additions of ＜ in mm. 13 and 14 as in the editions of the nineteenth century are heard on the playing by some of the pianists as well (see Ex. 4.15 b, Ex. 5.12, and Ex. 5.25).

Another place where all the pianists speed up is the passage from m. 24, although the differences in tempi vary by performer. Furthermore, Mozart's slurs are ignored in the passage from m. 34 as well. The short slurs that Mozart wrote in these phrases are not observed by most

of the pianists. I should remark that Badura-Skoda demonstrates those slurs well on his piano recording, although they are not clearly heard on his fortepiano recording, perhaps as a result of the quality of the recording. The alteration of the rhythm at the last two notes of m. 37 is also found in most of the recordings. Here, the highest note E-flat is prolonged, resulting in the pair of notes being played as a dotted rhythm. This can be understood as one kind of the tempo rubato that Philip explains in his book, which is to play a certain note longer for the sake of expression.[24] A few of the pianists take a faster tempo in the following passage beginning at m. 38. Before the fourth beat in m. 40, where *calando* is printed in the first edition, most of the pianists slow down. This also shows that the general understanding of *calando* by musicians at the time was to diminish the volume as well as the speed. Besides, it seems to be natural for people who are accustomed to music of the nineteenth century to slow down in this passage. Only Badura-Skoda seems to take Mozart's own understanding of the meaning of *calando* under his consideration.

Many of the pianists make *diminuendo* on the second beat of m. 47 and finish the phrase softly on the third beat, which is not indicated by Mozart but was in the nineteenth century's editions (see Ex. 4.16 b). In the coda, tempo fluctuations, as well as the alterations of the dynamics, are heard in various places depending on the pianists.

The articulations of the third movement in mm. 1–15 are played differently by the pianists; however, overall articulations here are to play each of the three quarter notes—the first two of them are tied—as slurred. Typically, the first and second notes in m. 15 are detached, making the first notes of m. 15 the last note of the slur, with a new phrase starting from the second beat. This articulation is also found in the *AMA* and the Lebert edition (see Ex. 4.13 and

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[24] Philip, *Early Recordings*, 41–42.

Ex. 5.27). Firkusny takes a rather slower tempo and he is the only one to play these measures mostly legato with no sense of articulation. The appoggiaturas are played differently as well. Some pianists play them as grace notes, while a few treat them as pairs of eighth notes.

Kraus takes a significantly slower tempo from m. 46 in her recording of 1935. She makes an *accelerando* at the ascending eighth-note passage in mm. 52–53, as well as the descending passage in mm. 66–67, and recovers the tempo by m. 74. She then speeds up even more from m. 79. All these tempo changes are also heard on her later recording, although the changes are subtle. Firkusny also plays faster at the passage from m. 74, and Badura-Skoda speeds up from around m. 89. All the pianists make an *accelerando* from m. 98 to the end of the phrase at m. 102.

Mozart's slurs and dynamic markings are ignored in some places in these passages from m. 46 as well. The separate slurs in mm. 49–50 and the short articulation slur in m. 73 are not well demonstrated by Hambro. Firkusny plays mm. 56–57 with legato, as well as mm. 66–67. The *p* in m. 54 is ignored by Badura-Skoda as well.

The passages from m. 146 are played slower by a few of the pianists, while the chords in mm. 154–155 are played faster by Firkusny. Some of the articulation slurs by Mozart are not well observed by some of the pianists, such as in mm. 150 and 152, which are played legato from the last note of the previous measure, and in mm. 170–171 and 177–178, which are played entirely legato. Firkusny plays the repeated notes in mm. 201–204 faster, which sounds rather uncontrolled, although this is probably an expression of excitement or anxiousness, as Philip explains about the performance practice of the time. Moreover, the *f* Mozart wrote in m. 211 is played *p* by some of the pianists.

In the passage from m. 229, all the pianists alter the dynamic markings by Mozart and make their own dynamic shape at this improvisational passage in mm. 229–243. At the beginning of the coda from m. 287, most of the pianists make an *accelerando*. Moreover, an interesting dynamic is heard at the end of the piece by Firkusny and Kraus. They play softer from m. 314 until m. 317, and then play the last two chords louder. A similar alteration was seen in the Lebert edition, although the *p* was given already in m. 309 there (see Ex. 5.30).

In summary, the recordings in the early part of the twentieth century contain frequent tempo changes and tempo rubato, as well as alterations of dynamics and articulations. As Brown discusses, flexibility of tempo was a general approach by musicians in the nineteenth century—speeding up and slowing down at various occasions.[25] The pianist who plays in the freest style in terms of tempo is Chasins, who hardly keeps the tempo throughout the piece. Aitken also plays full of tempo rubato, and he also alters some important dynamics by Mozart. On the other hand, Badura-Skoda, Firkusny, and Gieseking seem to maintain a steadier tempo and follow Mozart's dynamic markings more faithfully. It is difficult to determine who used which edition; however, the alterations and additions of slurs and dynamic markings found in the *AMA*, C. F. Peters, and Lebert editions are often demonstrated in their playing. In general, they certainly sound closer to the editions of the late nineteenth century than to the earlier editions and to what Mozart himself had indicated, because of the longer phrasings and the additions of dynamics such as in the *Andantino* section of the Fantasie.

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[25] Brown, *Classical and Romantic Performing Practice*, 384–86 (see chap. 2, n. 17).

Chapter 8: Performance of the Fantasie and the Sonata from 1960

Performance of the Fantasie and the Sonata in the 1960s

The performance style of the Fantasie and Sonata in the 1960s still greatly resembles that of earlier in the century. Tempo changes are frequently made within quite a large range, a romantic and expressive approach is encountered, and the dislocation of melody and accompaniment is still recognizable. The recordings of Sofronitsky (1960), Kraus (1967), Ciani (1968), and Horszowski (1969) will be discussed in this section.

Sofronitsky recorded only the Fantasie. He makes frequent tempo changes within sections throughout the piece. Some of the tempo changes are very great. For example, he plays m. 20 of the Fantasie around ♩= 66, and then slows down from the end of this measure through the following measure, resulting in playing m. 22 around ♪= 58. Moreover, the fourth beat of the measure is played even slower, around ♪=50, but after the rest in m. 23, the second beat is played suddenly in ♪= 88. Thus, in these four measures, Sofronitsky plays in several different tempi, the slowest one being more than two times slower than the fastest place. In the *Andantino* section, the same kind of tempo change occurs. He starts the section in tempo ♩= ca. 72, but makes a significant *ritardando* in m. 98 and reaches ♩= ca. 54 to start the phrase from m. 99. Moreover, the *rallentando* in mm. 153–156 is played rather "*molto meno mosso"* by him. The tempo change is sudden and dramatic, and no *rallentando* follows it.

Thus, Sofronitsky's performance contains not only frequent tempo changes but a wide range of such changes, which happen rather suddenly. This performing style is free from a strict sense of meter to some extent. It was perhaps derived from the nineteenth century and then

carried through to the early twentieth century. In any event, it is still heard as a strong feature in his performance. Other early twentieth-century practices, such as over-dotting the rhythm and ignoring short slurs, are also observed. For example, he holds the E longer than it is written on the third beat of m. 34, the second ending, and plays the following two notes A and G very quickly. The same is applied to the same figures in the following measure as well. Moreover, he exaggerates the dotted rhythm on the fourth beat in m. 22, where he ignores the short slurs as well. At the end of the Fantasie, he over-dots the rhythm on the first beat in mm. 174 and 175, and the slurs on the second beat of those measures are extended from the first to the third beat.

Kraus had recorded these pieces in 1934 and 1954 (discussed above) prior to the recording of 1967. Some of her ideas seem to have remained constant over these thirty years; however, there are some differences in expression among these recordings as well. As mentioned earlier, her recording of 1954 has a different tempo and fewer tempo fluctuations than the earlier recording, and the dynamic shape of certain passages was also different. The 1967 recording also contains some tempo differences from her earlier recordings. Each section of the Fantasie and the first and third movements of the Sonata are played in almost the same tempo. The only obvious tempo change is in mm. 141–148 of the Fantasie, where she plays slower in her 1967 recording. In the second movement of the Sonata, on the other hand, she plays at a much faster tempo in 1967 than in her earlier recording. It takes over thirty seconds less than in her 1954 recording to play the entire movement. This change can be explained mostly because she plays faster mainly in the sections where she played slower in the earlier recording, such as in mm. 1–7, resulting in a reduction of the tempo range. Generally speaking, she plays with somewhat less tempo fluctuation in her 1967 recording: for example, she makes a shorter and smaller *ritardando* at *calando* in m. 24 of the Fantasie. She changes dynamics or adds agogic

accents in certain passages as well. Those changes, however, do not seem to be related to general performance conventions of the time; rather, they seem to result from changes in her interpretation.

Ciani changes the tempo very frequently within a section and the range of the tempo is as wide as it is for Sofronitsky or for some of the earlier pianists. For instance, his starting tempo of the Fantasie is ♪= ca. 69, but he makes an *accelerando* from m. 6 and reaches ♪= ca. 96 by m. 10. After keeping the tempo for a while, he slows down in mm. 16–17 but speeds up again from m. 19 so that the tempo finally reaches the fastest so far: ♪= ca.104. His free approach to the tempo is also demonstrated in his tempo rubato, which causes uncertainty of pulses in some passages. It happens by cutting off a part of the value of a note or, more frequently, a rest. In fact, to the ears of those who are accustomed to a modern performance practice that keeps a steady tempo overall, Ciani's performance sounds as though he does not have a sense of pulse during the playing of certain passages. In addition to the tempo, he interprets the dynamics and articulations in his own way as well, like some of the pianists of earlier generations. For example, the *f* and *p* in m. 19, the *decrescendo* and *p* in mm. 140–141, and the *sf p* in mm. 152–156 are ignored in his playing of the Fantasie. The second movement of the Sonata is played straightforwardly, without many changes of tempo, but Mozart's dynamics are largely altered or ignored. Since many of the dynamics are not very clearly expressed, it is difficult to determine whether he follows the dynamic markings or not; however, some dynamics are surely ignored, such as the *f* in m. 3, the *p* in m. 5 and parallel figures, the *p* in m. 38, the *crescendo p* in m. 54, and the *pp* in m. 56. In the third movement as well, he does not express the *fp* in mm. 230, 234, 238, and 242. Instead, he does quite the opposite of it—he makes a *diminuendo* in each phrase.

The articulations sometimes sound as though they are clumsily handled. The two-note slurs in mm. 141–152 of the Fantasie are treated roughly and are not very clear, and, in mm. 74–77 as well as the parallel passages in the third movement of the Sonata, the notes with staccato also sound undetached and not clearly articulated. In the second movement, *portato* is sometimes played as legato and short slurs are often ignored, as with many of the earlier pianists, and played with longer slurs as printed in the editions of the nineteenth century.

One of the most noticeable features of Horszowski's performance is the asynchronicity of the notes between hands. He plays this way very often—far more often than Lévy, Hirt, and Chasins—throughout both pieces, especially in the lyrical sections of the Fantasie and the slow movement of the Sonata. Even though this performance was recorded in 1969, Horszowski was born in 1892, making him the second oldest among the pianists whose recordings of the Fantasie or the Sonata are discussed in this dissertation. He was a pupil of Leschetizky, with whom Paderewski also studied. In fact, as discussed earlier in this chapter, one of the recognizable features of Paderewski's playing is the asynchronicity between the hands as well. The habit of asynchronicity of the melody and accompaniment seems to be more or less a trait of pianists who were born near the end of the nineteenth century and the very early twentieth century: Paderewski, born in 1860, Lévy, born in 1882, Horszowski, born in 1892, Hirt, born in 1899, and Chasins, born in 1903, although Cortot, born in 1877, is an exception, as is Kraus, who was born in the same year as Chasins.[1]

Tempo fluctuations are also heard in Horszowski's performance, although they happen less frequently and the tempo differences are not as extreme as Ciani's and Sofronitsky's. For

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[1] Philip also writes, "until the 1920s, many pianists, particularly those of the older generation (Paderewski, Pachmann, Rosenthal *et al.*), made a habit of this non-synchronisation." Robert Philip, *Early Recordings*, 46 (see chap. 7, n. 5).

example, he starts the Fantasie at the tempo of ♪= ca. 54 and then speeds up, as many pianists do, but reaches only ♪= ca. 72 around mm. 18–19. This is not a great change, compared to Ciani's tempo, which at the beginning is ♪= ca. 69 and goes to ♪= ca. 100 in m. 20.

The lengthened slurs that are also characteristic of the nineteenth century are heard here and there in Horszowski's performance, as in the performances of the earlier pianists. The most interesting articulation change he makes is the theme of the third movement. He plays it as if there were a single slur from the first note until the second beat of m. 8, and the second slur from the third beat until m. 16. He gives this impression by making a crescendo in mm. 2 and 4, where there is intended to be a gap between slurs. Therefore, he clearly rephrases the theme intentionally. Similarly, the two slurs in mm. 49–50 and its parallel passages are played as a long single slur. Alterations of dynamics are also made: many of them are the same as those that have been seen in some of the pianists discussed so far, such as ignoring the *f* and *p* in m. 19 and the *crescendo f* in mm. 64–65, and making a *crescendo* in mm. 139–140 of the Fantasie.

The recordings made in the 1960s show that the performing style remains strongly in the nineteenth-century performance tradition. The pianists seemed to have a free approach to the tempo and dynamics. On the other hand, there is also a sign of the transformation of the practice. In the recording of Kraus, explicit differences from her earlier recordings can be observed, such as the reduction of the tempo range within a movement.

Performance of the Fantasie and the Sonata in the 1970s

The recordings of the Fantasie and the Sonata in the 1970s sound somewhat different from those of earlier generations. Generally speaking, there are fewer changes of tempo, and the range of the tempo difference is narrower. Among the three pianists, Eschenbach (1971), Arrau (1973), and Egorov (1979), who made a recording of the pieces in the 1970s, the pianist who has the most romantic approach is Arrau. He plays expressively especially in the D major section, as well as in the *Andantino* section, with tempo rubato and slight tempo changes as typically played by other earlier pianists; however, the range of tempo is not as wide as theirs.

Dynamics are transformed sometimes as well. He ignores a few dynamic markings by Mozart, and he also adds dynamic shapes here and there. At the end of the Fantasie, he plays the same alterations of dynamics and articulations as were played by some of the earlier pianists: he plays *p* on the third beat of mm. 173 and 174, and phrases the right hand differently by adding articulation as appears in the C. F. Peters edition at m. 174, and as in the *AMA* and the Lebert editions at m. 175 (see Ex. 4.17 b and Ex. 5.3).

Arrau's interpretation of mm. 141–160 is noteworthy. He plays this whole passage with tempo fluctuations, tempo rubato, and alterations of dynamics, showing the direction of each phrase. It is clear that he interpreted it as being in an improvisational style, and this is well-expressed in his performance.

Two other recordings, by Eschenbach and Egorov, apparently represent the direction towards our current performance practice, even though they were clearly still influenced by the earlier practice. As Philip describes, current performance practice demands precision and clarity; consequently, there is a need for controlling the tempo, for a more literal interpretation of note

values, and for accuracy of rhythm.[2] Both Eschenbach and Egorov keep the same tempo overall within a section or movement. There is not very frequent tempo rubato in each short phrase and the pulse is kept steady for most of the time. Some exceptions are heard in Eschenbach's playing when he obviously changes the tempo from m. 30 of the Fantasie, and from m. 24 in the second movement of the Sonata. Egorov changes tempo distinctly at the end of the first section of the Fantasie in m. 20, where he starts slowing down significantly with great expression. However, he otherwise keeps the pulse steady throughout the piece.

Aside from the tempo, there are other practices from earlier generations that remain in their performances. Eschenbach has a very lyrical approach to the second movement of the Sonata, without much sense of articulations with short slurs. He also still uses the pedal frequently, although not as much as earlier pianists. Egorov plays an over-dotted rhythm on the second beat of m. 22. In both performances, alterations of dynamics and articulations are made as well.

Thus, the recordings made in the 1970s reflect a gradual shift of the performance practices that were derived from the nineteenth century. While their performances still contain some practices heard in the recordings from the early twentieth century, these practices occur less frequently.

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[2] Philip, *Early Recordings*, 22–23 (see chap. 7, n. 5).

Recordings by fortepianists

I also selected two recordings by fortepianists, one by Bilson from 1989 and the other by Bezuidenhout from 2008. In terms of tempo, it is surprising and interesting that they have a closer approach to the pianists in the early twentieth century than to the pianists who recorded in the 1970s. Both of them have frequent tempo fluctuations and tempo rubato, especially Bezuidenhout, who makes use of agogic accent very often. For example, he makes a slight *ritardando* in mm. 4 and 8 of the first movement of the Sonata, just as Kraus does in her two earlier recordings. He then starts off the next measure slowly and makes an *accelerando* in m. 10 to catch up the tempo. He makes another *ritardando* towards the end of m. 22, and takes a slower tempo to start the passage from m. 23, which is eventually hurried in the next measure to come back to the original tempo. His tempo fluctuations remind me of Hirt and Aitken, whose recordings were made in 1928/29 and ca. 1940. The tempo range he plays in the second movement of the Sonata spreads between ♪= ca. 60 and 92, and even dislocations of the melody and accompaniment are recognizable.

Bilson employs a very similar use of tempo rubato in the first movement, but to a lesser degree. His tempo generally is steadier, despite the fact that he also plays with rubato. The Fantasie, however, he plays in a fully expressive manner, and does not always follow the exact dynamic markings. For instance, he adds *crescendo* in every measure starting from m. 10, to approach from *p* to *f*, and extends the pulse at the end of each measure. Bilson has written about this very passage:

> I have two musical convictions regarding this sequence. First, the *forte* and the *piano* are not sudden, they are gradual, with each forte (reinforced after m. 11 by a bass octave) a great shock wave that gradually recedes and then returns by the end of each measure. Secondly, each measure is to be pedaled right through,

> increasing the dissonances to the end of the measure—it is uneasy, threatening, disturbing music that is greatly enhanced by such a build-up of sound, more unsettling as it proceeds through each measure . . .[3]

Although this was written sixteen years after the recording, it seems that he already had this idea when he played the piece in 1989. The use of the pedal in this passage comes out effectively in his recording without too much resonance. However, he makes other alterations of dynamics in the Sonata as well, which are not necessarily convincing. He adds the *f* and *p* at the end of the first movement in mm. 178–189 and 181–182, as the Hummel, the C. F. Peters, and the Lebert edition did, probably in order to continue the same rhythmical pattern of dynamics from mm. 176 to 181. It seems to me, in consideration of the fact that mm. 178 and 181 have a different shape in melody and harmony, that Mozart intended to exclude the *f* and the *p* in those measures. Moreover, the *fp*'s in mm. 230, 234, 238, and 242 of the third movement are all ignored in his performance. Like many earlier pianists, he seems to have a free approach to this passage.

These fortepianists do two things that were not heard in the other pianists' playing. One is that the articulations are very clearly executed in both performances. All the short slurs that Mozart wrote are faithfully played in their recordings. The other is that they make embellishments in the proper passages. It was a custom in Mozart's era to embellish a figure or passage when it appeared more than twice. Badura-Skoda explains:

> In Bach's and Mozart's time, the occasional addition of ornaments or more extended embellishments was commonplace, both expected and accepted. Chosen free embellishments of melodic lines were often played where themes or passages appear several times (as in an aria or a concerto) and where an unaltered recurrence of a passage might be boring if played without any decoration. . . .

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[3] Malcolm Bilson, "Did Mozart 'Pedal,' and If So, How Much and Where?" in *Essays in Honor of László Somfai on His 70th Birthday: Studies in the Sources and the Interpretation of Music*, ed. László Vikárius and Vera Lampert (Lanham, Maryland: The Scarecrow Press, Inc., 2005), 189.

> Advocates of many improvised embellishments like Robert Levin and (to a lesser degree) Malcolm Bilson argue at this point in the discussion that the eighteenth-century custom of ornamenting all repeats must also apply to Mozart's works. We do not deny that some contemporary musicians of Mozart's time still felt free to use this old Baroque custom to embellish repeats, including recapitulations in Mozart's sonatas. But there are enough hints telling us that times changed in the second half of the century and that during the Classicism of the 1770s and 1780s Mozart considered only tiny alterations of repeated melodies necessary. . . .[4]

Both Bilson and Bezuidenhout embellish some of the passages on their second or third appearance, often after taking the repeat sign. Such examples are heard, for instance, in mm. 27, 29, and 31 of the Fantasie and mm. 47, 58, and 97 in the first movement by Bilson, as well as in mm. 11, 26, and 37 in the second movement and mm. 163, 230, and 234 in the third movement by Bezuidenhout. Those embellishments are done very stylishly, and this shows that both pianists well understand the practice of music in the eighteenth century in this matter. Badura-Skoda continues:

> Though he [Mozart] could be rather certain that a contemporary performer would have realized that something was missing, Mozart, on the other hand, could be equally certain that nobody knew how to vary a theme as beautifully as he did; he probably had learned the hard way not to trust the taste of other musicians. Therefore, he most probably always preferred to complete the notation of his works himself.[5]

The variations of the second movement of the Sonata are also the evidence of this assertion. From the autograph, which contains a few versions of the variations, it is apparent that Mozart had thought over and improved his variations of the theme. The fact that Mozart wrote them

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[4] Badura-Skoda, *Interpreting Mozart*, 213–19 (see chap. 1, n. 9).
[5] Ibid., 216.

down implies that he did not want to let other musicians embellish his work, as Badura-Skoda stated. He also alerts us to be careful not to add too many notes when embellishing the passage. Because it was the custom of performance in the eighteenth century, there is no doubt that musicians contemporary with Mozart would have embellished his work, possibly with too many additions of notes.[6] However, it is important to keep in mind that the embellishments are supposed to be done in order to enhance the musical effect of a work. Badura-Skoda argues that Mozart took remarkable care in embellishing, as observed in the Sonata in D major, K. 284, third movement, Variation XI (adagio): "the figurations are never overloaded; the number of extra notes is rather small."[7] As shown in his letters, Mozart was critical of the performing style and musical taste of other musicians. It is not surprising that Mozart was willing to sacrifice his precious time to write down the detailed embellishments and performance indications in his music. Even though Mozart likely thought that no one would be able to embellish or vary his music with sufficient taste and integrity, I believe that there is still some freedom left to the performer to embellish a passage when it appears repeatedly, especially in the pieces for which Mozart did not write down any embellishment. However, it is very important to do so with care and good sense. It requires an understanding of Mozart's musical style, and of his style of embellishment.

One of Bilson's embellishments sounds peculiar to me. It happens in m. 97 of the first movement, where he fills in the interval of minor thirds, B-D and D-F, with ascending chromatics. This motif of minor thirds is obviously a fragment of the theme. The last two notes of the theme in m. 94 are taken and repeated at a different pitch level in the following three

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[6] Ibid., 219–33.
[7] Ibid., 229–30.

measures. From the tense character and the simplicity of the theme, embellishing the intervals in m. 97 weakens the thematic sense of the passage. It rather disturbs the musical expression in this case and does not provide interesting variety.

Thus, the recordings by two fortepianists demonstrate that they well understand what we take to be the performance practice of Mozart's era. In particular, they take Mozart's articulation slurs seriously. On the other hand, they also show their approach to tempo is very free, and their performances give an impression that, in this respect, they resemble the practice derived from the nineteenth century, which, however, may be a result of their attempt to find something truer to the performance practices of the eighteenth century.

Summary

It is in the nature of musical art that every pianist interprets a given piece differently from another. Some play with very frequent tempo rubato, some with a wide range of tempo, some play asynchronously the melody and the accompaniment, and some play rather straightforwardly without deep and emotional expression. However, after listening to many recordings of the pieces from throughout the twentieth century, I have found that a sense of the general performance conventions of the era emerges. Over the first half of the century and into the beginning of the second half, pianists were strongly influenced by nineteenth-century performance practice: the approach to tempo, dynamic markings, and other performance indications was free. In other words, they interpreted Mozart's music in the style of nineteenth-century music.

A gradual shift in the performance practice of the Fantasie and Sonata seems to be occurring during the 1960s, as can be observed in Kraus's latest recording. Her tempo range is noticeably narrower compared to her earlier recordings. On the other hand, there are pianists who play strongly in style of the nineteenth century as well.

In the 1970s, the performing style clearly changes. While the influence of the earlier generations is still recognizable, the steadiness of the tempo and limited freedom to the interpretation give us the sense of departing from the earlier practice.

Lastly, I should mention here the use of pedals. Pianists use pedals frequently throughout the pieces—especially in the earlier part of the century. It has been said that Mozart also used the pedals when he performed his works; therefore, it is not at all wrong for us to use the pedals when we play his music. However, the purpose of the damper mechanism in the eighteenth century was certainly different from that in the nineteenth century, and engaging the damper

mechanisms was more complicated and cumbersome than with the modern pedal. Therefore, the stops or knee levers were used much less frequently within a piece than in the nineteenth century. Their purpose in Mozart's time was to change the color of the sound or to give a harmonic effect as Bilson demonstrates in the Fantasie, whereas in the nineteenth century, the damper pedal was used to support a longer phrase, to prolong the sound, or to produce a greater resonance. Pianists in these recordings clearly used pedaling for these later purposes, and the pedaling therefore strengthens the characteristics of the nineteenth-century practice in their performances.

Conclusion

Through the studies of various editions and recordings, we have seen how the Fantasie and the Sonata have been interpreted since the death of Mozart. Minor alterations of dynamics and articulations were made already in the Hummel edition, published in Amsterdam around 1793, two years after Mozart's death. The André edition, published in Offenbach in 1801, whose main source was the autograph but which also seems dependent on the first edition, contains some alterations as well; this also applies to the Launer edition, published in Paris in 1828, and the Ditson edition published in Boston sometime in the second half of the nineteenth century. More significant alterations, especially additions of long slur markings, appear in the *AMA* and the C. F. Peters edition, which were published in Leipzig in 1878 and 1879 respectively. Finally, Lebert's instructive edition, published by J. G. Cotta'sche Buchhandlung Nachfolger in Stuttgart in 1892, adds a range of detailed performance indications. Some of the alterations made in these editions can be observed in the recordings by various performers from the 1920s to the 1960s.

During these years, therefore, the pieces must have been performed quite differently from the way in which Mozart would have performed them. As discussed at the beginning, Mozart's keyboard performing style was described (by Beethoven, as reported by Czerny), as "choppy" but "very expressive." Mozart claimed that he kept the tempo strictly in time and he dismissed any exaggeration of expression, although his "strict tempo" was probably not as strict as our current sense, which is greatly influenced by the metronome. Performances by musicians in the nineteenth century and the early twentieth century seem to have strayed far from what Mozart would have wished in terms of the expression, as confirmed by Brown's statement that "the

musicians of successive generations tended to apply their own stylistic criteria to all the music in their repertoire."[1] The transmission of performance practices from then to our current time and the increasing awareness of the importance of historically informed performance have brought us back to the search for what was originally intended by Mozart. The movement in this direction is reflected by the fact that, for example, more Urtext editions have begun to be published and used by musicians. On the other hand, there are musicians today, even period-instrument specialists, who still play in a style that resembles the nineteenth-century practice, such as the fortepianist Bezuidenhout. So now the question arises: what can we learn from the performance practices of the nineteenth century? And *how should we play Mozart's music today in the twenty-first century?*

In 1980, Bilson made a statement in his article about playing on a fortepiano.

> I have often heard it stated by scholars and others interested in performance on early instruments that they would rather hear a great artist on the wrong instrument than a mediocre player on the right one. I am no longer willing to accept that statement. Perhaps it is wrong to put the instrument before the artist, but I have begun to feel that it must be done. First of all, for a mediocre performance it does not matter what kind of instrument is used. This is not merely a platitude; the choice of instrument only becomes meaningful when the artist has something very specific to express. . . . To my ears the performance [by one of the most famous pianists] was extremely limited, however, and I believe could not but be so with a nine-foot Steinway concert grand, modernized string instruments with Tourte bows, and a 2,300 seat concert hall to fill with sound. There is simply no way that the greatest, most sensitive artist can ever come close to a true Mozartean sense with such a set-up.[2]

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[1] Brown, *Classical and Romantic Performing Practice*, 140 (see chap. 2, n. 17).
[2] Malcolm Bilson, "The Viennese Fortepiano of the Late 18th Century," in *Early Music* 8, no. 2 (1980): 161–62.

What he believes is probably right. Modern grand pianos are not able to reproduce the sound of the eighteenth-century fortepianos, and a performance of Mozart's piano music on a modern piano sounds very different. But does that mean that it is unfaithful to Mozart to play his music on a modern piano? It is certainly necessary for modern pianists to search for a way to perform Mozart's music, but must we believe with Bilson that the instrument must be put before the artist?

It is probably not too extreme to say that the fortepiano in the eighteenth century and the modern piano are two completely different instruments in sound, materials, structure, and capabilities, and, if that is the case, playing Mozart's piano works on a modern piano can be considered as a sort of transcription, similar to the way Liszt converted many orchestra works by earlier composers into piano music, or as Ravel expanded Mussorgsky's *Pictures at an Exhibition* written for piano into an orchestra work. When one performs a transcription, it is important to know, and acknowledge, what instrument the piece (or passage) was originally composed for, and how it sounded on that instrument. However, it does not necessarily mean that one must try to copy exactly how it sounded on the original instrument. Who would advise an orchestrator of *Pictures at an Exhibition* to maintain one monotonous color of sound because it was originally written for a single instrument?

The important thing is to have a conviction about the internal expression of the music and to carry it out in an external execution in the style of the composer. In other words, modern pianists must understand the *musical style* of the composer, and I believe that this is the crucial point whether or not one performs music on an instrument that is different from that for which it was originally composed. One way in which Bilson's and Bezuidenhout's recordings using period pianos are not faithful to Mozart's style is in their frequent and noticeable changes of tempo, which are *not* in the style of Mozart's music, as we have learned from his letters and

other written documents. As both Brown and Rosenblum confirm, it was, generally speaking, the beginning of the nineteenth century when musicians started making fluctuations of tempo within a piece. In older music there was the sense of a regular pulse that kept the tempo steady, except in the performance of free fantasies and the like. Much more frequent use of *accelerando* and *ritardando* is found in music by Clementi and Beethoven than in music by Haydn and Mozart.[3] Even musicians in Mozart's time changed tempo, presumably for the sake of expression, as Mozart complained in his letter quoted at the beginning of the dissertation. However, it seems that, for Mozart, keeping strict tempo was a part of the beauty of his music, as he proudly described when discussing his playing. Therefore, "performers should respect that," as Rosenblum suggests, when performing Mozart's music.[4]

Adhering to a constant tempo does not preclude playing expressively because Mozart was documented as being a very expressive pianist. If he was an expressive pianist, it can be assumed that he was an expressive composer. As a matter of fact, Mozart was described as a "romantic composer" by E. T. A. Hoffmann in the early nineteenth century.[5] However, the idea of playing "expressively" and being "romantic" in the nineteenth century is perhaps different from eighteenth-century performance style. Romanticism in musical performance of the nineteenth century is associated with long phrases and tempo fluctuations, as we have learned from editions of the time as well as recordings from the early twentieth century. For Mozart, long legato lines and tempo fluctuations are not the main means of playing expressively. His music does not contain long slurs but includes many short articulation slurs, and the tempo needs

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[3] Rosenblum, *Performance Practices*, 370 (see introduction, n. 12).
[4] Ibid., 384.
[5] John Daverio, "Mozart in the nineteenth century," in *The Cambridge Companion to Mozart*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2003), 175–76.

to be maintained. Expressive playing for Mozart was probably to feel each motif, figure, phrase, and passage, which can be expressed by slurs, dynamics, harmonies, and tempo, and to convey them in performance, without exaggerating them. This is exactly what we need to do in order to play *expressively in the style of Mozart*. We need to respect, appreciate, feel, and treat his short slurs with great care; our playing of the slurs should be very articulated, yet expressive. I found that the recordings of Mozart's violin concertos by violinist Julia Fischer with the Netherlands Chamber Orchestra, conducted by Yakov Kreizberg, well represent this performance practice.[6] Fischer plays with very clear articulations of short slurs and each slurred figure is treated fully expressively, and she plays unslurred notes non-legato. She makes subtle use of tempo rubato where it suits the musical context, often changes the tone colors, treats short slurs as if they speak, but keeps overall the same tempo throughout the movements, unless there is a tempo change indicated by the composer. The result is a performance full of expression, changing characters from passage to passage, very lively in the fast movements and deeply expressive in the slow movements.

The same practice can be applied to the performance of the Fantasie and the Sonata on a modern piano. Performers need to be sensitive to feel the music through what Mozart indicated in the score, including the key, harmony, phrasing, articulation slurs, dynamic markings, tempo, and character indications, and express the music that one feels at a performance. The piece then will become fully alive. For example, the staccatos in m. 23, mm. 30–31, and mm. 42–44 of the Fantasie should sound very different because the character and the musical context are very different. The staccato in m. 23 would raise a deep and painful character, while the staccato in

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[6] Julia Fischer and the Netherlands Chamber Orchestra, conducted by Yakov Kreizberg, *W. A. Mozart: The Violin Concerts*, recorded in April 2005, March 2006, and February 2007, PentaTone Classics, PTC 5186 453, 2011, compact disc.

mm. 30–31 would be expressed more cheerfully and charmingly. The staccato in m. 42 may sound a little angry, while mm. 43–44 should sound rather anxious. Likewise, I feel, the *f* in mm. 1, 3, and 5 should sounds different: serious and painful in m. 1, even more painful and darker in m. 3, and slightly more positive in m. 5. Furthermore, the *f* in m. 21, combined with the augmented sixth in the outer voices, jolts us with an unexpected harmony. Performers should respect all the performance indications because they are the messages from the composer indicating how he wanted the passage to be played. Especially the short slurs—which, I strongly believe, are an important part of Mozart's "expressive" notation—indicate what notes are to be emphasized and relaxed within a passage. I believe that performers must take all performance indications to heart and then express the music guided by those indications, incorporating one's own feeling into the performance.

The Fantasie, by its musical nature, needs to sound like an improvisational composition. The opening section of the Fantasie provides a tonal ambiguity, containing dissonant harmonies and struggling between major and minor. Finally, the music arrives in D major (from m. 26), filled with warmth and caring, which will soon be broken off by anxious and stormy music (from m. 36). After a moment of joyful feeling (mm. 56–61), a sense of anxiety grows (from m. 62), but eventually falls into a deep, warm, and tender B-flat major. This section, however, ends with another anxious passage, which leads into an ecstatic and sublime thirty-second note passage (from m. 125). Finally, through a long transitional and quasi-improvisational passage (mm. 141–160), the music returns to the opening theme, expressed with greater pain because it stays in a minor key until the end. Thus, the Fantasie contains many different characters and tempi.

The character of the Fantasie as an improvisational work probably allows a performer tempo rubato and tempo fluctuation to some degree even without the indication of a tempo

change. Yet, I would keep the overall tempo in time in the beginning of the Fantasie from m. 1 to m. 25, although a slight sense of moving forward could be expressed from m. 5 where the music starts to flow. There is an absolute change of character from m. 26. Here a deeply emotioned, tragic, and painful feeling gives way to a peaceful and tender section, which can be expressed by a warmer tone color and subtle tempo rubato. The Allegro section from mm. 36–55 should be played in steady tempo in order to express the tense and stormy character at that point. Some pianists play faster or slower in mm. 43–44 and 52–53, but I do not feel that this would help to keep the tension within this section. It can be expressed by the articulations and dynamics instead. However, I would play the two chords in m. 55 somewhat slower, which would sustain the tension and add a decisive expression there. Many short slurs given in the left hand, and the strokes Mozart wrote on A's and G's in mm. 43 and 52 are important elements of expression as well. Some pianists play slower from m. 56; however, I would keep the same tempo there. It is true that this passage is more lyrical than the previous one; however, I feel that the music does not want the kind of expression found in some pianists from the early twentieth century, which includes an obvious tempo change and rubato. It seems to me that the left hand accompaniment figures in tempo *allegro* and strokes in the right hand offer liveliness, and short slurs in the melody, in mm. 70–71, add agitation. The *Andantino* section is played full of tempo rubato by many pianists. Tempo rubato could be welcomed for the sake of expression, although it must be within an appropriate range: a *ritardando* or *accelerando*, if one makes it, should not be too obvious. Some pianists play this passage in a rather fast tempo, probably interpreting *Andantino* as signifying a tempo faster than *Andante*; however, it is important to remind ourselves that to Mozart *Andantino* meant slower than *Andante*, as many scholars argue. Moreover, Mozart provided many short slurs in this section. Each of them should be expressed

tenderly with great care and should convey deep emotion. A performer would need to search for the warmest tone possible when performing on the modern piano in order to express the spiritual depth and peaceful happiness of this section. The passage from m. 141, as Arrau demonstrated in his recording, has an improvisational character. However, one should avoid playing with too much rubato, an exaggeration of expression of which Mozart disapproved. The return of the opening theme has a more painful character than the beginning. A performer needs to produce a deep and dark sound for this last section, neither dragging the tempo, nor accelerating, as some pianists do. The second to the third beat of m. 175, where some editions of the nineteenth century added *p* and many pianists follow it, should, I believe, be played *f*. Those who play soft there probably assume that the *p* marking is missing by mistake; however, the fact that Mozart wrote *p* on the fourth beat confirms that he did not mean it to be played soft earlier. Although the slur for the right hand is an indication to play somewhat softer, the emotional level remains high. I believe that this should be strongly expressed, and that is why Mozart did not write *p* here.

Turning to the Sonata, I would argue that the tempo in the fast movements should generally be kept steady, except for an occasional tempo rubato at a dissonant chord or at an improvisational passage, such as in mm. 95–99 in the first movement and mm. 230–243 in the third movement of the Sonata. A subtle change of tempo may be accepted in a lyrical passage, but the change should not be too obvious. Especially, the theme of the first movement of the Sonata, because it has a decisive character, requires a very strict tempo with distinctive dynamic contrasts and clear articulations. Needless to say, the short articulation slurs in such a movement are crucial in order to express the character, and notes without the slurs are to be played non-legato.

Short slurs are equally important in the second movement, despite the fact that there are other factors that help expressivity when using a modern piano, such as a warm tone color, more frequent and detailed dynamic changes, and more opportunities for tempo rubato. The articulation slurs that break up long melodic phrases are especially meaningful; they represent an important part of Mozart's musical language, and are distinct from the long slurs favored by the nineteenth-century musicians. For instance, the lyrical passage from the upbeat to m. 10 to m. 13 contains eleven slurs aside from the slurs for *portato*. It is important to emphasize the note A in m. 10 and the F and C-sharp in m. 11, and demonstrate the short slurs on the fourth beat of m. 9 and the first beat of m. 12 to express the sparkle of this figure. Furthermore, tempo rubato can be more suitable in this movement. One can play, for example, the first and second beat of m. 3 with a subtle and almost imperceptive *accelerando* and take a micro-second of extra time at a note or two on the third beat. The passage from the fourth beat of m. 11 requires also a tempo slightly being pushed forward, and a subtle lengthening of the rest should be allowed on the fourth beat in m. 16. While an appropriate degree of tempo rubato is acceptable, the tempo should be kept the same throughout the movement. The left hand accompaniment should keep the steady pulse, as Mozart described in his letter to his father, even while the right hand is played with a certain freedom for the sake of expression.

The use of the pedals is an important part of an expressive performance for twenty-first century musicians. My research has made clear that, in the early twentieth century, use of the pedal became an ever-present feature of piano playing, as the recordings of the Fantasie and Sonata from the time show. It is generally understood now by musicians and scholars that the continuous use of the damper pedal in Mozart's piano music is counter to the style of his music. On the other hand, I do think that it is necessary to add pedal at appropriate places for coloristic

effect and to enrich the resonance. It is probably better if one presses the pedal only half way down when performing Mozart's music; otherwise, the resonance would be too heavy and the sound would be blurred. Performers need to listen carefully and adjust the amount of the pressure on the pedal. I would use the damper pedal, for example, at the *f* in the beginning of mm. 1, 3, 5, 8–9, and 11–15, or the passage in mm. 38–39 of the Fantasie, to help the resonance of the sound, and then for each following note in order to connect the sound as indicated by the slurs. This kind of pedaling mirrors the use of the knee lever on an eighteenth-century piano. If one plays with absolutely no pedal on the modern instrument, the performance could sound too dry and lack expression to the ears of a twenty-first century audience. Besides, Mozart owned a fortepiano with damping mechanisms, and this fact suggests that he *did* move the dampers when he performed. I believe that it would not be wrong to use pedals to perform his music as long as the use of the pedals is well-considered and controlled.

It is true that, in the twenty-first century—and in the nineteenth and twentieth centuries as well—there have been some musicians who believe in a certain freedom of interpreting music and who have striven with special effort to avoid playing similarly to others. Others believe that the task of the performer is to pass on to an audience the sound and expression that most closely approaches what the composer imagined in composing the music. For these latter musicians, there are two aspects to consider: outward resemblance (instruments, size of a hall, etc.) and internal resemblance (interpretation and performance practices). As Bilson writes, performing on the period instrument in a room of the proper size is definitely an important factor when one plays Mozart's piano works if one wishes to perform them as they sounded in the eighteenth century. The articulations by Mozart are probably best expressed on the kind of instrument he composed for, but they nonetheless can be approximated on modern pianos, especially when the

pedaling is carefully controlled. I believe that what comes first is to be familiar with the musical and performance style of Mozart's music, and to be faithful to all his performance indications. We can then hope that this will lead us closer to what he imagined as he composed.

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