

The Musical Dialect in Modern Conventional Idiom of Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365

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Abstract

The main objective of this research is to explore features of the musical dialect within the conventional idiom of Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365. The Interpretational Approach and Analysis Overview of the Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by W.A. Mozart refer to an approach of providing piano students and pianists' insight into the specific technical and musical challenges and to include a stylistically and musically satisfying performance.

This research also includes a historical overview of the selected Piano Concerto and a biographical background of the composer. This research should shade a light to enhance competence in the interpretational musical objectives of students and pianists' performance by adding a new dimension and an improvement to contribute a work of stylistic, historic, and musical significance.

Keyword: Cadenza, Piano Concerto, Pianistic Interpretation

I. Introduction

The Interpretational Approach of the Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by W. A. Mozart was created to help young students and performers, teachers, and composers to have a better grasp and understanding of the selected Piano Concerto. The pianistic and interpretational challenges include performance techniques to meet these demands and present various possibilities for interpretation of the concerto for two soloists.

The 'Differential Learning': a learning concept by a German sports scientist Wolfgang Schöllhorn (Widmaier, 2012) in the piano practice of the selected Piano Concerto will offer many benefits effectively to support and improve a pianistic performance. This concept may

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encourage hyper improvement experiences for students and pianists. Furthermore, to achieve an interpretational approach to stylistically and expressiveness in performance.

The statement of the problem

Piano practicing and pianistic interpretation involve complex technical factors interacting at different levels and engaging relevant musical knowledge, within the musical analysis. In this sense, the development of musical values requires interaction between affective and cognitive domains, the development of a sense of aesthetics. Effective narrations in pianistic interpretation cannot be accomplished without mastery aspects such as the expression of inner balance, musical language, supremacy and control over techniques such as fingering, articulation, pedal, tone quality (colour and character), posture, such that composers and performers are expressing thoughts, ideas, and feelings. This article follows a systematic approach toward progress that leads to the higher levels of piano performance.

Research objective

This research aims to develop, explore, and implement in-depth levels of knowledge of stylistic and pianistic interpretation of the selected Piano Concerto and to present a practicing concept by Schöllhorn (Widmaier, 2012) in the piano practice of the Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Mozart.

II. Literature Review

Wolfgang Amadeus Mozart

Mozart a composer of Austrian nationality is acclaimed to be one of the titans throughout the history of Western music. He was born on January 27th, 1756 in Salzburg, Austria, and died on December 5th, 1791. Mozart was born into a family of court musicians. At the age of 4, he studied piano with his father, Leopold Mozart, and began to compose music at the age of 5. Leopold was renowned for the violin-playing manual that he wrote, which was published the same year Mozart was born.

In 1762, at the age of 6, Mozart undertook a several journeys in Europe with his family under his father's leadership, during which Mozart and his sister, Nannerl, performed as child prodigies. During their early life, Mozart and Nannerl made a name for themselves by playing the piano together when they toured throughout Europe. In the composer's early years, the piano was merely considered a new invention, whereas harpsichords had been in high regard in Europe since the Baroque era. Mozart was the founder of the Piano

Concerto. He composed 27 Piano Concertos and three KV.107 Piano Concertos.

Concerto in E-flat major for Two Pianos and Orchestra, KV. 365

Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 is believed to be the last concerto he composed before he moved from his native town Salzburg to Vienna. The solo parts, presumably written for himself and Nannerl, are of equal importance and difficulty. In his early twenties, Mozart was obviously quite fond of concertos for more than one instrument and orchestra, as proven by the Three-Piano Concerto, KV. 242, its re-arrangement as a Two-Piano Concerto; the Concerto for Flute, Harp, and Orchestra, KV. 299; and the Sinfonia Concertante for Violin, Viola, and Orchestra, KV. 364. For all of these concertos except KV. 299, Mozart's own cadenzas have been remained.

The Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 was originally written for two pianos together with two oboes, two bassoons, two horns, and strings. Mozart later developed the score with pairs of clarinets, trumpets, and timpani in E-flat and B-flat. Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 was composed in 3 movements: 1) *Allegro*, 2) *Andante*, and 3) *Rondo: Allegro*.

The first movement is lyrical and “wonderfully spacious, as if Mozart is especially enjoying himself and letting his ideas flow freely,” as Ledbetter noted. The middle movement is slow and refined, the orchestra remaining in the background behind the joyous pianists. The *finale* is a rondo consisting of rhythmic drive and lyrical grace. There is an exuberant return to the main rondo theme.

Mozart's cadenzas in general

The Concerto movement a cadenza has a structural function. Basically, a cadenza is a cadence—an opening fourth-sixth chord on V (more often than not with the 3rd step of the scale in the soprano), a seventh chord on V (with the 2nd step of the scale in the soprano), and a final triad on I (with the 1st step of the scale in the soprano). The fourth-sixth chord on V is followed by a not too lengthy elaboration, the seventh chord on V is adorned by a trill in the soprano, and the triad on I is expanded into a *Coda* or a final refrain.

In conclusion, as a rule, Mozart premiered his works himself, and he was very well able to improvise, be it on the piano or violin. Nonetheless, he has written down cadenzas to the majority of his concertos. Written-down cadenzas have never been unalterable parts of Mozart's works. He never wrote a concerto complete with cadenzas in print.

Research methodology

The Interpretational Approach and Analysis Overview of the selected Piano Concerto by W. A. Mozart has been designed based upon literature review and the researcher's experience. The researcher selected some measures from 1st movement, 2nd movement, and 3rd movement describing a sense of aesthetics and narrations in pianistic interpretation.

III. Researcher's Notes on the Approach to the Musical Interpretation of the selected measures of Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365

First movement: *Allegro*

mm. 54-57: Both pianos enter the scene with trills performed in grandioso – a grand and noble style – with forte – *f* dynamic followed by the opening phrase as presented by the orchestra early on and performed in unison by both pianos. Approaching m. 57 however, it is recommended for both pianos to make *diminuendo* and end in m. 57 in *piano* – *p* dynamic.

mm. 84-103: From mm. 84-95, both pianos are conversing with each other, performing a theme alternately without the accompaniment of the orchestra. Starting from mm. 96-103, Piano II takes on the main melody while Piano I acts not only as an accompaniment, but also as a shadow melody which compliments the melody line taken by Piano II, hence Piano I should perform in a softer dynamic than Piano II. In mm. 102-103, Piano II is recommended to end the phrase with *diminuendo* to *piano* – *p* in m. 103.

mm. 103-121: This section is another conversation between both pianos with occasional accompaniment by the orchestra. In mm. 103-111, Piano I presents a theme, which is to be played in a sweet manner and soft dynamic. In mm. 111-115, Piano II states its reply with a variation of a theme presented previously by Piano I while being accompanied with a trill note by Piano I. Here, it is recommended that Piano II perform in a similar manner as Piano I previously did and Piano I is recommended to execute the trill softly in order to highlight the melody line by Piano II. Continuing in m. 115, Piano I assume the melody responding to Piano II in the previous part. At the end of the passage, it is suggested that Piano I end the phrase with *diminuendo* to *piano* – *p* in m. 121.

mm. 153-171: The section starts with Piano I taking the first melody in *piano* – *p* performing with a light touch. Piano II replies by taking the same melody in a different key, performing with a light touch and with an even softer dynamic. This is answered once again

by the Piano I with the same melody performed yet in an even softer dynamic, but ending abruptly in a *forte – f* dynamic note in m. 159 as the piece enters another section. In m. 159, the section starts with Piano II performing the main melody line on the bass note performing in *forte – f* dynamic with a darker tone. Throughout this section, Piano I only acts in response to the main line and should not be performed with greater importance than Piano II.

mm. 201-205: This section is a bridge to connect with the recapitulation coming in m. 205. Here it is recommended both pianos play in *mezzo forte – mf* to highlight the appearance of the piano and yet keep the light touch at the same time. The chords presented by Piano I in mm. 204-205 have to be performed in *forte – f* to prepare for the return of the main theme in the recapitulation in m. 205.

mm. 210-225: The resumption of the main theme of this movement, unlike the usual recapitulation, starts by representing the main theme in the minor key. Here Piano II has the chance to predominate first with occasional embellishment notes by Piano I until m. 216 where the passage is repeated but by the other soloist. The passage should be performed in *piano – p* dynamic with a darker tone, as the music is performed in minor key.

mm. 268-285: This section acts as the bridge to the cadenza. Both pianos are performing melodies in sixteenths throughout. Here, it is recommended that both pianos perform with a light touch and dynamic no louder than *mezzo piano – mp* as it will require less effort perform the notes precisely together. In mm. 281-285, there are staccato notes performed together by both soloists followed by another melody line in sixteenths before ending with trills performed together and a resolution in E-flat. It is highly recommended for both soloists to perform boldly and in *forte – f* dynamic to prepare for and create a majestic and glorious ending of the 1st movement.

Second movement: *Andante*

mm. 11-14: The pianos start together with Piano II taking the main melody and Piano I accompanies with a long trill before taking over the melody in m. 14 while being accompanied by Piano II. It is recommended that both pianos start softly in *piano – p* dynamic while the accompanist part always performs in a slightly softer dynamic.

mm. 23-28: This section introduces a new theme, starting out with Piano I in m. 23 and replied with a melody phrase by Piano II in m. 24. It is recommended that Piano I starts in a slightly louder dynamic than before – *mezzo piano – mp* – as the Piano I is not only

presenting the first ‘question’ melody, but also performing in the dominant key, and hanging without tonic resolution until the end of the phrase, while Piano II should perform in a softer dynamic - *piano* – *p* – to reply the question melody by Piano I as well as resolute the tune in tonic. The same conversation repeats in the next two measures with a slightly modified rhythm in the melody. Similar approach on performance as the precedent is recommended for both pianos. This section ends with both piano performing block chords together in mm. 27-28. Although it is stated that the dynamic is supposed to be *forte* – *f*, it is recommended that both soloists perform in a slightly softer dynamic, *mezzo forte* – *mf* for example, and end the phrase by performing m. 28 in *piano* – *p*. This is due to the overall atmosphere of the movement, which is sweet and romantic. It is recommended that both soloists not perform too harshly as it will counterbalance the movement’s feeling.

mm. 50-57: Here, the Piano II begins the section with a darker minor tone. It is recommended that Piano II perform in *pianissimo* – *pp* dynamic to create an introspective atmosphere. Each staccato should also be performed with a dry yet soft touch. In m. 54, the Piano I reassumes the melody but in a major key. Here, it is recommended that Piano I perform in *piano* – *p* dynamic, slightly louder than the previous performance by Piano II in order to dissolve the darkness brought recently by Piano II.

mm. 57-63: This small section is a resolution of the previous section. Consisting of both pianos conversing with each other by performing a phrase interchangeably. In mm. 58, 59, and 60 respectively, the measure should start with a loud *mezzo forte* – *mf* first beat and followed by a soft *piano* – *p* in *staccato* performed with a soft and light touch

mm. 85-88: This section is a small bridge consisting of two phrases presented alternately by both soloists. It is recommended that Piano I begins in *piano* – *p* dynamics, however, it is suggested that Piano II begins the trill in *mezzo piano* – *mp* dynamics. This dynamic helps to remind that the music is approaching the end, hence the slight builds up in dynamic.

mm. 88-96: In this particular section, both soloists change their roles into accompanists while the main melody is taken by the orchestra. Here it is recommended both soloists perform in a soft dynamic as they act as an accompaniment. Besides, both soloists are highly encouraged to perform in an extremely precise rhythm, as all the 3 elements – both pianos and orchestra – have to catch the first beat in every measure together, particularly the polyrhythmic parts between pianos and orchestra. In this recapitulation, both soloists are recommended to perform in a more *grazioso* manner to

compliment the arpeggios accompaniment and the sweet melody presented by the orchestra.

mm. 99-104: Both pianos end the piece with the melody presented previously by the orchestra. Here the Piano I takes the main melody while Piano II, the accompaniment. Throughout this section, both soloists are highly recommended to do diminuendo from *mezzo piano – mp* to *pianissimo – pp* in m. 102. This is due to the melody line that goes downwards. The Piano II has also to perform in a softer dynamic than Piano I as it acts as an accompaniment. In m. 102, it is recommended that Piano I perform slight *crescendo* to compliment the chromatic ascending notes, and resolute in *piano – p*, diminuendo into *pianissimo – pp* in m. 103 where the movement actually ends. In m. 103 however, it is suggested that Piano II perform all measures in *pianissimo – pp*, as the melody performed is a variation of the preceding melody acting as a reminder of the previous melody.

Third movement: Rondo: Allegro

mm. 55-85: Introduction of a theme performed by Piano I, a melody with triplets' accompaniment by LH. The melody should start out soft in *piano – p* dynamic. In mm. 63-65, Piano I is recommended to start with *forte – f* dynamic and *diminuendo* into m. 65, and repeat the same dynamic for the next two bars and the following two bars. In m. 71, Piano II assumes the same melody line but an octave lower than Piano I. A similar approach in performance is recommended for Piano II.

mm. 92-109: This section starts in mm. 92-96 with the presentation of the main theme by both pianos in octaves. It is recommended that both pianos perform in the same dynamic – *forte – f* – to create the effect of unison between both pianos. Continuing with a small bridge melody to connect to the next theme, mm. 97-109 is a conversation between two pianos alternating turns presenting musical phrases. It is recommended that the dynamic be performed throughout in *forte – f*, with a slight diminuendo for Piano II each time it appears.

mm. 151-181: This section is a bridge to reconnect with the main theme of the movement, consisting of repeated melodies by both soloists. Here it is suggested that Piano II perform in a softer dynamic than Piano I as the Piano II acts only in response to the main melody presented by Piano I.

mm. 181-197: Piano I continues solo presenting the main theme of the movement. Similar dynamics employed previously are recommended to be used by Piano I in this

particular section. It is also recommended that Piano I end the phrase in mm. 196-197 in *forte – f* to support the entrance of the orchestra in the same measure.

mm. 247-265: This section acts as a small bridge consisting of a circle of fifths performed interchangeably by both soloists and the orchestra. In mm. 261-265, it is recommended that both soloists perform in diminuendo starting in *mezzo forte – mf* dynamic. It is suggested that Piano I perform in a softer dynamic than Piano II as the Piano II assumes the main melody. However, the ending chord in mm. 265 should be performed in *forte – f* dynamic as the theme returns to the dark theme.

mm. 343-381: This section is a variation of the main theme with an intense build-up presented by both soloists exchanging melodies before culminating together in m. 381. Both soloists are recommended to perform in crescendo to compliment the ascending melodic line of the section, and both soloists are also recommended to perform in precise tempo, with a slight increase every so often in the tempo to create tension before the climax.

mm. 386-424: This section is a presentation of the existing theme, but performed with slight variations of the rhythm as well as in a different key. Piano II presents the main melody in octaves while Piano I acts as an accompaniment as well as shadow melody to Piano II. Here Piano I should perform softer than Piano II, not only as it will help Piano II to emphasize its main melody, but also because it will technically be less challenging to perform. In m. 408, the melody returns but the soloists switch roles. A similar approach as what proceeds is recommended for both soloists. A different ending is applied to this theme, and it is recommended that both pianos end in a softer dynamic to enter the bridge in a softer dynamic as it allows the soloists to explore a wider range of crescendo in the bridge later.

mm. 478-501: A *Coda* to the 3rd movement performed in connection to the cadenza, consisting of the melody from the main theme performed in octaves by Piano I while being accompanied by Piano II. Dynamic-wise, it is recommended that both soloists start out soft in *piano – p* dynamic and crescendo into *forte – f* towards the end of the section. The ending chord should also be performed in *forte – f* dynamic to end the piece in *grandioso* manner.

Differential learning in piano practice of the selected Piano Concerto by Mozart

‘Differential Learning’ is a learning concept – or more precisely: a learning model by

Schöllhorn (Widmaier, 2012). In prior concepts the brain is viewed as a machine controlled by a servo loop or programmed by a programmer. In ‘Differential Learning’, on the contrary, the learner and his or her environment is seen as a system, which unfurls its own dynamics (Widmaier, 2017). According to Schöllhorn, three assertions emerge as central aspects: 1) Learning takes place through differences, 2) Amplifying the fluctuations, which already occur in any phase of the learning process results in increased performance, and 3) Exploring the periphery opens up the entire scope of solution. The difference between ‘Differential Learning’ on the one hand, ‘differential training’ or ‘differential practice’ on the other hand is the former stands for the learning model, the latter for its application in the fields of sport or music education (Widmaier, 2017).

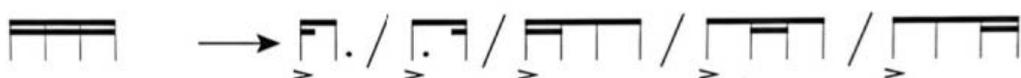
Piano practicing methodologies: Scales and Arpeggios on the selected Piano Concerto by Mozart

The researcher recommends all pianists who intend to perform the selected piano concertos adopt the methodology by Martin Widmaier for the development of piano technique. The supplementary exercises are also to reinforce skills or address possible weaknesses within the performer’s psychomotor domain of scales, dynamic, articulation, fingering, pedaling, musical language, and style; avoidance of ‘mistakes’ and drilling of ‘correct solution’ by means of a high rate of repetition. On practicing scales methodology by Widmaier is adopted some fundamental variants for practice are adopted:

Measure:

- change tempo / agogics
- change volume / dynamics
- change touch / legato – staccato – portato
- change accentuation
- change articulation
- change rhythm

Figure 1: Rhythmic change



- play backwards
- mirror with the other hand
- strike repeatedly

Basic exercise 1: From thumb to thumb

Figure 2: From thumb to thumb

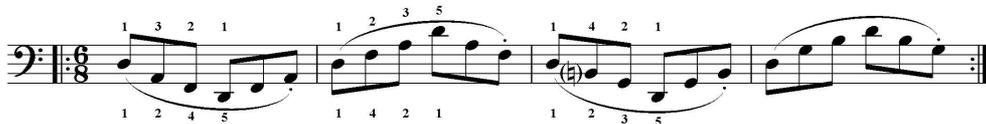


Basic Exercise 2: Around the thumb

Figure 3: Around the thumb



Figure 4: Interrupt the legato (a)



Conclusion

The objective of the current research was to develop, explore, and implement in-depth levels of knowledge of stylistic and pianistic interpretation within the musical analysis of the Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Mozart and to present a practicing concept by Schöllhorn. The difference between ‘Differential Learning’ on the one hand, ‘differential training’ or ‘differential practice’ on the other hand is the former stands for the learning model, the latter for its application in the fields of sport or music education (Widmaier, 2017). The supplementary exercises and piano practicing methodologies by Widmaier for the development of piano technique are also to reinforce skills or address possible weaknesses within the performer’s psychomotor domain. The Interpretational Approach combined with Learning Concept by Schöllhorn and Piano Practice Methodology by Widmaier, addresses a tremendous contribution and provides assistance to music students and pianists results an unconditional powerful pianistic performance.

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