

Notes

Introduction

1 See *Classic Morecambe and Wise, Volume Two*, VHS RDV 087–847/2 (Watershed Pictures, 1990). Born Eric Bartholomew in 1926, the comedian subsequently changed his last name to that of his home town and with Ernie Wise formed one of UK television's most successful and highly acclaimed double acts. A statue of Morecambe – unveiled in 1999 fifteen years after his death – now adorns the seafront in the northern English town of Morecambe, Lancashire.

1 Theories of the concerto from the eighteenth century to the present day

1 As given in H el ene Jourdan-Morhange and Vlado Perlemuter, *Ravel According to Ravel*, trans. Frances Tanner, ed. Harold Taylor (London, 1970), p. 87.

2 Bonavia, 'The Violin Concerto', *ML*, 8 (1927), pp. 18–19 (Beethoven Issue).

3 Quoted in John Rink, *Chopin: the Piano Concertos* (Cambridge, 1997), p. 19.

4 See, for example, Konrad K uster's recent book, *Das Konzert: Form und Forum der Virtuosit at* (Kassel, 1993). Although he addresses a wide range of issues relating to the concerto genre, a large proportion of his study concerns formal and structural matters (as well as thematic working) in eighteenth-, nineteenth- and twentieth-century works.

5 See Sulzer (ed.), *Allgemeine Theorie die sch onen K unste* (4 vols., Leipzig, 1771–74; reprint Hildesheim, 1969), vol. 1, p. 573, vol. 3, p. 432; Koch, *Versuch einer Anleitung zur Composition* (3 vols., Rudolstadt, 1782–93), vol. 2, p. 37, as given in Nancy Kovaleff Baker and Thomas Christensen (ed. and trans.), *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch* (Cambridge, 1995), p. 193; Triest, 'Remarks on the Development of the Art of Music in Germany in the 18th Century', trans. Susan Gillespie, in Elaine Sisman (ed.), *Haydn and His World* (Princeton, 1997), p. 370.

6 See Katharine Ellis, *Music Criticism in Nineteenth-Century France: 'La Revue et Gazette musicale de Paris', 1834–1880* (Cambridge, 1995), p. 164; Rink, *Chopin: the Piano Concertos*, p. 27; and Leon B. Plantinga,

Schumann as Critic (New Haven, 1967), pp. 157, 205. For a description of Schumann's castigation of virtuosos in general, not limited to concerto practitioners, see Plantinga, *Schumann as Critic*, pp. 196–218. For Heinrich Heine's engaging satire of virtuosos, whose 'day-long reputation . . . evaporates and dies away empty, without a trace, like a camel's wind in the desert', see Heine, 'Musical Season of 1844', given in Harry Haskell (ed.), *The Attentive Listener: Three Centuries of Music Criticism* (Princeton, 1996), pp. 115–20 (with quoted material on p. 119).

7 See Sulzer (ed.), *Allgemeine Theorie*, vol. 3, p. 432, and Koch, *Musikalisches Lexikon* (Frankfurt, 1802; reprint Hildesheim, 1964), col. 352; Rochlitz, 'Difference of Opinion about Works of Music' (1799), in Haskell (ed.), *The Attentive Listener*, p. 67; Davidson, 'A Leonine Virtuoso' (1858), in Haskell (ed.), *The Attentive Listener*, p. 130.

8 Davidson, 'Leonine Virtuoso', in Haskell (ed.), *The Attentive Listener*, p. 130.

9 Heinrich Christoph Koch, *Introductory Essay on Composition: the Mechanical Rules of Melody, Sections 3 and 4* (1787–93), trans. Nancy Kovaleff Baker (New Haven and London, 1983), p. 209.

10 Plantinga, *Schumann as Critic*, p. 204. For a different translation of this passage, see Konrad Wolff (ed.), *Schumann on Music and Musicians*, trans. Paul Rosenfeld (New York, 1946), p. 64.

11 Ellis, *Music Criticism in Nineteenth-Century France*, p. 166.

12 See Plantinga, *Schumann as Critic*, p. 157, and Glenn Gould, 'The Prospects of Recording' (1966), in Richard Kostelanetz and Joseph Darby (eds.), *Classic Essays on Twentieth-Century Music: a Continuing Symposium* (New York, 1996), p. 59. Tovey's, Carter's and Kerman's references to dialogue are discussed below.

13 Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley, 1989), p. 141.

14 *AmZ*, 3 (1800–01), cols. 28–9.

15 Ellis, *Music Criticism in Nineteenth-Century France*, pp. 166, 167.

16 For discussion of the confusing etymology of the word 'concerto', see Erich Reimer,

- 'Concerto/Konzert', in Hans Heinrich Eggebrecht (ed.), *Handwörterbuch der Musikalischen Terminologie* (Stuttgart, 1972–), vol. 1, pp. 1–17, and Siegfried Kross, 'Concerto – Concertare und Conserere', in Carl Dahlhaus (ed.), *Bericht über den internationalen musikwissenschaftlichen Kongress Leipzig 1966* (Kassel, 1970), pp. 216–20.
- 17 See Michael Talbot, *Vivaldi* (London, 1978), p. 139, and Ernest C. Harris (ed. and trans.), *Johann Mattheson's 'Der vollkommene Capellmeister': a Revised Translation with Critical Commentary* (Ann Arbor, MI, 1981), p. 467.
- 18 Walthers, *Musikalisches Lexikon oder musikalische Bibliothek* (Leipzig, 1732), p. 179.
- 19 Kollmann, *An Essay on Practical Musical Composition* (London, 1799; reprint New York, 1973), p. 20.
- 20 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), trans. Edward R. Reilly as *On Playing the Flute* (New York, 1966), pp. 270, 280; Koch, *Introductory Essay*, p. 209.
- 21 Malcolm Macdonald, *The Master Musicians: Brahms* (London, 1990), p. 268, and Ellis, *Music Criticism in Nineteenth-Century France*, p. 168.
- 22 Given in John Warrack, *Tchaikovsky* (London, 1973), p. 164.
- 23 Warrack, *Carl Maria von Weber* (Cambridge, 1976), p. 147.
- 24 John Daverio, *Robert Schumann: Herald of a 'New Poetic Age'* (Oxford, 1997), p. 468; Jan Smaczny, *Dvořák: Cello Concerto* (Cambridge, 1999), p. 89.
- 25 See Kerman, *Concerto Conversations* (Cambridge, MA, 1999), pp. 61–82. For more on this topic, see Chapter 10 of this volume.
- 26 Given in Alistair Wightmann, *Karol Szymanowski: His Life and Work* (Aldershot and Brookfield, VT, 1999), p. 177.
- 27 Cooper, *Bartók: Concerto for Orchestra* (Cambridge, 1996), p. 21.
- 28 From Robin Stowell, *Beethoven: Violin Concerto* (Cambridge, 1998), p. 60.
- 29 Erik Tawarstjerna, *Sibelius, vol. 1, 1865–1905*, trans. Robert Layton (London, 1976), p. 280.
- 30 Dahlhaus, *Nineteenth-Century Music*, p. 141.
- 31 Czerny, *School of Practical Composition: Complete Treatise on the Composition of all Kinds of Music* (1848), trans. John Bishop (New York, 1979), p. 77; Tovey, 'The Classical Concerto' (1903), in *Essays in Musical Analysis: vol. 3, Concertos and Choral Works* (7th edition, London, 1981), pp. 16, 9; Tawarstjerna, *Sibelius, vol. 1*, p. 280.
- 32 Additional examples to those cited in this paragraph can be found in Chapter 9 of this volume, 'The Concerto Since 1945'.
- 33 Bryan Gilliam, *The Life of Richard Strauss* (Cambridge, 1999), p. 155; James Pritchett, *The Music of John Cage* (Cambridge, 1993), p. 62.
- 34 Losseff, 'The Piano Concertos and Sonata for Two Pianos and Percussion', in Amanda Bayley (ed.), *The Cambridge Companion to Bartok* (Cambridge, 2001), p. 125.
- 35 Jonathan Bernard (ed.), *Elliott Carter: Collected Essays and Lectures, 1937–1995* (Rochester, NY, 1997), pp. 251, 230.
- 36 Tovey, *Concertos and Choral Works*, pp. 6–7.
- 37 *Ibid.*, p. 6.
- 38 *Ibid.*, pp. 9, 10.
- 39 For Bach, see Susan McClary, 'The Blasphemy of Talking Politics in Bach Year', in McClary and Richard Leppert (eds.), *Music and Society: the Politics of Composition, Performance and Reception* (Cambridge, 1987), pp. 13–62; and Michael Marissen, *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton, 1995). For Mozart, see Charles Rosen, *The Classical Style* (New York, 1971), pp. 185–263; McClary, 'A Musical Dialectic from the Enlightenment: Mozart's Piano Concerto in G Major, K. 453, Movement 2', *Cultural Critique*, 5 (1986), pp. 129–69; Joseph Kerman, 'Mozart's Piano Concertos and their Audience', in James M. Morris (ed.), *On Mozart* (Cambridge, 1994), pp. 151–68; and Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge and Rochester, NY, 2001).
- 40 Koch, *Introductory Essay*, p. 209, and *Musikalisches Lexikon* (Frankfurt, 1802; reprint Hildesheim, 1964), col. 854. Koch cites Mozart's piano concertos as paradigmatic examples of dramatic dialogue between the soloist and the orchestra in the *Musikalisches Lexikon*.
- 41 Kerman, 'Mozart's Piano Concertos and their Audience', p. 153; McClary, 'A Musical Dialectic', p. 138.
- 42 Kerman, 'Mozart's Piano Concertos and their Audience', pp. 165–8.
- 43 *Ibid.*, p. 167.
- 44 Keefe, *Mozart's Piano Concertos*, pp. 75–100.
- 45 McClary, 'A Musical Dialectic', p. 147.
- 46 *Ibid.*, p. 151.
- 47 For more on McClary's article, and an alternative reading of interaction in K. 453/ii, see Keefe, *Mozart's Piano Concertos*, pp. 159–61. Harold Powers also tackles

- McClary's interpretation of this movement in 'Reading Mozart's Music: Text and Topic, Syntax and Sense', *Current Musicology*, 57 (1995), pp. 5–43.
- 48 Kerman, *Concerto Conversations* (Cambridge, MA, 1999).
- 49 *Ibid.*, pp. 23, 24, 41.
- 50 *Ibid.*, p. 50. For the Tchaikovsky discussion, see pp. 52–8.
- 51 Koch, *Introductory Essay*, pp. 210–13, and *Musikalisches Lexikon*, cols. 354–5.
- 52 See Leeson and Levin, 'On the Authenticity of K. Anh. C14.01 (297b), a Symphonia Concertante for Four Winds and Orchestra', *Mozart-Jahrbuch 1976/77*, pp. 70–96.
- 53 For a detailed account of the changing nature of writings on concerto form in the nineteenth century, including discussion of Czerny, Marx and Prout, see Jane R. Stevens, 'Theme, Harmony and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form', *JAMS*, 27 (1974), pp. 25–60.
- 54 Quantz, *On Playing the Flute*, p. 311. For discussion on Riepel, see Scott L. Balthazar, 'Intellectual History and Concepts of the Concerto: Some Parallels from 1750 to 1850', *JAMS*, 36 (1983), p. 51.
- 55 From Balthazar, 'Concepts of the Concerto', p. 51.
- 56 Kollmann, *Essay*, p. 21.
- 57 Koch, *Introductory Essay*, p. 211.
- 58 *Ibid.*, p. 209.
- 59 Tovey, *Concertos*, p. 9.
- 60 *Ibid.*, p. 7.
- 61 Rosen, *Classical Style*, pp. 233, 197.
- 62 Tovey, *Concertos*, p. 17; Rosen, *Classical Style*, pp. 197, 196.
- 63 See Stevens, 'Theme, Harmony and Texture'.
- 64 Given in Baker and Christensen (ed., and trans.), *Aesthetics and the Art of Composition in the German Enlightenment*, p. 175.
- 65 Kollmann, *Essay*, p. 21.
- 66 Implied by Stevens in 'Theme, Harmony and Texture', p. 58.
- 67 Karol Berger, 'Toward a History of Hearing: the Classic Concerto, a Sample Case', in Wye Jamison Allanbrook, Janet M. Levy and William P. Mahrt (eds.), *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard Ratner* (Stuyvesant, NY, 1992), pp. 414, 421. See also Berger, 'The First-Movement Punctuation Form in Mozart's Piano Concertos', in Neal Zaslaw (ed.), *Mozart's Piano Concertos: Text, Context, Interpretation* (Ann Arbor, MI, 1996), pp. 239–59.
- 2 The concerto and society**
- 1 Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover and London, 1988). For a similar perspective, see also Howard S. Becker, *Art Worlds* (Berkeley and London, 1982).
- 2 Tia DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge, 2003) and 'Musical Practice and Social Structure: a Toolkit', in Eric Clarke and Nicholas Cook (eds.), *Empirical Musicology* (Oxford, 2004), pp. 35–56.
- 3 Christoph Wolff, 'Instrumental Music', in Wolff et al., *The New Grove Bach Family* (London, 1980), p. 156.
- 4 *Ibid.*, p. 157.
- 5 Susan McClary, 'The Blasphemy of Talking Politics During Bach Year', in Richard Leppert and McClary (eds.), *Music and Society: the Politics of Composition, Performance and Reception* (Cambridge, 1987), pp. 13–62.
- 6 *Ibid.*, p. 19.
- 7 *Ibid.*, pp. 22, 23.
- 8 *Ibid.*, p. 24.
- 9 *Ibid.*, p. 32.
- 10 *Ibid.*, p. 28.
- 11 *Ibid.*, p. 26.
- 12 *Ibid.*, p. 24.
- 13 *Ibid.*, p. 21.
- 14 Iris Murdoch, *The Good Apprentice* (London, 1985), p. 150.
- 15 DeNora, *After Adorno*, p. 40 and pp. 35–58 *passim*.
- 16 On the concept of 'do-ability', see Joan Fujimura, 'The Molecular Biological Bandwagon in Cancer Research: Where Social Worlds Meet', *Social Problems*, 35 (1988), pp. 261–83. For pragmatic perspectives on music-making, see Becker, *Art Worlds*, and Richard A. Peterson (ed.), *The Production of Culture* (Los Angeles, 1978).
- 17 Anthony King, *The Structure of Social Theory* (London, 2004).
- 18 Hans T. David and Arthur Mendel (eds.), *The Bach Reader: a Life of Johann Sebastian Bach in Letters and Documents* (London, 1966), pp. 71–5.
- 19 Richard D. P. Jones, 'The Keyboard Works: Bach as Teacher and Virtuoso', in John Butt (ed.), *The Cambridge Companion to Bach* (Cambridge, 1997), p. 142.
- 20 Wolff, 'Instrumental Music', p. 157; Malcolm Boyd, *Bach: the Brandenburg Concertos* (Cambridge, 1993), p. 16.
- 21 McClary, 'Talking Politics', p. 21, note 24.
- 22 *Ibid.*, p. 26.
- 23 *Ibid.*, p. 36.
- 24 Antoine Hennion and Joel Marie Fauquet, 'Authority as Performance: the Love of Bach in

- Nineteenth-Century France', *Poetics*, 29 (2001), pp. 75–88, at p. 78.
- 25 See Tia DeNora, *Music in Everyday Life* (Cambridge, 2000), Chapter 2; Henry Kingsbury, 'Sociological Factors in Musicological Poetics', *Ethnomusicology*, 35 (1991), pp. 195–219; and Antoine Hennion, 'Baroque and Rock: Music, Mediators and Musical Taste', *Poetics*, 24 (1997), pp. 415–25.
- 26 Becker, *Art Worlds*.
- 27 Tia DeNora, 'How is Extra-Musical Meaning Possible? Music as a Place and Space for "Work"', *Sociological Theory*, 4 (1986), pp. 84–94.
- 28 See Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803* (Berkeley and London, 1995), pp. 37–59. See also John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792–1807* (Cambridge, 2003).
- 29 See Julia V. Moore, 'Beethoven and Musical Economics' (Ph.D. thesis, University of Illinois, Urbana-Champaign, 1987) and Norbert Elias, *Mozart: Portrait of a Genius* (Cambridge, 1993).
- 30 Emily Anderson (ed. and trans.), *The Letters of Mozart and His Family* (3rd edition, London, 1985), p. 872.
- 31 H. C. Robbins Landon, *Mozart: the Golden Years* (London, 1989), p. 140.
- 32 Kathrine Talbot (trans.), 'A Yearbook of the Music of Vienna and Prague, 1796 (by Johann Ferdinand von Schönfeld)', in Elaine Sisman (ed.), *Haydn and His World* (Princeton, 1997), pp. 289–331.
- 33 Cliff Eisen, 'The Classical Period', in 'Concerto', *NG Revised*, vol. 6, p. 247.
- 34 Mary Sue Morrow, *Concert Life in Haydn's Vienna* (New York, 1989), p. 158.
- 35 Leon Plantinga, *Beethoven's Concertos: History, Style, Performance* (New York, 1999), p. 4.
- 36 Nicholas Till, *Mozart and the Enlightenment* (London, 1992), p. 88.
- 37 See Jürgen Habermas, *The Structural Transformation of the Public Sphere: an Inquiry into a Category of Bourgeois Society*, trans. T. Burger with F. Lawrence (Cambridge, 1989) and Richard Sennett, *The Fall of Public Man* (London, 1977).
- 38 Till, *Mozart*, p. 92.
- 39 Quoted in Simon Frith, 'Afterthoughts', in Frith and A. Goodwin (eds.), *On Record: Rock, Pop and the Written Word* (London, 1990), p. 424.
- 40 See Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge and Rochester, NY, 2001) and 'Dramatic Dialogue in Mozart's Viennese Piano Concertos: a Study of Competition and Cooperation in Three First Movements', *MQ*, 83 (1999), pp. 169–204.
- 41 Till, *Mozart*, p. 177.
- 42 On this point see DeNora, *After Adorno*, pp. 59–82, and Lucy Green, *Music, Gender, Education* (Cambridge, 1997).
- 43 Keefe, 'Dramatic Dialogue', p. 197.
- 44 Quoted above, Hennion and Fauquet, 'Authority as Performance', p. 78.
- 45 See Green, *Music, Gender, Education*.
- 46 DeNora, *Beethoven*, pp. 147–69.
- 47 Morrow, *Concert Life*.
- 48 Tia DeNora, 'Music into Action: Performing Gender on the Viennese Concert Stage, 1790–1810', *Poetics*, 30 (2002), pp. 19–33, and 'Embodiment and Opportunity: Performing Gender in Beethoven's Vienna', in William Weber (ed.), *The Musician as Entrepreneur and Opportunist, 1600–1900* (Bloomington, IN, forthcoming).
- 49 Quoted in Richard Leppert, *The Sight of Sound* (Berkeley and London, 1993), p. 67.
- 50 Plantinga, *Beethoven's Concertos*, p. 4.
- 51 Charles Rosen, *Piano Notes* (New York, 2002), p. 5.
- 52 Richard Leppert, 'Cultural Contradiction, Idolatry, and the Piano Virtuoso: Franz Liszt', in James Parakilas et al., *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven, 1999), p. 255.
- 53 Quoted in Christine Battersby, *Gender and Genius* (London, 1989), pp. 76–7.
- 54 Katharine Ellis, 'Female Pianists and Their Male Critics in Nineteenth-Century Paris', *JAMS*, 50 (1997), pp. 353–85, at p. 364.
- 55 *Ibid.*, p. 355.
- 56 *Ibid.*, p. 361.
- 57 Morrow, *Concert Life*, p. 159.
- 58 For example, the lyrical focus in Joe Duddell's twenty-minute concerto for percussion, *Ruby* (2002–3).
- 59 See Susan O'Neill, 'Gender and Music', in David Hargreaves and Adrian North (eds.), *The Social Psychology of Music* (Oxford, 1997), pp. 46–66, and Nicola Dibben, 'Gender Identity and Music', in Raymond Macdonald, David Hargreaves and Dorothy Miell (eds.), *Musical Identities* (Oxford, 2002), pp. 117–33.
- 60 Pierre Bourdieu, *Distinction: a Social Critique of the Judgement of Taste* (Cambridge, 1984). See also Richard A. Peterson and Albert Simkus, 'How Musical Tastes Mark Occupational Status Groups', in Michele Lamont and Marcel Fournier (eds.), *Cultivating Differences* (Chicago, 1992), pp. 152–68.

61 Lisa McCormick, 'Musical Performance as Social Performance', in Ron Eyerman (ed.), *New Directions in Arts Sociology* (Herndon, VA, forthcoming). See also Jane W. Davidson, 'The Solo Performer's Identity' in Macdonald, Hargreaves and Miell (eds.), *Musical Identities*, pp. 97–116, and Hennion, 'Baroque and Rock'.

62 See Keefe, 'Dramatic Dialogue', and Tia DeNora, 'The Biology Lessons of Opera Buffa', in Mary Hunter and James Webster (eds.), *Opera Buffa in Mozart's Vienna* (Cambridge, 1997), pp. 146–64.

3 The Italian concerto in the late seventeenth and early eighteenth centuries

1 The etymology and early uses of the term are explored in David D. Boyden, 'When is a Concerto not a Concerto?', *MQ*, 43 (1957), pp. 220–32.

2 The earliest recorded musical use occurs in the *Concerti di Andrea e di Gio[vanni] Gabrieli* (Venice, 1587).

3 As ascertained by Marc Vanscheeuwijck, whose study *The Cappella musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674–95)* (Brussels and Rome, 2003) offers an excellent introduction to the church and its music in the decades leading up to 1700.

4 The role of instrumental music in Italian churches is examined in Stephen Bonta, 'The Uses of the *sonata da chiesa*', *JAMS*, 22 (1969), pp. 58–84.

5 The reasons for dispensing with the trumpet in internal slow movements were essentially two. First, the customary contrast in key reduced the number of usable notes available to the natural brass instrument. Second, an opportunity to regain breath was welcomed by its players.

6 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), p. 309.

7 Johann Mattheson, *Das neu-eröffnete Orchester* (Hamburg, 1713), pp. 193–4: 'Violin Sachen / die also gesetzt sind / daß eine jede Partie sich zu gewisser Zeit hervor thut und mit den andern Stimmen gleichsam um die Wette spielt'. In some early concertos an obbligato cello supplements or replaces the second violin in dialogues with the first violin.

8 Motto form and its evolution into ritornello form are examined in Michael Talbot, 'The Concerto Allegro in the Early Eighteenth Century', *ML*, 52 (1971), pp. 8–18 and 159–72.

9 Mattheson, *Das neu-eröffnete Orchester*, p. 194: 'wo nur die erste Partie dominiret / und wo unter viele Violinen, eine mit sonderlicher Hurtigkeit hervor raget / dieselbe / Violino concertino, genannt wird'.

10 In a nutshell, the 'church' sonata, or *sonata da chiesa*, is constructed from 'abstract' movements, the 'chamber' sonata, or *sonata da camera*, from dance movements (often with a leavening of abstract movements to lend variety).

11 In his *Concerti grossi*, Op. 1 (1721), Locatelli assigns the viola to the *concertino* (for the first volume of the collection he uses two viola parts).

12 Contrary to what one sometimes reads, the *tenore viola* was not a 'tenor' instrument intermediate in size between a viola and a cello but merely a part for second viola notated in the tenor clef.

13 Quantz, *Versuch*, p. 309.

14 Benedetto Marcello's elder brother Alessandro (1669–1747) was also a composer. His oboe concerto in D minor, which J. S. Bach transcribed for harpsichord around 1713–14, is evidently an early work, although its strongly Vivaldian imprint suggests that it belongs to the years immediately preceding its transcription.

15 Examples of early concertos are the violin concertos RV 275, 276 and 292, and the cello concertos RV 402, 416 and 420. ('RV' numbers are those of the standard Vivaldi catalogue by Peter Ryom.)

16 *Concerti a quattro* are fairly numerous in Vivaldi's oeuvre (over forty survive), but they are basically only modernized versions, with a tighter thematic structure, of the prototype established by Albinoni. The genre lived on into the next generation – Durante and Galuppi composed some fine examples – before merging into the chamber symphony.

17 Arthur J. B. Hutchings, *The Baroque Concerto* (London, 1961), pp. 43–4. Long since superseded as a work of history, this book has not lost its capacity to inspire by its musical perception.

18 On Valentini, see Michael Talbot, 'A Rival of Corelli: the Violinist-Composer Giuseppe Valentini', in Sergio Durante and Pierluigi Petrobelli (eds.), *Nuovissimi studi corelliani. Atti del Terzo Congresso Internazionale, Fusignano, 4–7 settembre 1980* (Florence, 1982), pp. 347–65. Examples of such 'chains' occur in the first movement of the tenth concerto in B minor (RV 580).

19 This problem is discussed in Michael Talbot, *Tomaso Albinoni: the Venetian Composer and His World* (Oxford, 1990), p. 258.

- 20 On Alberti's concertos and their contemporary reception, see Michael Talbot, 'A Thematic Catalogue of the Orchestral Works of Giuseppe Matteo Alberti', *R. M. A. Research Chronicle*, 13 (1976), pp. 1–26.
- 21 'Chamber' is used here, of course, in the modern sense of 'orchestra-less', not in that of the Corellian *concerto da camera*.
- 22 On the Italian violin concerto after Vivaldi, see Chappell White, *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (Philadelphia, 1992), and Jehoash Hirshberg and Simon McVeigh, *The Italian Solo Concerto 1700–1760: Rhetorical Strategies and Style History* (Woodbridge and Rochester, NY, 2004). The second book includes detailed discussion of several interesting minor figures (among them, Tessarini, Zani and Platti) who sustained the popularity of the violin concerto in the second third of the century.
- 23 The standard works dealing with the concertos of these two composers are Minos Dounias, *Die Violinkonzerte Giuseppe Tartinis* (Wolfenbüttel, 1935), and Albert Dunning, *Pietro Antonio Locatelli: Der Virtuose und seine Welt* (2 vols., Buren, 1981).
- 24 I am very grateful to Jehoash Hirshberg for reading this chapter in draft and making comments.

4 The concerto in northern Europe to c.1770

- 1 George J. Buelow, 'Dresden in the Age of Absolutism', in Buelow (ed.), *Man and Music: the Late Baroque Era* (London, 1993), pp. 254–95.
- 2 Meike ten Brink, *Die Flötenkonzerte von J. J. Quantz* (Hildesheim, 1995).
- 3 Autobiography of J. G. Walther in Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740), ed. Max Schneider (Berlin, 1910), p. 389.
- 4 Werner Neumann and Hans Joachim Schulze (eds.), *Bach-Dokumente* (4 vols., Kassel, 1963–78), vol. 3, pp. 649–50.
- 5 Luigi Ferdinando Tagliavini, *Grosso Mogul*, in George Stauffer and Ernst May (eds.), *J. S. Bach as Organist* (Bloomington, IN, 1986), pp. 240–55 at p. 242. For a discussion of Bach's engagement with the Italian concerto, which discusses the long-held and sometimes problematic assumptions made by Bach scholarship (that is, some of the very assumptions presented in this article), see Siegbert Rampe and Dominik Sackmann, *Bachs Orchestermusik* (Kassel, 2000), pp. 65–79.
- 6 Jean-Claude Zehnder, 'Giuseppe Torelli und Johann Sebastian Bach. Zu Bachs

Weimarer Konzertform', *Bach-Jahrbuch*, 77 (1991), pp. 33–96 at p. 34.

- 7 For more on Bach's engagement with the concept of the ritornello, see Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, MA, 1996), pp. 59–102.
- 8 This is of course a simplification of Vivaldi's approach to the concerto. Indeed, in *L'estro harmonico*, almost always alleged to be the formative influence on Bach, this tutti–solo dichotomy is still not fully developed. See Rampe and Sackmann, *Bachs Orchestermusik*, pp. 76–8.
- 9 BWV 1041 and 1043 also exist in Leipzig versions for one or two harpsichords (BWV 1059 and 1062).
- 10 This reading is presented by Michael Marissen in *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton, 1995), pp. 16–35.
- 11 Donald Burrows, *Handel* (Oxford, 1994), p. 52.
- 12 Only the second movement of No. 6 was composed relatively close to the publication date; the other movements were probably written mostly between 1712 and 1723. See Hans Joachim Marx, 'The Origins of Handel's Opus 3: a Historical Review', in Stanley Sadie and Anthony Hicks (eds.), *Handel Tercentenary Collection* (London, 1987), pp. 254–70 at p. 268.
- 13 Willam D. Gudger, 'Handel and the Organ Concerto: What We Know 250 Years Later', in Sadie and Hicks (eds.), *Handel Tercentenary Collection*, pp. 271–8.
- 14 Handel later added oboes to three concertos (Op. 6, Nos. 1, 2, 5) into his autograph manuscript.
- 15 Donald Burrows, 'Handel as Concerto Composer', in Burrows (ed.), *The Cambridge Companion to Handel* (Cambridge, 1997), pp. 193–207 at p. 207.
- 16 Only the third *concerto a due cori* (HWV 334) seems to have been for the most part newly composed; the second concerto (HWV 332), for example, is made up of reworked instrumental versions of popular vocal numbers from the oratorios.
- 17 H. 414, 417, 428, 429, 421, 444 by C. P. E. Bach were printed in two pirated editions in London (c.1753–60) by Handel's publisher John Walsh.

5 The concerto from Mozart to Beethoven: aesthetic & stylistic perspectives

- 1 Kollmann, *An Essay on Practical Musical Composition* (London, 1799; reprint New York, 1973), p. 15; Koch, *Musikalisches*

- Lexikon* (Frankfurt, 1802; reprint Hildesheim, 1964), col. 854.
- 2 *AmZ*, 3 (1800–01), cols. 218–19.
- 3 *AmZ*, 7 (1804–5), col. 480.
- 4 *AmZ*, 9 (1806–7), col. 655.
- 5 *AmZ*, 4 (1801–2), col. 777.
- 6 *AmZ*, 7 (1804), cols. 452–3, as given in Wayne M. Senner (ed.) and Robin Wallace (trans.), *The Critical Reception of Beethoven's Compositions by His German Contemporaries* (2 vols., Lincoln, NE, 1999 and 2001), vol. 1, pp. 206, 210.
- 7 *AmZ*, 14 (1812), col. 8.
- 8 Robin Wallace characterizes Beethoven's reception in early issues of the *AmZ* in this way. See Wallace, *Beethoven's Critics: Aesthetic Dilemmas and Resolutions During the Composer's Lifetime* (Cambridge, 1986), p. 5.
- 9 *AmZ*, 10 (1808), cols. 490–1, given in Senner (ed.) and Wallace (trans.), *Critical Reception of Beethoven's Compositions*, vol. 2, p. 43.
- 10 *Wiener Theater-Zeitung*, 2 (1807), from Senner (ed.) and Wallace (trans.), *Critical Reception of Beethoven's Compositions*, vol. 2, p. 69.
- 11 Comprehensive, up-to-date lists of Mozart's and Beethoven's concertos, including fragments, lost works and works of doubtful authenticity, are given in Cliff Eisen and Stanley Sadie, '(Johann Chrysostom) Wolfgang Amadeus Mozart', in *NG Revised*, vol. 17, pp. 326–8, and Joseph Kerman, Alan Tyson, Scott G. Burnham, Douglas Johnson and William Drabkin, 'Beethoven, Ludwig van', in *NG Revised*, vol. 3, pp. 115–16. For an account of an unfinished Beethoven work from 1814–15, see Nicholas Cook, 'Beethoven's Unfinished Piano Concerto: a Case of Double Vision?', *JAMS*, 42 (1989), pp. 338–74.
- 12 For a seminal study of this concerto-related genre, see Barry S. Brook, *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962).
- 13 Beethoven, for example, 'withheld his concertos from the press while they were still useful for his performances, and . . . only once, so far as we know, played a concerto of his that had already been published'. See Leon Plantinga, *Beethoven's Concertos: History, Style, Performance* (New York, 1999), p. 113.
- 14 Examples of contemporary critical acclaim for Viotti's performances in London are cited in H. C. Robbins Landon, *Haydn: Chronicle and Works. Haydn in England, 1791–1795* (London, 1976), *passim*. Beethoven's performance activities as a concerto soloist at the end of the eighteenth century are documented in Leon Plantinga, *Beethoven's Concertos*, pp. 47–56.
- 15 Kollmann, *Essay*, p. 24.
- 16 *Ibid.*, pp. 24, 20–1.
- 17 Pierre Louis Ginguené, 'Concerto', in Ginguené and Nicholas Etienne Framery (eds.), *Encyclopédie méthodique: musique* (Paris, 1791; reprint New York, 1971), vol. 1, p. 320.
- 18 Koch, *Introductory Essay on Composition: the Mechanical Rules of Melody, Sections 3 and 4* (1787–93), trans. Nancy Kovaleff Baker (New Haven and London, 1983), p. 209.
- 19 Identifications and discussions of dialogue (the central manifestation of intimate grandeur) later in this chapter rely on understandings of the technique gleaned from eighteenth-century sources, codified in Antoine Reicha's *Traité de mélodie* of 1814. See Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge and Rochester, NY, 2001), pp. 24–41.
- 20 *AmZ*, 3 (1800–01), col. 28.
- 21 *AmZ*, 1 (1798–9), col. 58; *AmZ*, 13 (1811), col. 383, and *AmZ*, 2 (1799–1800), col. 781; *AmZ*, 5 (1802–3), cols. 828–9.
- 22 *AmZ*, 5 (1802–3), col. 665; *AmZ*, 6 (1803–4), col. 860; *AmZ*, 7 (1804–5), col. 322. Eberl, Fränzl and Rode's dates are 1765–1807, 1736–1811 and 1774–1830 respectively.
- 23 *AmZ*, 5 (1802–3), col. 828; *AmZ*, 6 (1803–4), col. 725.
- 24 *AmZ*, 1 (1798–9), col. 680.
- 25 *AmZ*, 11 (1808), cols. 27–8.
- 26 *Morning Chronicle*, 12 March 1794; given in H. C. Robbins Landon, *Chronicle: Haydn in England*, p. 242.
- 27 *AmZ*, 1 (1798–9), col. 654.
- 28 *AmZ*, 6 (1803–04), cols. 723, 837–8.
- 29 *AmZ*, 18 (1816), col. 359.
- 30 From H. C. Robbins Landon, *Haydn: Chronicle and Works. The Late Years, 1801–1809* (London, 1977), p. 423.
- 31 Landon, *Haydn: Chronicle and Works. Haydn at Esterhaza, 1766–1790* (London, 1978), p. 571.
- 32 Kollmann, *Essay*, p. 21.
- 33 Koch, *Lexikon*, col. 854, and Kollmann, *Essay*, p. 15.
- 34 *AmZ*, 3 (1800–01), col. 28.
- 35 As given in William McColl's translation of this *AmZ* review in Colin Lawson, *Mozart: Clarinet Concerto* (Cambridge, 1996), p. 80.
- 36 *AmZ*, 2 (1799–1800), col. 696.
- 37 See Cliff Eisen, *New Mozart Documents: a Supplement to O. E. Deutsch's Documentary Biography* (London, 1991), p. 124, and *AmZ*, 11 (1808), col. 203.
- 38 Gerber, *Neues Historisches Lexikon der Tonkünstler* (Leipzig, 1812–14), vol. 2, col. 496.
- 39 *AmZ*, 8 (1805–06), col. 729. 'Mozart selbst dies Konzert mit mehr Ernst und

imponirender Würde vortrug. Bey ihm wurde mehr der tiefe, reiche Geist der Komposition, bei Stein mehr der glänzende Vortrag des Virtuosen bemerkbar’.

40 *AmZ*, 2 (1799–1800), cols. 12–13. ‘Zwar ist es nicht so sehr gearbeitet, als manche bereits bekanntern und neuern Konzerte desselben Verfassers: dahingegen aber sowohl wegen der schwächern als ungleich leichtern und bequemerem Instrumentalbegleitung im Allgemeinen brauchbarer als manches von diesen. Sicher findet man eher zehh Klavierspieler, die, selbst die schwersten dieser Konzerte ganz fertig durcharbeiten, ehe man ein einziges Orchester zum guten Akkompagnement dazu auftreibt. Doch sind auch in dem letzten *Allegro* des vor uns liegenden Konzerts in der ersten Hoboe einige Kleinigkeiten, die, wenn sie gut und in Ansehung der Manieren bestimmt und deutlich herausgebracht werden sollen, vielleicht eben so viele Uebung und Gewissheit erfordern, als irgend eine Stelle in der Konzertstimme.’

41 Anderson (ed. and trans.), *The Letters of Mozart and His Family* (3rd edition, London, 1985), p. 877.

42 See Mozart’s announcement in the *Wiener Zeitung* of 15 January 1783 for the *a quattro* reference to K. 413, 414 and 415, given in Otto Erich Deutsch, *Mozart: a Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (London, 1965), p. 212, and Anderson (ed. and trans.), *Letters of Mozart and His Family*, p. 877, for the *a quattro* and wind-instrument references to K. 449 and K. 450/451/453.

43 Among late twentieth-century writings, see Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (London, 1971), p. 220; Leonard G. Ratner, *Classic Music: Expression, Form and Style* (London, 1980), p. 297; and Irving Easley, ‘Mozart’s Concertato Orchestra’, *Mozart-Jahrbuch 1976/7*, p. 9.

44 Anderson (ed. and trans.), *Letters of Mozart and His Family*, p. 877.

45 This paragraph is a partial summary of the article, Simon P. Keefe ‘“An Entirely Special Manner”: Mozart’s Piano Concerto in E flat, K. 449, and the Stylistic Implications of Confrontation’, *ML*, 82 (2001), pp. 559–81.

46 Translation adapted from Anderson (ed. and trans.), *Letters of Mozart and His Family*, p. 877.

47 For historical explanation of oppositional/confrontational dialogue, see Keefe, *Mozart’s Piano Concertos*, pp. 24–41, especially pp. 32–4.

48 Niemetschek, *Life of Mozart* (1798), trans. Helen Mautner (London, 1956), p. 58.

49 Anderson (ed. and trans.), *Letters of Mozart and His Family*, p. 681.

50 See Henry Paolucci (ed. and trans.), *Hegel on the Arts: Selections from G. W. F. Hegel’s ‘Aesthetics or the Philosophy of the Fine Arts’* (New York, 1979), p. 133.

51 Emily Anderson (ed. and trans.), *Letters of Beethoven* (London, 1961), vol. 1, p. 75, and vol. 3, pp. 1276–7.

52 Given in Elliot Forbes (ed.), *Thayer’s Life of Beethoven* (Princeton, 1967), p. 209. The reliability of this anecdote, however, has recently been called into question; see Barry Cooper, *Beethoven* (Oxford, 2000), p. 125, and Plantinga, *Beethoven’s Concertos*, p. 141. For a brief study of Mozart’s influence on Beethoven’s Piano Concertos Nos. 3 and 4 and the Violin Concerto set in the context of this quotation, see Owen Jander, ‘“Cramer, Cramer! We shall never be able to do anything like that!”: Understanding a Favorite Quotation about Mozart’s Concerto in C minor, K. 491, and Mozart’s Influence on Beethoven’s Concertos’, *The Beethoven Journal*, 15 (2000), pp. 57–63.

53 Richard Kramer, ‘Cadenza Contra Text: Mozart in Beethoven’s Hands’, *19th Century Music*, 15 (1991), pp. 116–31.

54 Carl Czerny’s famous account of the distinguishing characteristics of Mozart’s and Beethoven’s piano playing is quoted and discussed in Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803* (Berkeley and London, 1995), pp. 131–2.

55 Given in T. Skowronek, ‘Keyboard Instruments of the Young Beethoven’, in Scott Burnham and Michael P. Steinberg (eds.), *Beethoven and His World* (Princeton, 2000), p. 164. Czerny’s comment is given in DeNora, *Beethoven and the Construction of Genius*, p. 131.

56 For recent literature see the following: Geoffrey Block, ‘Organic Relations in Beethoven’s Early Piano Concerti and the “Spirit of Mozart”’, in William Kinderman (ed.), *Beethoven’s Compositional Process* (Lincoln, NE, 1991), pp. 55–81; Bathia Churgin, ‘Beethoven and Mozart’s Requiem: a New Connection’, *JM*, 5 (1997), pp. 457–77; Kramer, ‘Cadenza Contra Text’; Lewis Lockwood, ‘Beethoven Before 1800: the Mozart Legacy’, *Beethoven Forum* 3 (London, 1994), pp. 39–52; Adena Portowicz, ‘Innovation and Tradition in the Classic Concerto: Mozart’s K. 453 (1784) as a Model for Beethoven’s Fourth Concerto (1805–06)’.

- The Beethoven Journal*, 12 (1997), pp. 65–72; Carl Schachter, ‘Mozart’s Last and Beethoven’s First: Echoes of K. 551 in the First Movement of Opus 21’, in Cliff Eisen (ed.), *Mozart Studies* (Oxford, 1991), pp. 227–51; Elaine Sisman, ‘“The Spirit of Mozart from Haydn’s Hands”: Beethoven’s Musical Inheritance’, in Glenn Stanley (ed.), *The Cambridge Companion to Beethoven* (Cambridge, 2000), pp. 45–63; Jeremy Yudkin, ‘Beethoven’s “Mozart” Quartet’, *JAMS*, 45 (1992), pp. 30–74.
- 57 Only Beethoven’s five numbered piano concertos are discussed below. His Violin Concerto in D, Op. 61 (1806), is discussed in Chapter 7 of this volume.
- 58 Leon Plantinga recently challenged the idea that Mozart was the predominant influence on Beethoven in Op. 19, positing that composers such as Clementi and Haydn were just as important in this respect. In addition, he concludes that ‘much in the concerto is . . . quite recognizably Beethoven’s own’ (p. 89). See Plantinga, *Beethoven’s Concertos*, pp. 86–9.
- 59 On the passage in K. 449/i compared to corresponding passages in K. 414/i, 415/i and 450/i, see Keefe, ‘“An Entirely Special Manner”’, pp. 564–8.
- 60 This is Donald Tovey’s term, given in *Essays in Musical Analysis: Concertos and Choral Works* (London, 1935–9; new edition, 1981), p. 50.
- 61 Given in Leo Treitler (ed.), *Strunk’s Source Readings in Music History, Revised Edition* (New York, 1998), p. 1036. (Translation by Wye J. Allanbrook.)
- 62 Gerber, *Neues Historisches Lexikon*, vol. 1, col. 316. The review is found in *AmZ*, 7 (1804–5), cols. 445–57.
- 63 Michael C. Tusa explains that ‘no work loomed larger in the formation of [Beethoven’s] image of this key [C minor] than did K. 491’ in ‘Beethoven’s “C Minor Mood”’: Some Thoughts on the Structural Implications of Key Choice’, *Beethoven Forum* 2 (Lincoln, NE, 1993), pp. 1–27. On Beethoven’s C minor works, see also Joseph Kerman, ‘Beethoven’s Minority’, in *Write All These Down: Essays on Music* (Berkeley and London, 1994), pp. 217–37.
- 64 On co-operation and competition in K. 450/i, see Keefe, *Mozart’s Piano Concertos*, pp. 45–74.
- 65 See Keefe, *Mozart’s Piano Concertos*, pp. 91–4.
- 66 On the possible influence of the coda of Mozart’s K. 491/i on this section, see Plantinga, *Beethoven’s Concertos*, pp. 140–2,
158. Charles Rosen describes Beethoven’s coda as one of the work’s numerous ‘Mozartian reminiscences, in particular of . . . K. 491’ in *Classical Style*, pp. 389–90.
- 67 *AmZ*, 7 (1804–5), col. 450; given in Senner (ed.) and Wallace (trans.), *Critical Reception of Beethoven’s Compositions*, vol. 1, p. 208.
- 68 Kollmann, *Essay*, p. 21.
- 69 Joseph Kerman, *Concerto Conversations* (Cambridge, MA, 1999), p. 24.
- 70 Senner (ed.) and Wallace (trans.), *Critical Reception of Beethoven’s Compositions*, vol. 1, pp. 210 and 149, and Carl Czerny (on No. 2 and No. 5), quoted in Plantinga, *Beethoven’s Concertos*, pp. 103, 265.
- 71 On the Orpheus connection see, for example, Owen Jander, ‘Beethoven’s “Orpheus in Hades”: the Andante con moto of the Fourth Piano Concerto’, *19th Century Music*, 8 (1985), pp. 195–212; Edward Cone, ‘Beethoven’s Orpheus – or Jander’s?’ *19th Century Music*, 8 (1985), pp. 283–6; Jander, ‘Orpheus Revisited: a Ten-Year Retrospect on the Andante con moto of Beethoven’s Fourth Piano Concerto’, *19th Century Music*, 19 (1995), pp. 31–49; Richard Will, ‘When God Met the Sinner, and Other Dramatic Confrontations in Eighteenth-Century Instrumental Music’, *ML*, 78 (1997), pp. 175–209, especially pp. 192–4; Plantinga, *Beethoven’s Concertos*, pp. 189–94. Joseph Kerman sets his interpretation of conflict and resolution in this movement in the context of a relational progression from ‘uncertainty’ in the first movement to ‘communal spontaneous play’ in the finale, in ‘Representing a Relationship: Notes on a Beethoven Concerto’, *Representations*, 39 (1992), pp. 80–101. For a reading of Op. 58/ii as ‘a paradigm of musical transformation, whereby the detached, objective idiom of the tutti is gradually infused with human subjectivity, won over by the power of the artistic imagination’, see William Kinderman, *Beethoven* (Berkeley, 1995), pp. 112–16.
- 72 This applies both to those Mozart movements, such as K. 450/i and K. 482/i, that progress from competition to co-operation and the numerous others that render close solo–orchestra relations closer still later in the movement. See Keefe, *Mozart’s Piano Concertos*, pp. 45–100.

6 The nineteenth-century piano concerto

- 1 See Ludwig von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts* (1862), ed. F. Giegling, A. Weinmann and G. Sievers (6th edition, Wiesbaden, 1964). The

Mozart piano concertos were popular in the first half of the nineteenth century, ranking third in a list of twenty in frequency of performance (behind Beethoven and Moscheles) at the London Philharmonic Society concerts through 1850 and seventh in a list of eighteen (following Hummel, Weber, Mendelssohn, Beethoven, Cramer and Moscheles) of the most frequently performed piano concertos in London, 1801–50. For more information, see Therese M. Ellsworth, 'The Piano Concerto in London Concert Life Between 1801 and 1850' (Ph.D. thesis, University of Cincinnati, 1991), pp. 103, 231.

2 Nicholas Temperley, liner notes to *Moscheles, Piano Concerto No. 21 in E-flat major; Piano Concerto No. 3 in G minor; Anticipations of Scotland, Op. 74. The Romantic Piano Concerto, vol. 29*, Howard Shelley, piano/conductor, Tasmanian Symphony Orchestra, Hyperion, CD 67276 (2002).

3 As early as 1802, theorist Heinrich Christoph Koch's *Musikalisches Lexikon* described concerto form as consisting of three *tutti* rather than four. See Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt, 1802; reprint Hildesheim, 1964), cols 854–5.

4 Cited in John Warrack, *Carl Maria von Weber* (New York, 1968), p. 245.

5 Given in detail in Sir Julius Benedict, *Carl Maria von Weber* (London, 1894; reprint New York, 1980), p. 51.

6 Tovey, *Essays in Musical Analysis, Volume Four* (Oxford, 1936), p. 61.

7 Nicholas Cook, 'Beethoven's Unfinished Piano Concerto: a Case of Double Vision?', *JAMS*, 42 (1989), pp. 338–74. His reading has been challenged by Lewis Lockwood. See Lockwood's initial article on the work, 'Beethoven's Unfinished Piano Concerto of 1815: Sources and Problems', *MQ*, 56 (1970), pp. 624–46, reprinted in Paul Henry Lang (ed.), *The Creative World of Beethoven* (New York, 1970), pp. 122–44, and his response to Cook in 'To the Editors of *Journal*', *JAMS*, 43 (1990), pp. 376–82.

8 Adolph Bernhard Marx, *Die Lehre von der musikalischen Komposition, praktisch-theoretisch* (Leipzig, 1847), vol. 4, p. 439; as discussed in Jane R. Stevens, 'Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form', *JAMS*, 27 (1974), pp. 50–2.

9 Stevens, 'Theme, Harmony, and Texture', p. 51.

10 Tovey, *Essays in Musical Analysis, Volume Three: Concertos* (Oxford, 1936), p. 103.

11 Tovey allows it as 'a singular but not unsuccessful experiment in form'. See *ibid.*, p. 105.

12 Biographical information on Alkan has been culled from Ronald Smith, *Alkan, vol. 1: The Enigma* (London, 1976), p. 22; Liszt's remark on Alkan is taken from Alan Walker, *Franz Liszt, vol. 1: The Virtuoso Years* (New York, 1983), p. 187; and the comparison with Berlioz is given in Hugh Macdonald, 'Alkan', in *NG*, vol. 1, p. 262.

13 Plantinga, *Schumann as Critic* (New Haven, 1967), p. 209.

14 *Neue Zeitschrift für Musik*, 4 (1836), p. 113; as translated in Plantinga, *Schumann as Critic*, pp. 204–5 and 298.

15 *Neue Zeitschrift für Musik*, 4 (1836), p. 83; as translated in Plantinga, *Schumann as Critic*, pp. 203 and 297–8.

16 See Claudia Macdonald, 'Robert Schumann's F-Major Piano Concerto of 1831 as Reconstructed from His First Sketchbook: A History of its Composition and Study of its Musical Background' (Ph.D. thesis, University of Chicago, 1986), p. 79.

17 *Neue Zeitschrift für Musik*, 4 (1836), p. 111; as translated in Plantinga, *Schumann as Critic*, p. 205. Schumann's critique of Herz's Piano Concerto No. 2 is translated in its entirety in Henry Pleasants (trans. and ed.), *The Musical World of Robert Schumann: a Selection from His Own Writings* (New York, 1965; reprint New York, 1988), pp. 110–11.

18 Robert Collett, 'Works for Piano and Orchestra', in Alan Walker (ed.), *Franz Liszt: the Man and His Music* (New York, 1970), p. 267.

19 *Ibid.*, p. 267.

20 Jay Rosenblatt's work includes his dissertation, 'The Concerto as Crucible: Franz Liszt's Early Works for Piano and Orchestra' (Ph.D. thesis, University of Chicago, 1995). (Here he credits Michael Saffle with the first suggestion that the piece was a separate work and not related to the First Concerto, in Saffle, 'Unpublished Liszt Works at Weimar', *Journal of the American Liszt Society*, 13 (1983), p. 9.) Rosenblatt's edition, *Liszt Ferenc: Concerto for Piano and Orchestra in E-flat Major, Op. posth.* (Budapest, 1989) has been recorded commercially.

21 Walter Frisch, 'Brahms: Orchestral Works and Concertos', in Laura Macy (ed.), *Grove Music Online* (accessed 25/5/2004) <http://www.grovemusic.com>.

22 *Ibid.*

23 *Ibid.*

- 24 Jeremy Norris, *The Russian Piano Concerto, Volume 1: The Nineteenth Century* (Bloomington, IN, 1994), p. 31.
- 25 *Ibid.*, p. 37.
- 26 *Ibid.*, p. 32.
- 27 *Ibid.*, p. 35.
- 28 *Ibid.*, p. 68.
- 29 David Brown, *Tchaikovsky: a Biographical and Critical Study, vol. 1: The Early Years, 1840–74* (London, 1978), p. 182.
- 30 Norris, *Russian Piano Concerto*, p. 114, citing David Brown, *Tchaikovsky, vol. 1*, p. 71.
- 31 Norris, *Russian Piano Concerto*, p. 116, citing Wilson Strutte, *Tchaikovsky* (Tunbridge Wells, 1979), pp. 44–5.
- 32 For details on this, see Norris, *Russian Piano Concerto*, pp. 118–22. Norris's analysis of the entire work is exhaustive and exemplary.
- 33 Eric Blom, 'Works for Solo Instrument and Orchestra', in Gerald Abraham (ed.), *Tchaikovsky: a Symposium* (London, 1945), p. 51.
- 34 Norris, *Russian Piano Concerto*, p. 127, citing Alexander Alekseev, *Russkaia fortepiannaia muzika konets XIX nachalo XX veka* [*Russian Piano Music from the End of the Nineteenth to the Beginning of the Twentieth Century*] (Moscow, 1969), p. 64. Norris notes that this view has been confirmed in the West, in the writings of Edward Garden ('Three Russian Piano Concertos', *MT*, 122 (1981), pp. 238–9), and Brown, *Tchaikovsky, Volume 2: The Crisis Years* (London 1978), pp. 22–4.
- 35 Norris, *Russian Piano Concerto*, p. 127, citing Brown, *Tchaikovsky, Volume 1*, pp. 197–200.
- 36 Norris, *Russian Piano Concerto*, p. 184.
- 37 *Ibid.*, p. 78.
- 38 Michael Thomas Roeder, *A History of the Concerto* (Portland, OR, 1994), p. 417.
- 39 *Ibid.*, p. 418.
- 40 Given by Adrienne Fried Block in liner notes to *Amy Beach: 'Gaelic' Symphony; Piano Concerto*, Alan Feinberg, piano, Nashville Symphony Orchestra, conductor Kenneth Schermerhorn, Naxos American Classics, CD 8.559139 (2003).
- 7 Nineteenth-century concertos for strings & winds**
- 1 For studies of Viotti's career and influence, see Boris Schwarz, 'Beethoven and the French Violin School', *MQ*, 44 (1958), pp. 431–47; Chappell White, *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (Stuyvesant, NY, 1992), and White (ed.), *G. B. Viotti: Four Violin Concertos* (Madison, WI, 1976), Preface.
- 2 *AmZ*, 13 (1811), col. 452.
- 3 Rode, Kreutzer and Baillot, *Méthode de violon* (Paris, 1803).
- 4 Baillot, *L'art du violon* (Paris, 1835); trans. Louise Goldberg as *The Art of the Violin* (Evanston, IL, 1991).
- 5 On Beethoven's interest in French music, see, most recently, Robin Stowell, *Beethoven: Violin Concerto* (Cambridge, 1998), pp. 11–19; and Lewis Lockwood, *Beethoven: the Music and the Life* (New York, 2002), pp. 151–6.
- 6 He dedicated the Violin Sonata in A minor, Op. 47, to Kreutzer and composed the Violin Sonata in G, Op. 96, for Rode.
- 7 See Leon Plantinga, *Beethoven's Concertos: History, Style, Performance* (New York, 1999), pp. 217–18.
- 8 *Ibid.*, p. 218.
- 9 Stowell, *Beethoven: Violin Concerto*, pp. 70–3.
- 10 See further Lewis Lockwood, *Beethoven*, p. 246, and Plantinga, *Beethoven's Concertos*, pp. 249–50.
- 11 Regarding Spohr, see in particular Clive Brown, *Louis Spohr: a Critical Biography* (Cambridge, 1984).
- 12 There are also several concertos for multiple soloists, including violin and cello, violin and harp, two violins, and string quartet and orchestra.
- 13 Employed by Spohr in the Concertino in E major, Op. 92; see Brown, *Spohr*, pp. 231–3.
- 14 In Spohr's *Violinschule* of 1832, cited in *ibid.*, p. 212.
- 15 A. W. Thayer, *Life of Beethoven*, ed. Elliot Forbes (Princeton, 1970), p. 956.
- 16 *AmZ*, 19 (1817), col. 327.
- 17 Brown, *Spohr*, p. 109.
- 18 Liszt, 'Clara Schumann (1855)' in L. Raman (ed.), *Gesammelte Schriften* (Leipzig, 1882; reprint Hildesheim, 1978), vol. 4, p. 194.
- 19 Guhr, *Über Paganinis Kunst die Violine zu spielen* (Mainz, 1830), pp. 7, 10, 15, 30, 47, 50.
- 20 See Warren Kirkendale, 'Segreto communicato da Paganini', *JAMS*, 18 (1965), pp. 394–407.
- 21 Diary entry for 9 March 1829. Fanny Hensel, *Tagebücher*, ed. H.-G. Klein and Rudolf Elvers (Wiesbaden, 2002), p. 9.
- 22 See R. Larry Todd, *Mendelssohn: a Life in Music* (New York, 2003), p. 275.
- 23 Abraham Mendelssohn-Bartholdy, letter of 9 June 1833, in H.-G. Klein, 'Abraham Mendelssohn Bartholdy in England: Die Briefe aus London im Sommer 1833 nach Berlin', *Mendelssohn Studien*, 12 (2001), pp. 71–2.
- 24 See Todd, *Mendelssohn: a Life in Music*, pp. 479–80, and Todd, 'An Unfinished Piano Concerto by Mendelssohn', *MQ*, 68 (1982), pp. 80–101.

25 For a comparison of the two versions of the violin concerto, see my forthcoming edition of Op. 64 (Kassel, 2005).

26 Donald Francis Tovey, *Essays in Musical Analysis* (London, 1981), vol. 2, p. 157.

27 John Daverio, *Robert Schumann: Herald of a 'New Poetic Age'* (New York and Oxford, 1997), p. 457.

28 Available in a new edition by Joachim Draheim (Wiesbaden, 2002).

29 See Boris Schwarz, 'Joseph Joachim and the Genesis of Brahms' Violin Concerto', *MQ*, 69 (1983), pp. 503–26.

30 Malcolm MacDonald, *Brahms* (New York, 1990), p. 269.

31 Boris Schwarz, *Great Masters of the Violin* (New York, 1983), p. 146.

32 As was his colleague at the Moscow Conservatory, Nikolay Rubinstein, whose Violin Concerto in G major, Op. 46 (1858) shows clear signs of Germanic influence.

33 Joseph Kerman, *Concerto Conversations* (Cambridge, MA, 1999), p. 54; Richard Taruskin, 'Chaikovsky and the Human: a Centennial Essay', in *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, 1997), pp. 281–90.

34 Raymond Knapp, 'Passing – and Failing – in Late-Nineteenth-Century Russia: or Why We Should Care about the Cuts in Tchaikovsky's Violin Concerto', *19th Century Music*, 26 (2003), p. 222.

35 See Knapp ('Cuts in Tchaikovsky's Violin Concerto') who also reads into the octatonicism a symbol for the composer's homosexuality.

36 James Hepokoski, 'Sibelius', in *NG Revised*, vol. 23, p. 329.

37 See Wilhelm Lauth, 'Entstehung und Geschichte des Ersten Violinkonzertes Op. 26', in Dietrich Kämpfer (ed.), *Max Bruch-Studien* (Cologne, 1970), pp. 57–66.

38 See Mark Evan Bonds, *After Beethoven: Imperatives of Originality in the Symphony* (Cambridge, MA, 1996), pp. 28–72.

39 For a list, see Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge, 1999), pp. 95–9. To these should be added a concerto evidently sketched or drafted during the 1840s by Mendelssohn for the Italian cellist Alfredo Piatti, although nothing has survived of this work.

40 A somewhat related experiment is the Violin Concerto in A minor of Anton Arensky (1891), in one continuous movement, with the exposition and reprise separated by a slow movement and a waltz.

41 Jan Smaczny, *Dvořák: Cello Concerto* (Cambridge, 1999), p. 68.

42 See *ibid.*, 10ff.

43 MacDonald, *Brahms*, p. 322.

44 Appointed inspector of Naval Bands in 1873, Rimsky-Korsakov also wrote two minor works with orchestral accompaniment for clarinet and for oboe.

45 The finale contains examples of the *faux-polonaise* rhythms employed in Tchaikovsky's contemporaneous Violin Concerto to suggest a Russian imperial style.

46 See further R. Larry Todd, 'Strauss before Liszt and Wagner: Some Observations', in Bryan Gilliam (ed.), *Richard Strauss: New Perspectives on the Composer and His Work* (Durham, NC, 1992), pp. 3–40.

8 Contrasts and common concerns in the concerto 1900–1945

1 Nicolas Slonimsky, *Music Since 1900* (5th edition, New York, 1994), p. 330.

2 Igor Stravinsky, *An Autobiography* (New York, 1936), p. 166; Anthony Pople, *Berg: Violin Concerto* (Cambridge, 1991), pp. 26–7.

3 Christian Tetzlaff, one of the few violinists to play Arnold Schoenberg's twelve-tone Violin Concerto (1936) with any frequency, estimates that he performs the work only once for every twenty times he performs Berg's Violin Concerto. See Allan Kozinn, 'A German Violin Virtuoso with a Casual Attitude Toward the Violin', *The New York Times* (21 May 2004), B4.

4 Although Dohnányi completed the short score of the work in 1898, he submitted only the first movement of it to the competition because he was unable to finish the orchestration of the second and third movements in time. See Bálint Vázsonyi, *Dohnányi Ernő* (2nd revised edition, Budapest, 2002), p. 65.

5 At an early stage in its planning, Brahms had thought that the material that he eventually used for his First Symphony might be used for a piano concerto.

6 Translation by Edward J. Dent, quoted in Larry Sitsky, *Busoni and the Piano* (New York, 1986), p. 92.

7 *Ibid.*

8 Busoni states that 'the music has taken us through so manifold a variety of human feelings that the words of a poet are necessary to sum them up in conclusion'. *Ibid.*, p. 93.

9 *Ibid.*, p. 95.

10 See Douglas Jarman, 'Secret Programmes', in Anthony Pople (ed.), *The Cambridge Companion to Berg* (Cambridge, 1997), pp. 171–5; and George Perle, *The Operas of Alban Berg*, vol. 2: *Lulu* (Berkeley, 1988),

- pp. 255–7. This information is also summarized in Pople, *Berg: Violin Concerto*, pp. 60–4.
- 11 Joseph Kerman, *Concerto Conversations* (Cambridge, MA, 1999), p. 67.
- 12 *Ibid.*, pp. 51–2.
- 13 Letter to Willy Strecker (23 January 1936) in Dieter Rexroth (ed.), *Paul Hindemith Briefe* (Frankfurt am Main, 1982), p. 159. A different translation of this letter appears in Geoffrey Skelton (ed. and trans.), *Selected Letters of Paul Hindemith* (New Haven, 1995), p. 91. (Translations are my own unless otherwise noted.)
- 14 The tune of ‘Vor deinen Thron tret’ ich hiermit’ is well known in the English-speaking world as the ‘Old Hundredth’, but Hindemith was unaware of this at the time he composed *Trauermusik*. *Ibid.*
- 15 Interview with Antonio Brosa first broadcast on 18 April 1980, BBC Radio 3. Cited in John Evans, ‘The Concertos’, in Christopher Palmer (ed.), *The Britten Companion* (Cambridge, 1984), p. 415.
- 16 Donald Mitchell and Philip Reed (eds.), *Letters from a Life: the Selected Letters and Diaries of Benjamin Britten 1913–1976* (Berkeley, 1991), vol. 1, p. 409.
- 17 Hindemith’s Violin Concerto similarly recalls Beethoven by opening with a timpani solo.
- 18 Mitchell and Reed (eds.), *Letters from a Life*, vol. 1, pp. 169, 201–2, 204 and 206–7. After hearing Lionel Tertis play Walton’s concerto under the composer on 10 September 1931 Britten wrote in his diary that it ‘stood out as a work of genius’ and later reported that no works of the previous generation of British composers could be compared to it.
- 19 Stephen Walsh, *Stravinsky: a Creative Spring* (New York, 1999), p. 372.
- 20 Harlow Robinson, *Sergei Prokofiev* (New York, 1987), p. 179.
- 21 Joseph Szigeti, *With Strings Attached* (2nd revised edition, New York, 1967), p. 105.
- 22 In 1972 Walton admitted that he used Prokofiev as a model. See Stephen Lloyd, *Walton: Muse of Fire* (Woodbridge and Rochester, NY, 2002), p. 94, note 20.
- 23 Malcolm Gillies (ed.), *Bartók Remembered* (London, 1990), pp. 190–1. Because at the time of his death Bartók left only a sketchy draft of his Viola Concerto, performing versions of it should not be taken as authoritative. See László Somfai’s commentary to *Béla Bartók: Viola Concerto: Facsimile Edition of the Autograph Draft* (Homosassa, FL, 1995). The fact that Primrose habitually transposed fast passages in Walton’s Concerto up an octave further confuses the tangled history of the genesis of Bartók’s Viola Concerto. See Michael Steinberg, *The Concerto: a Listener’s Guide* (Oxford and New York, 1999), p. 496.
- 24 Commentators frequently describe Stravinsky’s inclusion of string basses in the orchestra of his Piano Concerto as an ‘addition’ to the wind band, but the double bass has been a regular member of wind ensembles since the eighteenth century and therefore should not be considered in this way.
- 25 In 1930 Darius Milhaud (1892–1974) became the first to place percussion front and centre in his Concerto for Percussion and Small Orchestra.
- 26 I discuss the relationship between Bartók and Stravinsky in greater detail in ‘Bartók and Stravinsky: Respect, Competition, Influence, and the Hungarian Reaction to Modernism in the 1920s’, in Peter Laki (ed.), *Bartók and His World* (Princeton, 1995), pp. 172–99.
- 27 Béla Bartók Jr. (ed.), *Bartók Béla családi levelei* [Béla Bartók’s family letters] (Budapest, 1981), p. 375.
- 28 That Bartók first got to know *The Rite of Spring* in 1917 in the reduction of the work for two pianos helps to explain its influence on his First Piano Concerto.
- 29 For all Stravinsky’s philosophizing about the suitability of wind instruments for his ‘objective style’, one suspects that he got a special satisfaction from the lowly associations of military bands.
- 30 Richard Taruskin, ‘The Pastness of the Present and the Presence of the Past’, in Nicholas Kenyon (ed.), *Authenticity and Early Music* (Oxford, 1988), p. 176.
- 31 David Schiff suggests Ravel’s Piano Concerto as a corrective to Gershwin in *Gershwin: Rhapsody in Blue* (Cambridge, 1997), p. 75. The key of the piano right hand (G major) is the key of the first theme. The key of the piano left hand (F sharp major) is the key of the second theme.
- 32 Christopher Headington, ‘The Concerto in Modern Times’, Part 3, ‘Italy, Spain and Latin America’, in Robert Layton (ed.), *A Guide to the Concerto* (Oxford, 1996), p. 302.
- 33 Jacques Ibert’s Flute Concerto (1933) and Ralph Vaughan Williams’s and Richard Strauss’s Oboe Concertos (1944 and 1945) are important works for their instruments, but less successful in going beyond the expressive limitations of a solo wind instrument than Nielsen’s concertos.
- 34 Kerman sees the role of the clarinet similarly. See *Concerto Conversations*, p. 87.

35 Since Sessions was living in Berlin at the time, it is probable that he heard the première of Stravinsky's Violin Concerto there on 23 October 1931.

36 Igor Stravinsky and Robert Craft, *Dialogues* (Berkeley, 1982), p. 47.

37 Kerman, *Concerto Conversations*, p. 89.

38 Claude Kenneson, *Székely and Bartók: the Story of a Friendship* (Portland, OR, 1994), p. 186.

39 Anthony Pople, *Berg: Violin Concerto*, p. 8.

40 Only the last seventeen bars of Bartók's Third Piano Concerto remained to be orchestrated at the time of his death.

9 The concerto since 1945

1 James Pritchett, *The Music of John Cage* (Cambridge, 1993), p. 62, citing John Cage, *For the Birds* (Salem, NH, and London, 1981), p. 41.

2 Paul Griffiths, *Cage* (Oxford, 1981), p. 23.

3 *Ibid.*, p. 24.

4 Pritchett, *John Cage*, p. 112.

5 David Schiff, *The Music of Elliott Carter* (London, 1998), p. 234.

6 *Ibid.*, p. 273.

7 *Ibid.*, p. 290.

8 Tadeusz Kaczynski, *Conversations with Witold Lutoslawski*, trans. Yolanta May, with additional material trans. Dorota Kwiatkowska-Rae (London, 1994), p. 84.

Cited by Arnold Whittall, 'Between Polarity and Synthesis: the Modernist Paradigm in Lutoslawski's Concertos for Cello and Piano', in Zbigniew Skowron (ed.), *Lutoslawski Studies* (Oxford, 2001), p. 247.

9 Steven Stucky, *Lutoslawski and His Music* (Cambridge, 1981), p. 177.

10 Michael Tippett, 'Archetypes of Concert Music', in Meirion Bowen (ed.), *Tippett on Music* (Oxford, 1995), pp. 96–8.

11 *Ibid.*, pp. 101, 103–4.

12 Bálint András Varga, *Conversations with Iannis Xenakis* (London, 1996), pp. 64–5.

13 Richard Steinitz, *György Ligeti: Music of the Imagination* (London, 2003), p. 139.

14 *Ibid.*

15 Ian Pace, 'The Piano Music', in Henrietta Brougham, Christopher Fox and Ian Pace (eds.), *Uncommon Ground: the Music of Michael Finnissy* (Aldershot, 1997), p. 71.

16 *Ibid.*, pp. 72–3.

17 John Adams, booklet with TELARC CD-80494 (1999) p. 5.

18 See Arnold Whittall, *Exploring Twentieth-Century Music* (Cambridge, 2003), pp. 180–5.

19 John Adams, note with Nonesuch CD, 79465–2 (1998).

20 John Adams, note with Nonesuch CD, 79607–2 (2000).

10 The rise (and fall) of the concerto virtuoso in the late eighteenth and nineteenth centuries

1 George Grove, *A Dictionary of Music and Musicians* (4 vols., London, 1899), vol. 4, p. 313.

2 Johann Gottfried Walther, *Musikalisches Lexikon oder musikalische Bibliothek* (Leipzig, 1732), p. 638: 'Virtu [ital.] bedeutet diejenige Musicalische Geschicklichkeit . . . entweder in der Theorie, oder in der Ausübung, etwas ungemeines zum Voraus hat. Der oder die solche besitzen, werden daher mit dem Epitheto: virtuoso oder virtudioso, und virtuosa oder virtudiosa belegt.'

3 James Grassineau, *A Musical Dictionary* (London, 1740), p. 330.

4 Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740), p. 245: 'ein perfecten und raren Virtuosen'.

5 Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt, 1802), col. 1699: 'Virtu, bezeichnet im Fache der Kunst eben so viel, wie Künstlerverdienste; man nennet daher denjenigen Virtuoso, der sich als Künstler vorzüglich ausgezeichnet'.

6 Jane L. Baldauf-Berdes, *Women Musicians of Venice: Musical Foundations 1525–1855* (Oxford, 1993), p. 107. Giovanni Battista Sfondrino's *Trattenimento virtuoso disposto in leggiadrissime sonate per la chitarra* (Milan, 1637) apparently appeals to all possible positive meanings of 'virtuoso': it is entertaining (according to the title), technically advanced and compositionally wide ranging, including most major genres of the day.

7 'Vortrag', in Johann Georg Sulzer (ed.), *Allgemeine Theorie der schönen Künste* (4 vols., Leipzig, 1774; reprint Hildesheim, 1969), vol. 4, p. 706: '... ist est der Ausdruck allein, der bey dem Vortrag des nämlichen Stücks den Meister von seinem Schüler, den großen Virtuosen von dem mittelmäßigen, unterscheidet'; cited in Erich Reimer, 'Der Begriff des wahren Virtuosen in der Musikästhetik des späten 18. und frühen 19. Jahrhunderts', *Basler Jahrbuch für historische Musikpraxis*, 20 (1996), p. 63.

8 Ferdinand Simon Gassner, *Universal-Lexikon der Tonkunst* (Stuttgart, 1849), p. 871: 'wir theilen in der Musik die Künstler ein in zwei Hauptclassen, in dichtende und ausübende; jene sind die Componisten oder sogennanten Tondichter und Tonsetzer (s.d.),

diese die Virtuosen, d.h. diejenigen Musiker, welche die componirten Tonstücke vortragen, und deshalb sich auf irgend einem Instrumente oder im Gesange eine besondere Fertigkeit aneignen. Daher auch der Name, denn das italienische *virtu* oder lateinische *virtus*, wovon der Name *Virtuos* abstammt, bedeutet in der Kunst so viel als Vollkommenheit, Verdienst, Auszeichnung u.s.w.'

9 Oskar Paul, *Handlexikon der Tonkunst* (Leipzig, 1873), vol. 2, p. 560: 'der Musiker, welcher, von Tonstücke vorzutragen, sich auf einem Instrumente oder im Gesange eine vollkommene Fertigkeit angeeignet hat. Diese selbst nennt man Virtuosität'.

10 Charles Burney, *The Present State of Music in France and Italy* (London, 1773), pp. 213–14.

11 *The Times* (London), 20 July 1836, p. 7, col. A.

12 See Chappell White, *Giovanni Battista Viotti (1755–1824): a Thematic Catalogue of His Works* (New York, 1985); and White, *From Vivaldi to Viotti: a History of the Classical Violin Concerto* (Philadelphia, 1992).

13 See Manfred Hermann Schmid, 'Ein Violinkonzert von Viotti als Herausforderung für Mozart und Haydn', *Mozart-Studien*, 5 (1995), pp. 149–71.

14 Robin Stowell, 'Nicolo Paganini (1782–1840): the Violin Virtuoso in excelsis?', *Basler Jahrbuch für historische Musikpraxis*, 20 (1996), pp. 76–7.

15 In general, see Arthur Pougin, *Notice sur Rode* (Paris, 1874); Boris Schwarz, 'Beethoven and the French Violin School', *MQ*, 44 (1958), pp. 431–47; and Jean Mongrédien, *La musique en France, des lumières au romantisme: 1789–1830* (Paris, 1986).

16 See Simon McVeigh, 'The Professional Concert and Rival Subscription Series in London, 1783–1793', *R. M. A. Research Chronicle*, 22 (1989), pp. 1–135; and McVeigh, *The Violinist in London's Concert Life, 1750–1784: Felice Giardini and His Contemporaries* (New York, 1989).

17 Marc Pincherle, 'Sur François Barthélemon' in *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), pp. 235–45.

18 Friedrich Rochlitz, 'Johann Peter Salomon', *AmZ*, 18 (1816), pp. 132–7; McVeigh, *The Violinist in London's Concert Life, 1750–1784*.

19 'Messrs. Mori, Spohr, and Kiesewetter', *Quarterly Musical Magazine and Review*, 3 (1821), pp. 323–7.

20 Louis Spohr, *Selbstbiographie* (Kassel, 1860–1); Folker Gotthel, *Thematisch-*

bibliographisches Verzeichnis der Werke von Louis Spohr (Tutzing, 1981); Clive Brown, *Louis Spohr: a Critical Biography* (Cambridge, 1984).

21 *AmZ*, 25 (1823), cols. 588–9: 'Es wurde mit der schönen Mozart'schen Symphonie in Es eröffnet, worauf, eines Zeischengesanges von Carafa nicht zu erwähnen, der Concertgeber sein sechstes grosses Pianoforte-Concert in Es dur mit seiner bekannten Meisterschaft vortrug. Nichts ist herzerhebender als einen so hochverdienten Künstler wie unsern Cramer Jahr aus Jahr ein mit unvermindertem Feuer auftreten zu sehen; es ist, als verjüngte sich sein Talent mit jedem Frühling, und es war gewiss nur Eine Stimme, dass er noch nie so schön gespielt habe als diessmal. Seine Stärke liegt bekanntlich im Adagio, denn hier findet er am besten Gelegenheit, seinen schönen, vollen Ton und feinen Geschmack im Bortrage zu zeigen. Ausser jenem Concert in Es spielte er noch ein Pianoforte-Quintett und zwey Pianoforte-Duos zu vier Händen, nämlich die schöne Sonate von Hummel Op. 92. Mit Hrn. Kalkbrenner, und eine nicht minder gerühmte mit Hrn. Moscheles, dem Verfasser derselben. Diese beyden Duos waren offenbar die mächtigen Anzeihungen für unsere Klavierspielerinnen; denn, die drey grössten Meister auf diesem Instrumente in dem Aufwande all ihrer Fähigkeiten vergleichen zu können, ist kein alltägliches Glück.'

22 See Cliff Eisen, *New Mozart Documents: a Supplement to O. E. Deutsch's Documentary Biography* (London, 1991), pp. 140–3.

23 See Wilhelm von Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit aus persönlicher Bekanntschaft* (Berlin, 1872); Thomas B. Milligan, *The Concerto and London's Musical Culture in the Late 18th Century* (Ann Arbor, MI, 1983); and Milligan, *Johann Baptist Cramer (1771–1858): a Thematic Catalogue of His Works* (Stuyvesant, NY, 1994).

24 'Memoir of Mr. Frederick Kalkbrenner', *Quarterly Musical Magazine and Review*, 6 (1824), pp. 499–513; Antoine F. Marmontel, *Les pianistes célèbres: silhouettes et médaillons* (Paris, 1878), pp. 97–115; Hans Nautsch, *Friedrich Kalkbrenner: Wirkung und Werk* (Hamburg, 1983).

25 See Emil Smidak, *Isaak-Ignaz Moscheles: das Leben des Komponisten und seine Begegnungen mit Beethoven, Liszt, Chopin, Mendelssohn* (Vienna, 1988).

26 In general, see Franz Josef Ewens, *Anton Eberl: ein Beitrag zur Musikgeschichte in Wien um 1800* (Dresden, 1927).

- 27 See Joel Sachs, *Kapellmeister Hummel in England and France* (Detroit, 1977); Kurt Thomas, *Johann Nepomuk Hummel und Weimar* (Weimar, 1987); Hanns Schmid (ed.), *Johann Nepomuk Hummel, ein Komponist zur Zeit der Wiener Klassik: Eisenstadt 1987* (Eisenstadt, 1989).
- 28 Carl Czerny, *Erinnerungen aus meinem Leben*, ed. Walter Kolneder (Strasbourg, 1968); and Czerny, *On the Proper Performance of all Beethoven's Works for the Piano, with excerpts from Czerny's Memoirs and Anecdotes and Notes about Beethoven*, ed. Paul Badura-Skoda (Vienna, 1970). See also George Barth, *The Pianist as Orator* (Ithaca, 1992).
- 29 See Marmontel, *Les pianistes célèbres*.
- 30 See Lucian Schiwietz, *Johann Peter Pixis: Beiträge zu seiner Biographie, zur Rezeptionshistoriographie seiner Werke und Analyse seiner Sonatenformung* (Frankfurt, 1994).
- 31 For Henselt, see Wilhelm von Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit aus persönlicher Bekanntschaft: Liszt, Chopin, Tausig, Henselt* (Berlin, 1872).
- 32 See Leon Plantinga, *Clementi: his Life and Music* (London, 1977); Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge, 1993).
- 33 For Field, see Marmontel, *Les pianistes célèbres*, pp. 96–105; Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the Works of John Field* (London, 1961).
- 34 For Ries, see Cecil Hill, *The Music of Ferdinand Ries: a Thematic Catalogue* (Armidale, New South Wales, 1977).
- 35 On Wölfl's competition with Beethoven, see Tia DeNora, 'The Beethoven–Wölfl Piano Duel', in David Wyn Jones (ed.), *Music in Eighteenth-Century Austria* (Cambridge, 1996), pp. 259–82.
- 36 A contemporaneous report on Clementi, Dussek and Cramer, published in the *AmZ*, 5 (1802–3), cols. 196–7, is typical: 'If I had to attempt to characterize the playing of these three true masters, I would say the following: all three accomplish an admirable amount on their instrument. . . . Clementi's greatest strength lies with the characteristic, pathetic Allegro, less with the Adagio; Dussek plays brilliant Allegro movements of enormous difficulty quite excellently, but performs Adagios as well in a delicate, agreeable and engaging manner; Cramer may not master so much difficulty, but he plays everything extremely neatly and clearly; there is also something peculiar, rare and piquant in his performance that can be felt instantaneously, but cannot be described in words'. Translation from Katalin Komlós, *Fortepianos and their Music: Germany, Austria, and England, 1760–1800* (Oxford, 1995), p. 140.
- 37 Leon Plantinga, 'Clementi, Virtuosity, and the "German Manner"', *JAMS*, 25 (1972), pp. 303–30.
- 38 For an account of some of Herz's travels as a virtuoso, see his *Mes voyages en Amérique* (Paris, 1866), trans. Henry Bertram Hill as *My Travels in America* (Madison, WI, 1963).
- 39 'Virtuoso', in *Dictionary of the History of Ideas* (New York, 1973–4), vol. 4, p. 487; see also Walter E. Houghton, Jr., 'The English Virtuoso in the Seventeenth Century: Part I', *Journal of the History of Ideas*, 3 (1942), pp. 51–73.
- 40 But see Joseph M. Gilde, 'Shadwell and the Royal Society: Satire in The Virtuoso', *Studies in English Literature, 1500–1900*, 10 (1970), pp. 469–90, who argues that the Royal Society is not the object of Shadwell's satire but that it provides a standard for judging the useless science of the play's two main characters, Sir Nicholas Gimcrack and Sir Formal Trifle. There is no question, however, that Molière's *Les femmes savantes* is directly specifically at virtuose, who were also prominent at the time, not only in France but at the Royal Society as well. Molière's play was adapted by Thomas Wright and produced in 1693 as *The Female Virtuosos*. It was for this production that Purcell wrote the duet 'Love, Thou Art Best'; see *The Works of Henry Purcell. Volume XX: Dramatic Music, Part II* (London, 1916), pp. 7–10.
- 41 'Virtuoso' in *Dictionary of the History of Ideas*, vol. 4, p. 486.
- 42 *The Times* (London), 24 March 1790, p. 4, col. A.
- 43 *The Times* (London), 17 June 1873, p. 8, col. A.
- 44 Johann Mattheson, *Der Brauchbare Virtuoso, welcher sich (nach belibiger Überlesung der Vorrede) mit Zwölf neuen Kammer = Sonaten / af der Flute Traversiere, der Violine und dem Klavier bey Gelegenheit hören lassen mag* (Hamburg, 1720), pp. 2–3: 'Virtuosi heissen bey den Italiänern (denen das Wort zugehöret) diejenigen so in einer gewissen Kunst / Z.E. in der Music a) Mahlerey / &c. excelliren. B) Ob nun zwar diese Benennung ihren Ursprung eigentlich a) *virtute intellectuali*, von der Krafft oder Tugend des Verstandes hernimmt; so ist doch deswegen die *virtus moralis*, oder das tugendliche Wesen in den Sitten so wenig ausgeschlossen daß es vielmehr als etwas Unaussetzliches bey jedem Virtuoso voraus gesetzt oder *praesupponirt* wird ob es gleich / leider! Daran am meisten fehlet und aus diesem Mangel die

unbrauchbaresten *Virtuosi* zum Theil erwachsen. . . . Die *Virtus intellectualis* kan demnach bey einem *Subjecto* gänzlich / oder zum Theil von der *moralis* entblösset seyn / und so ist mancher zwar ein *Virtuoso*, aber gemeinlich ein schändlicher und unbrauchbarer.’ I am indebted to Stewart Spencer for the translation of this passage.

45 Here Hiller defines a ‘solo’ as a work for a single voice with basso continuo and a ‘concerto’ as a work with several accompanying voices. The implication is that, except for the accompanying ensemble, the two kinds of works are comparable.

46 Hiller, ‘Von der Nachahmung der Natur in der Musik’, in Friedrich Wilhelm Marpurg (ed.), *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754), vol. 1, pp. 537–8: ‘Die Melodie des Solo oder Concerts, wenn man es allemal eine nennen kann, ist nicht so wohl ein nachgeahmter Gesang der Leidenschaften und des Herzens, als vielmehr eine nach der Schaffenheit des Instruments, worauf gespielt wird, eingerichtete künstliche Verbindung der Töne, von deren Richtigkeit man mehr die Kunst als die Natur muß urtheilen lassen. . . . Der Künstler will durch dergleichen Stücke seine Stärke und die Vollkommenheit seines Instruments zeigen. Er sucht nicht so wohl zu bewegen, als bewundert zu werden. Das Erstaunen der Zuhörer ist allein der Beyfall den er verlangt. . . . Ueberhaupt ist die Neigung zum Wunderbaren beständig eine gefährliche Klippe für die Kunst gewesen. Der gute Geschmack, durch den sie allein schön waren, scheiterte gar bald daran, und die Künste verlohren sich in eine Nacht von Schwulst und Barbarey. Lauter Blendwerk kam an die Stelle des Wahrhaften; und an statt des ächten Glanzes umgab nichts, als ein falscher Schimmer die Werke der Kunst.’

47 Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806), p. 295: ‘Der Solospieler muss entweder seine eignen oder fremde Phantasien vortragen. In beyden Fällen muss Genie sein Eigenthum seyn. Will ich eine Sonate von *Bach* vortragen, so muss ich mich so ganz in den Geist dieses grossen Mannes versenken, dass meine Ichheit wegschwindet.’

48 Georg Wilhelm Friedrich Hegel, *Vorlesungen über die Ästhetik*, in Eva Moldenhauer and Karl Markus Michel (eds.), *Werke* (Frankfurt, 1970), vol. 15, pp. 219–20.

49 *AmZ*, 15 (1813), cols. 153–4: ‘Mancher sogenannte Virtuoso verwirft die B.sche Flügel-Composition, indem er dem Vorwurfe: Sehr schwer! noch hinzufügt: Und höchst

undenkbar! Was nun die Schwierigkeit betrifft, so gehört zum richtigen, bequemen Vortragen B.scher Compositionen nichts Geringeres, als dass man ihn begreife, dass man tief in sein Wesen eindringe zu treten. . . . Der ächte Künstler lebt nur in dem Werke, das er in dem Sinne des Meisters aufgefasst hat und nun vorträgt.’

50 *AmZ*, 1 (1798–9), cols. 523–4: ‘Madame Auernhammer: Ihr ganzes Bestreben geht auf Überwindung fast unüberwindlicher Schwierigkeiten, dabey vernachlässigt sie das, was man im edlern Sinn Vortrag nennet, und wird es, bey diesem Umständen niemals zum wirklich schönen und ausdrucksvollen Spiel bringen. Ich will nicht entscheiden, welche von den beyden gewöhnlichen Ursachen dieser Erscheinung – ob Mangel an seinem Gefühl, oder Begierde glänzen zu wollen, bey dieser Virtuosität hieran Schuld sind.’ ‘Sie [Kurböck] ist ganz mit dem Ausdrucksvollen und Angenehmen des Vortrags beschäftigt, denkt sich immer ganz in den Sinn der Compositionen, die sie vorträgt, hinein.’

51 Mary Astell, *An Essay in Defence of the Female Sex* (2nd edition, London, 1696), pp. 97–9, 102–3.

52 ‘Musicanten’, in Johann Heinrich Zedler, *Universal Lexikon* (Leipzig and Halle, 1739), vol. 22, pp. 1386–7: ‘in den Dorff- und Bier-Schencken aufwartenden Stadt-Pfeiffer, und Bierfiedler’ and ‘die in Königlichen und Fürstliche Capellen befindliche[n] Virtuosen sich nicht gerne unter die Classe der Musicanten rechnen; sondern [wollten] vielmehr lieber Musick-Verständige, Musici, Virtuosen etc. heissen’; cited in Erich Reimer, ‘Der Begriff des wahren Virtuosen’, p. 62.

53 See Jacob and Wilhelm Grimm, *Deutsches Wörterbuch* (Leipzig, 1951), vol. 12, part 2, p. 374: ‘das sind keine Virtuosen / die entweicht jemals für Lohnungunst / die Musik, sie blieben stets / die Apostel heil’ger Tonkunst’.

54 *The Times* (London), 17 February 1880, p. 7, col. D. Sivori is the Italian violin virtuoso Camillo Sivori (1815–95).

55 See Robin Stowell, ‘Nicolo Paganini’, p. 84.

56 *Ibid.*, p. 86.

57 Johann Jakob Walther, ‘Advice to Devoted Lovers of the Violin’, in Leon Sherer (ed.) *Hortulus Chelicus* (New York, 1981), introduction to facsimile edition, n.p.

58 Emily Anderson (trans. and ed.), *The Letters of Mozart and His Family* (3rd edition, London, 1985), p. 792 (letter of 12 January 1782). Concerning Mozart’s piano duel at court with Clementi on 24 December 1781, see Katalin Komlós, ‘Mozart and Clementi: a

Piano Competition and its Interpretation', *Historical Performance*, 2 (1989), pp. 3–9.

59 Emily Anderson (trans. and ed.), *The Letters of Beethoven* (London, 1961), vol. 1, p. 120.

60 B. E. Sydow, S. Chainaye and D. Chainaye, *Correspondance de Frédéric Chopin* (Paris, 1981), vol. 2, p. 39.

61 Franz Liszt, 'Lettres d'un bachelier ès musique', cited in Paul Metzner, *Crescendo of the Virtuoso* (Berkeley, CA, 1998), p. 144 (from articles in *La Revue et gazette musicale de Paris*, 1837–9).

62 Metzner, *Crescendo of the Virtuoso*, p. 145.

11 Performance practice in the eighteenth-century concerto

1 As given in Cliff Eisen *et al.*, 'Concerto', *NG Revised*, vol. 6, p. 247.

2 See John Humphries, *The Early Horn: a Practical Guide* (Cambridge, 2000), pp. 87–8.

3 See Colin Lawson, *The Early Clarinet: a Practical Guide* (Cambridge, 2000), pp. 35–6.

4 See, for example, Lawson's discussion (*ibid.*, pp. 81–2) of the issues encountered in determining the type of clarinet most historically appropriate for a performance of Stamitz's Clarinet Concerto in B flat.

5 See Jon W. Finson, 'The Violone in Bach's Brandenburg Concerti', *Galpin Society Journal*, 29 (1976), p. 105.

6 See Reine Dahlquist, *The Keyed Trumpet and its Greatest Virtuoso, Anton Weidinger* (Nashville, TN, 1975).

7 See Colin Lawson, *Mozart: Clarinet Concerto* (Cambridge, 1996). See also Colin Lawson (ed.), *The Cambridge Companion to the Clarinet* (Cambridge, 1995) for details of the various designs of early clarinet.

8 Eva Badura-Skoda, 'Komponierte J. S. Bach "Hammerklavier-Konzerte"?' *Bach-Jahrbuch*, 77 (1991), pp. 159–71.

9 See David Rowland, *A History of Pianoforte Pedalling* (Cambridge, 1993), pp. 11ff.

10 Interestingly, K. 466 and K. 467 were probably composed for a fortepiano with a pedalboard. See David Rowland, *Early Keyboard Instruments: a Practical Guide* (Cambridge, 2001), pp. 101–2.

11 Frédéric Kalkbrenner, *Méthode pour apprendre le pianoforte* (Paris, 1830; English trans. London, 1862), p. 10.

12 Rowland, *Pianoforte Pedalling*, pp. 14–25. See also Kenneth Mobbs, 'Stops and Other Special Effects on the Early Piano', *EM*, 12 (1984), pp. 471–6.

13 Mozart's Walter piano (early 1780s) in the Internationale Stiftung Mozarteum in

Salzburg has three hand-stops, two for raising the dampers and one for the moderator, but also has two knee-levers which perform the same function as the two damper-raising stops. It may not, however, be in its original state. See Michael Cole, *The Pianoforte in the Classical Era* (Oxford, 1998), pp. 208–11.

14 Much of this information is indebted to Rowland, *Pianoforte Pedalling*, to which the reader should refer for further detail.

15 Rowland, *Pianoforte Pedalling*, pp. 52–81.

16 Neal Zaslaw, 'Toward the Revival of the Classical Orchestra', *PRMA*, 103 (1976–7), pp. 158–9. Zaslaw's argument can be extended to most other instruments. See, for example, Ingrid Pearson's chapter 'Playing Historical Clarinets', in Lawson, *The Early Clarinet*, pp. 41–62.

17 Rowland, *Early Keyboard Instruments*, pp. 58–60.

18 See Colin Lawson and Robin Stowell, *The Historical Performance of Music: an Introduction* (Cambridge, 1999), pp. 22–5.

19 Humphries, *The Early Horn*, p. 5; Rachel Brown, *The Early Flute: a Practical Guide* (Cambridge, 2002), p. 7.

20 See Robin Stowell, *The Early Violin and Viola: a Practical Guide* (Cambridge, 2001), pp. 38–48.

21 For example, Mozart uses *col legno* ('coll'arco al roverscio') in the orchestral string parts of the finale of his Violin Concerto in A major, K. 219. Whether or not he intends left-hand pizzicato in the *ossia* for bars 277–80 or in bars 382–4 of the finale of his G major Violin Concerto, K. 216, is a contentious matter.

22 The major treatises are reviewed extensively in Frank Thomas Arnold, *The Art of Accompanying from a Thorough-Bass as Practised in the Seventeenth and Eighteenth Centuries* (London, 1931) and Peter Williams, *Figured Bass Accompaniment* (Edinburgh, 1970).

23 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), trans. Edward R. Reilly as *On Playing the Flute* (New York, 1966), pp. 249–50 and Table xxxiii.

24 See Georg Muffat's detailed account of Corelli's concerto practices in his *Ausserlesene Instrumental-Musik* (Passau, 1701). Charles Avison (*An Essay on Musical Expression* (London, 1752), pp. 132–3) remarks that if only one keyboard is employed, it should not participate in the *concertino* sections.

25 See Peter Williams's survey in *NG Revised*, vol. 4, pp. 691–8.

26 Quantz, *On Playing the Flute*, p. 223.

- 27 C. P. E. Bach states that ‘accompaniment may be in one, two, three, four, or more parts’. See *Versuch über die wahre Art das Clavier zu spielen* (Berlin, vol. 1, 1753, revised 1787; vol. 2, 1762, revised 1797), trans. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York, 1949), p. 175. Johann David Heinichen (*Der General-Bass in der Composition, oder Neue und gründliche Anweisung* (Dresden, 1728), pp. 131–2) recommends a many-voiced accompaniment texture, specifically with the harpsichord in mind.
- 28 See Quantz, *On Playing the Flute*, pp. 250–65.
- 29 Chappell White, *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (New York, 1992), p. 53; Zaslaw, ‘Toward the Revival’, p. 179.
- 30 White, *From Vivaldi to Viotti*, p. 49.
- 31 See C. P. E. Bach, *Playing Keyboard Instruments*, Part II.
- 32 Daniel Gottlob Türk, *Anweisung zum Generalbassspielen* (Leipzig, 1791; 2nd enlarged edition, Leipzig, 1800), p. 324; English translation in White, *From Vivaldi to Viotti*, p. 50.
- 33 A. Peter Brown, ‘Performance Practice: 5. Orchestral Music’, in David Wyn Jones (ed.), *Oxford Composer Companion: Haydn* (Oxford, 2002), pp. 283–4.
- 34 Dexter Edge, ‘Manuscript Parts as Evidence of Orchestral Size in the Eighteenth-Century Viennese Concerto’, in Neal Zaslaw (ed.), *Mozart’s Piano Concertos: Text, Context, Interpretation* (Ann Arbor, MI, 1996), pp. 427–60. Lawson (*Mozart: Clarinet Concerto*, p. 78) similarly doubts if a fortepiano would contribute usefully to the texture of Mozart’s Clarinet Concerto, K. 622.
- 35 Eva and Paul Badura-Skoda, *Mozart-Interpretation* (Vienna, 1957), trans. Leo Black as *Interpreting Mozart on the Keyboard* (London, 1962), pp. 197–8.
- 36 Horst Heussner, ‘Zur Musizierpraxis der Klavierkonzerte im 19. Jahrhundert’, *Mozart-Jahrbuch*, 15 (1967), pp. 165–75.
- 37 Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (London, 1971), pp. 189–96; Faye Ferguson, ‘The Classical Keyboard Concerto: Some Thoughts on Authentic Performance’, *EM*, 12 (1984), pp. 437–45; Ferguson, ‘Mozart’s Keyboard Concertos: Tutti Notations and Performance Models’, *Mozart-Jahrbuch*, 1984/85, pp. 32–9; Robert Levin, ‘Improvisation and Embellishment in Mozart Piano Concertos’, *Musical Newsletter*, 5/2 (1975), pp. 3–14; Ellwood Derr, ‘Basso Continuo in Mozart’s Piano Concertos: Dimensions of Compositional Completion and Performance Practice’, in Zaslaw (ed.), *Mozart’s Piano Concertos*, pp. 393–410.
- 38 See Tibor Szász, ‘Beethoven’s *Basso Continuo*: Notation and Performance’, in Robin Stowell (ed.), *Performing Beethoven* (Cambridge, 1994), pp. 1–22; Szász, ‘Figured Bass in Beethoven’s “Emperor” Concerto: Basso Continuo or Orchestral Cues?’, *Early Keyboard Journal*, 6–7 (1988–9), pp. 5–71.
- 39 English and other national practices largely comprised a synthesis of Italian, Spanish, Dutch, German and French customs, the English most closely approximating the Italians for sheer impulsiveness, expressive freedom and richness of fantasy.
- 40 François Ragueneau, *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras* (1702), in Oliver Strunk (ed.), *Source Readings in Music History* (New York, 1950), pp. 473–88; Jean Laurent le Cerf de Viéville, ‘From the “Comparaison de la musique italienne et de la musique française” (1704), in Strunk (ed.), *Source Readings*, pp. 489–507.
- 41 Quantz, *On Playing the Flute*, pp. 334–5.
- 42 *Ibid.*, pp. 342 and 338.
- 43 Several of these concerti grossi are based on Muffat’s collection of ‘sonatas’ entitled *Armonico Tributo* (1682); Nos. 2, 4, 5 and 11 are reworkings respectively of sonatas Nos. 3, 2, 1 and 4, while Nos. 11 and 12 use material from the Fifth Sonata.
- 44 David Ross (‘A Comprehensive Performance Project in Clarinet Literature with an Organological Study of the Development of the Clarinet in the Eighteenth Century’ (Ph.D. thesis, University of Iowa, 1985)) concludes that the relatively small amount of undercutting in eighteenth-century English clarinets contributed to their lighter timbre, while the larger tone-holes of the Bohemian clarinets of Mozart’s time, especially at their lower end, resulted in a fuller tone in the chalumeau register.
- 45 See Peter Williams, *A New History of the Organ* (London, 1980); Fenner Douglass, *The Language of the Classical French Organ* (New Haven, 1969).
- 46 Francesco Geminiani, *The Art of Playing on the Violin* (London, 1751; facsimile edition, London [1952]), Preface, p. 1.
- 47 Quantz, *On Playing the Flute*, p. 107.
- 48 *Ibid.*, pp. 223, 232; Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756), trans. Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing* (London, 1948), p. 45; C. P. E. Bach, *Playing Keyboard Instruments*, p. 154. For

- further information on the meaning of dots and strokes, see Clive Brown, 'Dots and Strokes in Late 18th-Century and 19th-Century Music', *EM*, 22 (1993), pp. 593–610; Robert D. Levin, 'The Devil's in the Details: Neglected Aspects of Mozart's Piano Concertos', in Zaslaw (ed.), *Mozart's Piano Concertos*, pp. 29–32.
- 49 Daniel Gottlob Türk, *Clavierschule oder Anweisung zum Clavierspielen* (Leipzig and Halle, 1789), trans. Raymond Haagh as *School of Clavier Playing* (Lincoln, NE, 1982), p. 342.
- 50 See Dene Barnett, 'Non-Uniform Slurring in 18th-Century Music: Accident or Design?', *Haydn Yearbook*, 10 (1978), pp. 179–99; Georg von Dadelsen, 'Die Crux der Nebensache – Editorische und praktische Bemerkungen zu Bachs Artikulation', *Bach-Jahrbuch* (1978), pp. 95–112.
- 51 Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739), p. 151. See also Frederick Neumann, 'Mattheson on Performance Practice', in George J. Buelow and Hans Joachim Marx (eds.), *New Mattheson Studies* (Cambridge, 1983), pp. 257–68.
- 52 C. P. E. Bach, *Playing Keyboard Instruments*, pp. 154–6; Quantz, *On Playing the Flute*, pp. 216–20, 230–2.
- 53 Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen* (Berlin, 1755); Türk, *School of Clavier Playing*.
- 54 Jacques Hotteterre, *Principes de la flûte traversière* (Paris, 1707), trans. and ed. David Lasocki as *Principles of the Flute, Recorder and Oboe* (London, 1968), p. 63.
- 55 *Ibid.*, pp. 59–65.
- 56 See Quantz, *On Playing the Flute*, Chapter 6. 'Ti' and 'ri' are the equivalents of Hotteterre's 'tu' and 'ru'. There was disagreement about the syllables that the horn player, for example, should use for articulation purposes. Giovanni Punto (*Etude ou Exercice Journalier Ouvrage Périodique pour le Cor* (Offenbach, 1801), pp. 4–10) recommended 'daon' for strong tonguing, 'ta' for staccato and 'da' for softly tongued notes in more sustained passages. By contrast, Heinrich Domnich (*Méthode de Premier et de Second Cor* (Paris, 1807), p. 31) suggested 'tou' and 'dou'.
- 57 See 'Accentuation' (below).
- 58 Antoine Mahaut, *Nieuwe manier om binnen korten tijd op de dwarsfluit te leeren speelen* (Amsterdam, 1759); Lewis Granom, *Plain and Easy Instructions for Playing on the German Flute* (4th edition, London, 1766); Johann Georg Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig, 1791); John Gunn, *The School of the German Flute* (London, 1792).
- 59 See Brown, *The Early Flute*, pp. 50–1. Brown's survey of articulation (pp. 49–67) is an excellent digest of flute theorists' views, as is Ingrid Pearson's for the clarinet in Lawson, *The Early Clarinet*, pp. 47–51.
- 60 Leopold Mozart, *Fundamental Principles of Violin Playing*, p. 97.
- 61 John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach* (Cambridge, 1990), pp. 94–6.
- 62 Türk, *School of Clavier Playing*, p. 345.
- 63 Robert L. Marshall, 'Tempo and Dynamic Indications in the Bach Sources: a Review of the Terminology', in Peter Williams (ed.), *Bach, Handel, Scarlatti: Tercentenary Essays* (Cambridge, 1985), pp. 259–76.
- 64 Hans-Peter Schmitz, *Prinzipien der Aufführungspraxis Alter Musik* (Berlin, 1950), pp. 22–3.
- 65 See David Boyden, 'Dynamics in Seventeenth- and Eighteenth-Century Music', in *Essays in Honor of Archibald Thompson Davison by His Associates* (Cambridge, MA, 1957), pp. 185–93.
- 66 Sometimes the dynamic appears in the movement heading – for example Handel's Concerto Grosso Op. 6, No. 2, third movement (Larghetto andante, e piano) – with no dynamic markings notated.
- 67 See Levin, 'The Devil's in the Details', in Zaslaw (ed.), *Mozart's Piano Concertos*, pp. 32–5. Eva and Paul Badura-Skoda, *Interpreting Mozart*, p. 22.
- 68 Quantz, *On Playing the Flute*, p. 140.
- 69 See John O. Robison, 'The messa di voce as an Instrumental Ornament in the Seventeenth and Eighteenth Centuries', *Music Review*, 43 (1982), pp. 1–14.
- 70 Leopold Mozart, *Fundamental Principles of Violin Playing*, pp. 97–9.
- 71 Quantz, *On Playing the Flute*, p. 119.
- 72 *Ibid.*, p. 123. As the 'quickest notes' Quantz includes the crotchet in 3/2 metre, the quaver in 3/4 and the semiquaver in 3/8, the quaver in alla breve, and the semiquaver or demisemiquaver in 2/4 or common duple time.
- 73 Türk, *School of Clavier Playing*, p. 325.
- 74 Geminiani, *The Art of Playing*, Ex. VIII, p. 4.
- 75 Türk, *School of Clavier Playing*, pp. 325–7, 340–1, 327–9.
- 76 Quantz, *On Playing the Flute*, pp. 283–94. Quantz's system is a late version of the old fixed-tactus theory; see Neal Zaslaw, 'Mozart's Tempo Conventions', in Henrik Glahn, Søren Sørensen and Peter Ryom (eds.), *International Musicological Society: Report of the Eleventh Congress, Copenhagen 1972* (Copenhagen, 1974), vol. 2, pp. 720–33.

- 77 Michel de Saint Lambert, *Les Principes du clavecin* (Paris, 1702), trans. and ed. Rebecca Harris-Warwick as *Principles of the Harpsichord by Monsieur de Saint Lambert* (Cambridge, 1984), Chapter 8, p. 44.
- 78 See Rosamund Harding, *The Metronome and its Precursors* (London, 1938); Eugène Borrel, 'Les indications métronomiques laissés par les auteurs français du 18e siècle', *Revue de Musicologie* (1928), pp. 149–53; Ralph Kirkpatrick, '18th-Century Metronomic Indications', *Papers of the American Musicological Society* (1938), pp. 30–50.
- 79 Avison, *An Essay on Musical Expression*, p. 107. See also Rosamund Harding, *Origins of Musical Time and Expression* (London, 1938), Chapter 2; Quantz, *On Playing the Flute*, pp. 283–94.
- 80 All six words were qualified as required, Vivaldi being especially prolific in the variety and detail of his descriptions. See Walter Kolneder, *Aufführungspraxis bei Vivaldi* (1955), trans. A. de Dadelsen as *Performance Practices in Vivaldi* (Winterthur, 1979), p. 19.
- 81 Johann Walther, *Musikalisches Lexicon* (Leipzig, 1732); Sébastien de Brossard, *Dictionnaire de Musique* (Paris, 1703); Leopold Mozart, *Fundamental Principles of Violin Playing*, p. 51.
- 82 C. P. E. Bach, *Playing Keyboard Instruments*, p. 151.
- 83 See Quantz, *On Playing the Flute*, p. 200.
- 84 Francesco Galeazzi, *Elementi teorici-pratici di musica con un saggio sopra l'arte di suonare il violino analizzata, ed a dimostrabili principi ridotta* (2 vols., Rome, 1791–6), vol. 1, p. 36; Jean-Baptiste Cartier, *L'art du violon* (Paris, 1798), p. 17; Türk, *School of Clavier Playing*, p. 106.
- 85 Johann Philipp Kirnberger, in Johann Georg Sulzer (ed.), *Allgemeine Theorie der schönen Künste* (4 vols., Leipzig, 1771–4), vol. 1, p. 157. Türk later cited Kirnberger's idea.
- 86 See Peter Stadlen, 'Beethoven and the Metronome', *ML*, 48 (1967), pp. 330–49.
- 87 See, for example, C. P. E. Bach, *Playing Keyboard Instruments*, pp. 150–1; Leopold Mozart, *Fundamental Principles of Violin Playing*, p. 224; Türk, *School of Clavier Playing*, pp. 363–4.
- 88 See Türk, *School of Clavier Playing*, pp. 364–5.
- 89 C. P. E. Bach, *Playing Keyboard Instruments*, pp. 160–1.
- 90 See Heinrich Koch, 'Ueber den technischen Ausdruck Tempo rubato', *AmZ*, 10 (1808), pp. 513–19.
- 91 For detailed surveys of eighteenth-century ornaments, see Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music with Special Emphasis on J. S. Bach* (Princeton, 1978); and Neumann, *Ornamentation and Improvisation in Mozart* (Princeton, 1986).
- 92 C. P. E. Bach, *Playing Keyboard Instruments*, p. 79.
- 93 *Ibid.*, p. 82.
- 94 Such national divisions were not necessarily as clear-cut as my statement implies; for Austro-German ornamental practice was itself a hybrid mixture of national customs, some parts (for example Celle) being primarily French-influenced, and others (such as Salzburg) Italian-influenced.
- 95 C. P. E. Bach, *Playing Keyboard Instruments*, p. 85; Quantz, *On Playing the Flute*, pp. 341–2.
- 96 See, for example, Johann Peter Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden, 1797), p. 37.
- 97 See Quantz, *On Playing the Flute*, p. 113.
- 98 See John Spitzer and Neal Zaslaw, 'Improvised Ornamentation in Eighteenth-Century Orchestras', *JAMS*, 39 (1986), pp. 524–77.
- 99 C. P. E. Bach, *Playing Keyboard Instruments*, pp. 79–80.
- 100 Nicholas Etienne Framery, Pierre Louis Ginguené and Jérôme-Joseph de Momigny (eds.), *Encyclopédie méthodique* (Paris, 1791), vol. 1, p. 182, s.v. 'Broderies'.
- 101 See Scheibe's criticism of Bach's approach and Birnbaum's defence of it in Hans T. David and Arthur Mendel (eds.), *The Bach Reader* (New York, 1945), pp. 238–48.
- 102 See Minnie Elmer, 'Tartini's Improvised Ornamentation, as illustrated by Manuscripts from the Berkeley Collection of 18th-Century Italian Instrumental Music' (Ph.D. thesis, University of California, Berkeley, 1962).
- 103 The autograph is housed in the British Library (Add. MS 28970). A scholarly modern edition has been prepared by Chappell White. See White (ed.), *Giovanni Battista Viotti: Four Violin Concertos* (Madison, WI, 1976).
- 104 Leopold Mozart, *Fundamental Principles of Violin Playing*, pp. 209–14. See also Joan E. Smiles, 'Directions for Improvised Ornamentation in Italian Method Books of the Late Eighteenth Century', *JAMS*, 31 (1978), pp. 495–509.
- 105 Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris, 1768), 'Romance'; Türk, *School of Clavier Playing*, p. 391.
- 106 Baillot, *L'art du violon; nouvelle méthode* (Paris, 1835), p. 158.

- 107 Reported by Reinecke, as quoted in Robert Haas, *Aufführungspraxis der Musik* (Leipzig, 1931), p. 259. See also Robert Levin, 'Improvisation and Embellishment in Mozart Piano Concertos', *Musical Newsletter*, 5/2 (1975), pp. 3–14; Henry Mishkin, 'Incomplete Notation in Mozart's Piano Concertos', *MQ*, 61 (1975), pp. 345–59.
- 108 Eva Badura-Skoda (in Zaslaw (ed.), *Mozart's Piano Concertos*, pp. 365–71) writes more fully about improvised embellishments, referring to the finale of K. 482 as well as to the interpretation of some sketchy notation in the left-hand part of numerous bars of the so-called 'Coronation' Concerto in D, K. 537.
- 109 See Mishkin, 'Incomplete Notation in Mozart's Piano Concertos'.
- 110 An example of such an improvised movement is given in Gerhard Krapf, *Bach: Improved Ornamentation and Keyboard Cadenzas: an Approach to Creative Performance* (Dayton, OH, 1983), pp. 77–8.
- 111 Brown (*The Early Flute*, p. 104) gives examples from a manuscript collection housed in the library of the Brussels Conservatoire.
- 112 *Cadenza* is Italian for 'cadence'.
- 113 As White indicates (*From Vivaldi to Viotti*, p. 264), a few composers such as Giuseppe Demachi annotated numerous fermatas which beg cadenza-like improvisations (White counted no fewer than fifteen fermatas in Demachi's Op. 12), while some, notably Viotti, omitted cadenza markings altogether.
- 114 See Franz Giegling, *Giuseppe Torelli* (Kassel, 1949), pp. 27ff.
- 115 Pier Francesco Tosi, *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato* (Bologna, 1723), trans. and ed. John Ernest Galliard as *Observations on the Florid Song* (London, 1742), pp. 128–9; Quantz, *On Playing the Flute*, pp. 179–95.
- 116 Quantz, *On Playing the Flute*, p. 179. On the early history of cadenzas, see Heinrich Knödt, 'Zur Entwicklungsgeschichte der Kadenzen im Instrumental-Konzert', *Sammelbände der Internationalen Musikgesellschaft*, 15 (1914), pp. 375–419, and Arnold Schering, *Geschichte des Instrumental-Konzerts* (Leipzig, 1905), pp. 111–13.
- 117 Kolneder, *Aufführungspraxis bei Vivaldi*, p. 123.
- 118 This and another cadenza are included in Walter Kolneder, *Antonio Vivaldi: Dokumente seines Lebens und Schaffens* (Wilhelmshaven, 1979), pp. 52ff. The discussion of Vivaldi's cadenzas in Kolneder's *Aufführungspraxis bei Vivaldi* also includes some interesting examples.
- 119 Türk, *School of Clavier Playing*, pp. 297–309.
- 120 Quantz, *On Playing the Flute*, p. 328.
- 121 Giuseppe Tartini, *Traité des Agréments* (1771), ed. Erwin Jacobi (Celle and New York, 1961), pp. 117–25.
- 122 In the booklet notes for a recent compact disc of Viotti's Violin Concertos Nos. 2 and 18 (Bongiovanni GB5133–2), the anonymous writer refers to the recent discovery of Viotti's *Souvenirs de Violon*, a 'technical-musical journal' of his career that includes, either as studies or caprices, a collection of cadenzas for his concertos.
- 123 For a detailed discussion of the Classical cadenza, see Philip Whitmore, *Unpremeditated Art: the Cadenza in the Classical Keyboard Concerto* (Oxford, 1991). See also Neumann, *Ornamentation and Improvisation in Mozart*, pp. 257–63; Eva and Paul Badura-Skoda, *Interpreting Mozart*, pp. 214–34.
- 124 See Christoph Wolff, 'Zur Chronologie der Klavierkonzert-Kadenzen Mozarts', *Mozart-Jahrbuch 1978/9*, pp. 235–46.
- 125 Among the most successful attempts to compose stylish cadenzas for concertos by Mozart are those of Marius Flothius (for the Piano Concertos K. 466, 467, 482, 491, 503 and 537, the Flute Concertos K. 313 and 314, the Flute and Harp Concerto K. 299 and the Violin Concertos K. 211, 216, 218 and 219) and Robert Levin (for the Violin Concertos K. 207, 211, 216, 218 and 219). Paul Badura-Skoda's *Kadenzen, Eingänge und Auszierungen zu Klavierkonzerten von Wolfgang Amadeus Mozart* (Kassel, 1967) and the efforts of Hans Henkemans are also admirable, if less attuned to the *minutiae* of Mozart's vocabulary.
- 126 Quantz, *On Playing the Flute*, p. 185. For examples of original woodwind cadenzas see David Lasocki and Betty Bang Mather, *The Classical Woodwind Cadenza* (New York, 1978).
- 127 In Howard Mayer Brown and Stanley Sadie (eds.), *Performance Practice: Music after 1600* (London, 1989), p. 280.
- 128 Quantz, *On Playing the Flute*, pp. 186–92.
- 129 C. P. E. Bach, *Playing Keyboard Instruments*, pp. 143–6; Türk, *School of Clavier Playing*, pp. 289–96.
- 130 See Daniel Koury, *Orchestral Performance Practices of the Nineteenth Century* (Ann Arbor, MI, 1986), pp. 5–28.
- 131 Quantz, *On Playing the Flute*, p. 214. Quantz assumed 'that the harpsichord will be

- included in all ensembles, whether large or small’.
- 132 Muffat, *Ausserlesene Instrumentalmusik*.
- 133 Letter of 26 April 1783, in Emily Anderson (ed.), *The Letters of Mozart and His Family* (3rd edition, London, 1985), p. 846. Mozart later claimed that his Piano Concerto K. 449 could be played ‘a quattro’.
- 134 Zaslav, ‘Toward the Revival’, p. 180. On pp. 171–7, Zaslav provides a useful tabular overview of the size and composition of orchestras 1774–96, gathered (and verified wherever possible) from nineteenth- and twentieth-century sources.
- 135 Zaslav (‘Toward the Revival’, p. 170) cites the example of the court orchestra at Donaueschingen, as reported in Friedrich Schnapp, ‘Neue Mozart-Funde in Donaueschingen’, *Neues Mozart-Jahrbuch* (1942), pp. 211–23.
- 136 Koury, *Orchestral Performance Practices*, pp. 38–9. On p. 15, he tabulates the constitution of various eighteenth-century orchestras. See also Brown, ‘Performance Practice: Orchestral Music’, in Jones (ed.), *Oxford Composer Companion: Haydn*, pp. 282–4.
- 137 Dexter Edge, ‘Manuscript Parts as Evidence of Orchestral Size in the Eighteenth-Century Viennese Concerto’, in Zaslav (ed.), *Mozart’s Piano Concertos*, pp. 427–60.
- 138 Quantz, *On Playing the Flute*; Carl Ludwig Junker, *Zwanzig Componisten: eine Skizze* (Bern, 1776); Carl Ludwig Junker, *Einige der vornehmsten Pflichten eines Kapellmeisters oder Musikdirektors* (Winterthur, 1782); Johann Samuel Petri, *Anleitung zur practischen Musik* (Lauban, 1767); Johann Reichardt, *Über die Pflichten des Ripien-Violinisten* (Berlin and Leipzig, 1776); Heinrich Koch, *Musikalisches Lexikon* (Frankfurt am Main, 1802).
- 139 Quantz, *On Playing the Flute*, pp. 212–13; the text is illustrated by a seating plan. The ambiguity of Quantz’s instructions – it is unclear what he meant by ‘on the left side of the harpsichord’ – has caused Koury to deduce a different physical arrangement from the text. See Koury, *Orchestral Performance Practices*, pp. 36 and 38.
- 140 Koury, *Orchestral Performance Practices*, p. 56. At the turn of the century, Friedrich Rochlitz (‘Bruchstücke aus Briefen an einen jungen Tonsetzer’, *AmZ*, 2 (1799–1800), col. 59) complained that placement of orchestras had not been changed to reflect new compositional procedures, for example with regard to bassoons, trumpet and drums.
- 141 Koury, *Orchestral Performance Practices*, p. 38, note 23.
- 142 Zaslav, ‘Toward the Revival’, p. 165 (includes illustration).
- 143 Heinrich Koch, *Musikalisches Lexikon* (Frankfurt, 1802), ‘Stellung’, cols. 1435–8; Petri, *Anleitung zur practischen Musik* (2nd edition, Leipzig, 1782), p. 188.
- 144 For more evidence on solo practices and direction, see Koury, *Orchestral Performance Practices*.
- 145 See Joseph Adolph Scheibe, *Critischer Musikus*, 69 (22 December 1739), p. 631.
- 146 Edge, ‘Manuscript Parts as Evidence of Orchestral Size’, in Zaslav (ed.), *Mozart’s Piano Concertos*, p. 445.
- 147 Lawson, *Mozart: Clarinet Concerto*, p. 78.
- 148 Mozart’s flexibility regarding the instrumentation of the accompanying forces for K. 413, K. 414 and K. 415 has already been mentioned.

12 Performance practice in the nineteenth-century concerto

- 1 *AmZ*, 2 (1799–1800), col. 781.
- 2 Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte* (London, 1828), Part 3, p. 65. Pianos made in southern Germany and Austria are generally referred to as ‘Viennese’. They differ in several important respects from their northern European counterparts, which are usually referred to as ‘English’. The action and construction of the two types are fundamentally different, as are their playing characteristics. The sound of ‘Viennese’ pianos is bright and their playing mechanism easily facilitates a clearly articulated style. The ‘English’ pianos have a somewhat duller sound, but they are powerful and rich, particularly in the bass, and are well suited to a more cantabile style.
- 3 As given in David Boyden, Peter Walls *et al.*, ‘Violin’, in *NG Revised*, vol. 26, p. 716.
- 4 David Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge, 1998), pp. 32–3, 46.
- 5 An account of the most relevant issues will be found in Daniel J. Koury, *Orchestral Performance Practices in the Nineteenth Century: Size, Proportions, and Seating* (Ann Arbor, MI, 1986), from which much of the general information for this section is taken.
- 6 A. D. Coleridge (trans.), *Life of Moscheles with Selections from His Diaries and Correspondence by His Wife* (London, 1873), vol. 1, p. 125.

- 7 Clive Brown, *Louis Spohr: a Critical Biography* (Cambridge, 1984), p. 111.
- 8 *Illustrated London News* (17 February 1849).
- 9 Gisella Selden-Goth (ed. and trans.), *Felix Mendelssohn: Letters* (London, 1946), p. 191.
- 10 Koury, *Orchestral Performance Practices*, p. 161, gives sample figures for the size of orchestras throughout the nineteenth century.
- 11 Brown, *Louis Spohr*, pp. 131–2.
- 12 Linda Faye Ferguson, “‘Col basso’ and ‘Generalbass’ in Mozart’s Keyboard Concertos: Notation, Performance Theory, and Practice” (Ph.D. thesis, Princeton University, 1983); Tibor Szász, ‘Beethoven’s *basso continuo*: Notation and Performance’, in Robin Stowell (ed.), *Performing Beethoven* (Cambridge, 1994), pp. 1–22.
- 13 Szász, ‘Beethoven’s *basso continuo*’, p. 22.
- 14 *Ibid.*
- 15 For some accounts of concert life in the nineteenth century, see the following: Otto Biba, ‘Concert Life in Beethoven’s Vienna’, in Robert Winter and Bruce Carr (eds.), *Beethoven, Performers, and Critics* (Detroit, 1980), pp. 77–93; Peter Bloom, *Music in Paris in the Eighteen-Thirties* (Stuyvesant, NY, 1987); Jeffrey Cooper, *The Rise of Instrumental Music and Concert Series in Paris, 1828–1871* (Ann Arbor, MI, 1983); Theresa Marie Ellsworth, ‘The Piano Concerto in London Concert Life between 1801 and 1850’ (Ph.D. thesis, University of Cincinnati, 1991); Alice M. Hanson, *Musical Life in Biedermeier Vienna* (Cambridge, 1985); Mary Sue Morrow, *Concert Life in Haydn’s Vienna: Aspects of a Developing Musical and Social Institution* (Stuyvesant, NY, 1989); Janet Ritterman, ‘Piano Music and the Public Concert, 1800–1850’, in Jim Samson (ed.), *The Cambridge Companion to Chopin* (Cambridge, 1992), pp. 11–31; William G. Weber, *Music and the Middle Class: the Social Structure of Concert Life in London, Paris, and Vienna between 1830 and 1848* (London, 1975).
- 16 *The Examiner*, 9 March 1850.
- 17 Cyril Ehrlich, *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford, 1995), p. 4.
- 18 Ellsworth, ‘The Piano Concerto in London Concert Life’, Chapter 2.
- 19 *Ibid.*, pp. 57ff.
- 20 Jim Samson, ‘Canon’, *NG Revised*, vol. 5, pp. 6–7.
- 21 Cooper, *The Rise of Instrumental Music and Concert Series in Paris*, Chapter 4.
- 22 Ellsworth, ‘The Piano Concerto in London Concert Life’, pp. 148–9; Cooper, *The Rise of Instrumental Music and Concert Series in Paris*, Chapter 4.
- 23 Harry Haskell, *The Early Music Revival* (London, 1988), pp. 19ff.
- 24 Eva Badura-Skoda, ‘Performance Conventions in Beethoven’s Early Works’, in Winter and Carr (eds.), *Beethoven, Performers, and Critics*, pp. 60–1; David Grayson, ‘Whose Authenticity? Ornaments by Hummel and Cramer for Mozart’s Piano Concertos’, in Neal Zaslaw (ed.), *Mozart Piano Concertos: Text, Context, Interpretation* (Ann Arbor, MI, 1996), pp. 373–91.
- 25 *The Harmonicon*, 11 (1833), p. 135.
- 26 John Rink, *Chopin: the Piano Concertos* (Cambridge, 1997), pp. 14–19.
- 27 Ellsworth, ‘The Piano Concerto in London Concert Life’, pp. 30, 77.
- 28 *Ibid.*, p. 86.
- 29 *Ibid.*, p. 94.
- 30 Brown, *Louis Spohr*, pp. 111, 173.
- 31 William G. Atwood, *Fryderyk Chopin: Pianist from Warsaw* (New York, 1987), p. 23.
- 32 Ellsworth, ‘The Piano Concerto in London Concert Life’, pp. 77, 81.
- 33 Otto Erich Deutsch, *Mozart: a Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (London, 1990), p. 212.
- 34 Emily Anderson (ed.), *The Letters of Mozart and His Family* (3rd edition, London, 1985), p. 877; Mozart’s letter of 15 May 1784.
- 35 Translated in Ferguson, “‘Col basso’ and ‘Generalbass’ in Mozart’s Keyboard Concertos”, pp. 239–40.
- 36 *Grand Concerto for the Piano Forte with full Orchestral Accompaniments (called ‘Les Adieux de Paris’) . . . Op. 110* (London, 1826).
- 37 Grayson, ‘Whose Authenticity?’, in Zaslaw (ed.), *Mozart’s Piano Concertos*, pp. 373, 384.
- 38 *Ibid.*, p. 387 (note 5).
- 39 Cooper, *The Rise of Instrumental Music and Concert Series in Paris*, pp. 52ff.
- 40 Ellsworth, ‘The Piano Concerto in London Concert Life’, p. 139.
- 41 *Ibid.*, especially pp. 139–40.
- 42 David Rowland, ‘Clementi and the British Concerto Tradition’, in Roberto Illiano, Luca Sala and Massimiliano Sala (eds.), *Muzio Clementi: Studies and Prospects* (Bologna, 2002), pp. 179–90.
- 43 Rowland, ‘Clementi and the British Concerto Tradition’, p. 183.
- 44 Atwood, *Fryderyk Chopin*, p. 43.
- 45 Michael Thomas Roeder, *A History of the Concerto* (Portland, OR, 1994), p. 222.
- 46 *Grand Concerto for the Piano Forte, Op. 110*, title-page.
- 47 Rowland, ‘Clementi and the British Concerto Tradition’, pp. 187–8.

- 48 Anthony van Hoboken, *Joseph Haydn: thematisch-bibliographisches Werkverzeichnis* (Mainz, 1957), vol. 1, p. 825.
- 49 Ferguson, ‘“Col basso” and “Generalbass” in Mozart’s Keyboard Concertos’, p. 36.
- 50 *Fourth Concerto, for the Piano Forte with Accompaniment for an Orchestra or for a Second Piano Forte . . . Op.131* (London, 1843).
- 51 Atwood, *Fryderyk Chopin*, pp. 150, 243.
- 52 *Ibid.*, pp. 48, 218.
- 53 *Life of Moscheles*, vol. 1, pp. 329–30.
- 54 Rowland, ‘Clementi and the British Concerto Tradition’, p. 187.
- 55 *AmZ*, 51 (1849), cols. 707–10 and 741–4. See Howard Allen Craw, ‘A Biography and Thematic Catalogue of the Works of J. L. Dussek (1760–1812)’ (Ph.D. thesis, University of Southern California, 1964).
- 56 See, for example, Dussek’s concertos Opp. 17 (C.53) and 30 (C.129), which exist in authentic versions for either harp or piano.
- 57 Ellsworth, ‘The Piano Concerto in London Concert Life’, p. 172.
- 58 Carl Czerny, *A Systematic Introduction to Improvisation on the Pianoforte*, Op. 200 (1829), trans. and ed. Alice L. Mirchell (New York and London, 1983), p. 15.
- 59 Tommaso Giordani, *Preludes for the Harpsichord or Piano Forte in all the Keys flat and sharp* (London, 177?); Muzio Clementi, *Clementi’s Musical Characteristics, or a Collection of Preludes and Cadences for the Harpsichord or Pianoforte . . . Op. 19* (London, 1787); Johann Nepomuk Hummel, *Vorspiele vor Anfang eines Stückes aus allen 24 Dur und Mol Tonarten* (Vienna, c.1814); Johann Baptist Cramer, *Twenty-Six Preludes or short Introductions in the principle major and minor Keys* (London, 1818); Tobias Haslinger, *XXX Vorspiele in den gebräuchlichsten Dur und Moll Tonarten* (Vienna, 1818); Ignaz Moscheles, *50 Preludes in the major and minor Keys . . . Op. 73* (London, 1827); Frédéric Kalkbrenner, *Twenty-Four Preludes for the Piano Forte, in all the major and minor Keys* (London, 1827). See also Betty Bang Mather and David Lasocki, *The Art of Preluding, 1700–1830* (New York, 1984), which contains examples of preludes for non-keyboard instruments.
- 60 Valerie Woodring Goertzen, ‘By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists’, *JM*, 14 (1996), pp. 299–337, and ‘Setting the Stage: Clara Schumann’s Preludes’, in Bruno Nettl and Melinda Russell (eds.), *In the Course of Performance: Studies in the World of Musical Improvisation* (Chicago and London, 1998), pp. 237–60.
- 61 Carl Czerny, *Complete Theoretical and Practical Pianoforte School, Op.500* (London, 1839), Part 3, p. 87.
- 62 Goertzen, ‘By Way of Introduction’, p. 307.
- 63 Hummel, *A Complete Theoretical and Practical Course*, Part 3, p. 40.
- 64 Dennis Libby *et al.*, ‘Improvisation’, *NG*, vol. 9, p. 49.
- 65 *The Musical World*, 13, no. 217 (new series, vol. 6, no. 124), 14 May 1840, p. 305.
- 66 Goertzen, ‘By Way of Introduction’, p. 335.
- 67 Goertzen, ‘Setting the Stage’, p. 253.
- 68 Translated in Badura-Skoda, ‘Performance Conventions in Beethoven’s Early Works’, p. 58.
- 69 Badura-Skoda, ‘Performance Conventions in Beethoven’s Early Works’, p. 61.
- 70 Emily Anderson (ed.), *The Letters of Beethoven* (London, 1961), vol. 2, p. 560; Beethoven’s letter to Czerny of 12 February 1816.
- 71 Colin Lawson, *The Early Clarinet: a Practical Guide* (Cambridge, 2000), p. 90.
- 72 Grayson, ‘Whose Authenticity?’, in Zaslav (ed.), *Mozart’s Piano Concertos*, pp. 373–91.
- 73 G. A. Macfarren, ‘Cipriani Potter: his Life and Work’, *PRMA*, 10 (1884), p. 46.
- 74 The most complete modern discussion is found in Philip Whitmore, *Unpremeditated Art: the Cadenza in the Classical Keyboard Concerto* (Oxford, 1991).
- 75 Jan Smaczny, *Dvořák: Cello Concerto* (Cambridge, 1999), pp. 89–90.
- 76 Ellsworth, ‘The Piano Concerto in London Concert Life’, p. 50.
- 77 Badura-Skoda, ‘Performance Conventions in Beethoven’s Early Works’, p. 56.
- 78 *The Musical World*, 17 July 1845, p. 345.
- 79 Brown, *Louis Spohr*, p. 45.
- 80 *Louis Spohr’s Autobiography* (London, 1865), vol. 2, pp. 71ff.

13 The concerto in the age of recording

There is no single authority, either published printed catalogue or database, which gives details of classical recordings from the whole of the century. For a list of the principal sources, see Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven and London, 2000), pp. 260–1.

Where labels and numbers of acoustic shellac 78rpm discs cited are not given they may be found in Claude Graveley Arnold, *The Orchestra on Record: an Encyclopedia of Orchestral Recordings Made by the Acoustical Process* (Westport, CT, and London, 1997).

Details of the electrical 78rpm discs cited are given in Francis F. Clough and G. J. Cuming, *The World's Encyclopædia of Recorded Music* (London, 1952). The record numbers given here for commercial discs are those that recordings carried on their first release. '78rpm' indicates a coarsegroove shellac disc (not necessarily playing at 78rpm). 'Digital' indicates that the master recording was digitally encoded.

- 1 Donald Francis Tovey, *Essays in Musical Analysis Volume 2: Symphonies, Variations and Orchestral Polyphony* (London, 1935).
- 2 Donald Francis Tovey, *Essays in Musical Analysis Volume 3: Concertos* (London, 1936), p. 3.
- 3 From a note in a Queen's Hall Promenade Concert programme by Edgar F. Jacques for Friday, 2 October 1896, and reproduced in numerous other Promenade Concert programmes at that time; *British Library shelfmark* h.5470.
- 4 London Promenade Concert programmes; *British Library shelfmark* h.5470.
- 5 Robert Philip, *Performing Music in the Age of Recording* (London, 2004), pp. 26–30.
- 6 Vocalion D 62107 (12" double-sided acoustic 78rpm disc issued in 1923).
- 7 Percy Scholes, *Everybody's Guide to Broadcast Music* (London, 1925), p. 10.
- 8 Asa Briggs, *The Golden Age of Wireless* (Oxford/New York, 1965/1995), p. 512.
- 9 Andrew Crisell, *An Introductory History of British Broadcasting* (London, 1997), p. 17.
- 10 *The Gramophone*, vol. 7, no. 80 (January 1930), p. 357.
- 11 *The Gramophone*, vol. 8, no. 91 (December 1930), p. 339.
- 12 E. H. Gombrich, 'The Tradition of General Knowledge' (Oration delivered at the London School of Economics and Political Science on 8 December 1961), *Ideals and Idols: Essays on Values in History and in Art* (London, 1979), pp. 16–17.
- 13 Guy Routh, *Occupation and Pay in Great Britain 1906–79* (London, 1980), pp. 166, 168.
- 14 Alfred Brendel, *The Veil of Order: Conversations with Martin Meyer* (London, 2002), p. 22.
- 15 RCA Victor RB 16073 (UK); RCA Victor LM-2252 (US) (12" 33 $\frac{1}{3}$ rpm mono discs released 1958); Robert and Celia Dearling with Brian Rust, *The Guinness Book of Recorded Sound* (Enfield, 1984), pp. 153, 205.
- 16 *R.E.D. Classical 2000 Catalogue: Master Edition 1* (London, 1999), p. 119.
- 17 *Ibid.*, pp. 714–15.

- 18 Edward Sackville-West and Desmond Shawe-Taylor, *The Record Guide* (London, 1951), p. 383.
- 19 *R.E.D. Classical 2000 Catalogue: Master Edition 1*, p. 760.
- 20 Udo Zilkens, *Antonio Vivaldi: Zwischen Naturalismus und Pop: Die vier Jahreszeiten im Spiegel ihrer Interpretationen durch Musiktheoretiker und Musiker in Bearbeitungen und auf Plattencovern* (with a discography by Roger-Claude Travers) (Cologne-Rodenkirchen, 1996), p. 90.
- 21 Aaron Copland, *Our New Music: Leading Composers in Europe and America* (New York and London, 1941), p. 133.
- 22 Vox PL 7893 (three 12" 33 $\frac{1}{3}$ rpm mono discs).
- 23 Compton Mackenzie, 'Editorial', *The Gramophone*, vol. 10, no. 114 (November 1932), p. 198.
- 24 Andrew Porter in Alec Robertson (ed.), *Music 1952* (Harmondsworth, 1952), p. 166.
- 25 Stephan Bultmann, 'Bach and Potatoes: Archiv Produktion's Early Years', *International Classical Record Collector* (Autumn 1998), pp. 54–8.
- 26 See, for example: Archiv Produktion APM 14097 (12" 33 $\frac{1}{3}$ rpm mono disc released 1957).
- 27 Archiv Produktion, 1963 catalogue, p. 8; British Library.
- 28 Jerome F. Weber, 'Vox Productions – a Short History', *International Classical Record Collector* (November 1995), p. 24.
- 29 Andrew Porter, review of Vox DL 122, *The Gramophone*, vol. 33, no. 391 (December 1955), p. 268.
- 30 Denis Stevens, review of Archiv Produktion APM 14011–12, *The Gramophone*, vol. 32, no. 383 (April 1955), p. 485.
- 31 Archiv Produktion, 1963 catalogue, p. 8.
- 32 R. O. Morris, *The Structure of Music* (London, 1935), pp. 59–60.
- 33 Andrew Porter, *The Gramophone*, vol. 31, no. 361 (July 1953), p. 44.
- 34 Udo Zilkens, *Antonio Vivaldi: Zwischen Naturalismus und Pop*, pp. 84–5.
- 35 Harley Usill, 'A History of Argo: Problems of a Specialist Record Company', *Recorded Sound*, 78 (July 1980), pp. 40–1 (edited transcript of a talk given at the British Institute of Recorded Sound on 23 May 1978; *British Library shelfmark* Tape T2049).
- 36 Harry Haskell, 'Interpretations on Record: Antonio Vivaldi', BBC Radio 3, 30 December 1996; *British Library shelfmark* Tape H8233.

- 37 Viktoria Mullova with the Orchestre Révolutionnaire et Romantique conducted by John Eliot Gardiner; Philips 473 872–2 (digital stereo CD released 2003).
- 38 Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900–1950* (Cambridge, 1992), pp. 16–17.
- 39 Vaughan Williams, 'How Do We Make Music?', *National Music and Other Essays* (2nd edition, London, 1987), p. 223.
- 40 Programme book to Philips 473 872–2, p. 3.
- 41 Wanda Landowska, 'Being an Interpreter', in Denise Restout (ed. and trans.) assisted by Robert Hawkins, *Landowska on Music* (London, 1965), p. 408.
- 42 International Piano Archives IPA 106–7 (two 12" 33 $\frac{1}{3}$ rpm mono discs released 1976).
- 43 Columbia ML 5594/MS 6194 (12" 33 $\frac{1}{3}$ rpm mono/stereo disc released 1961).
- 44 Archiv Produktion 4276522 AH (digital stereo CD released 1989).
- 45 HMV DB 2148; Victor 8827 (78rpm shellac discs, recorded on 12 December 1933). See EMI Music Archive microfilm: reel 377 (at the British Library).
- 46 Nixa PVL 7018; Vanguard BG 538; Amadeo AVRS 6002 (12" 33 $\frac{1}{3}$ rpm mono discs).
- 47 Sir Malcolm Sargent, recorded on 25 July 1952; BBC Sound Archives MP 18192 (track 3) *British Library shelfmark* 1SE0061325.
- 48 Terence Best, review of Hyperion CDA 66633 and Sony Classical SK52 553, *EM*, 21 (1993), pp. 649–52.
- 49 Bernard Harrison, review of Archiv Produktion 427 846–2, *EM*, 18 (1990), pp. 681–2.
- 50 Ralph Vaughan Williams, 'Bach, the Great Bourgeois', in *National Music and Other Essays*, p. 176.
- 51 Brendel, *The Veil of Order*, pp. 199–200.