

1996

Mozart's Flute concerto K. 313

Pi-Ling Chang
San Jose State University

Follow this and additional works at: https://scholarworks.sjsu.edu/etd_theses

Recommended Citation

Chang, Pi-Ling, "Mozart's Flute concerto K. 313" (1996). *Master's Theses*. 1210.
DOI: <https://doi.org/10.31979/etd.hxy-3uk3>
https://scholarworks.sjsu.edu/etd_theses/1210

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600



Mozart's Flute Concerto K. 313

A Document

Presented to

The Faculty of the Department of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Pi-Ling Chang

May 1996

UMI Number: 1379325

**Copyright 1996 by
Chang, Pi-Ling**

All rights reserved.

**UMI Microform 1379325
Copyright 1996, by UMI Company. All rights reserved.
This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

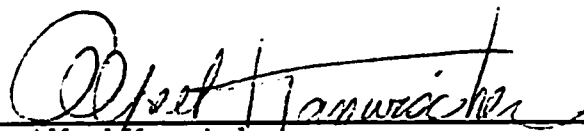
UMI
**300 North Zeeb Road
Ann Arbor, MI 48103**

© 1996

Pi-Ling Chang

ALL RIGHT RESERVED

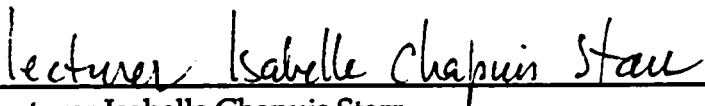
APPROVED FOR THE DEPARTMENT OF MUSIC



Dr. Alfred Kanwischer



Dr. William George



Lecturer Isabelle Chapuis Starr

APPROVED FOR THE UNIVERSITY



ABSTRACT

Mozart's *Flute Concerto K. 313*

by Pi-Ling Chang

It is essential to know the form of a piece of music to understand that music. As Robert Schumann said "Not until the form is clear to you will the spirit be wholly clear to you."

This applies to an individual form as well as forms in general history. This paper will focus on Mozart's *Concerto for flute K. 313* with an examination of earlier and later concertos of Mozart for comparison. The examination of these concertos will include a formal analysis (melodic, tonal and harmonic). First, I will include a short account of Mozart's life, especially around the time of his writing of K. 313; second, I will give a brief outline of the development of the concerto up to Mozart's time; third, I will discuss the general characteristics of Mozart's concertos, fourth I will analyze the *Flute Concerto K. 313*; and fifth , in order to give a broader perspective I will, with special emphasis on the first movements, compare the movements of K. 313 with a select number of concertos of Mozart, (that is, the *Sinfonia Concertante K. 364*, and the *Piano Concerto K. 488*).

ACKNOWLEDGMENTS

I wish to express my sincere appreciation to Dr. Alfred Kanwischer for his guidance in my document and also for my future music study.

Thanks to Dr. William George for providing the background knowledge I needed to prepare this document, and for his guidance and encouragement through out my studies at San Jose State University.

Thanks to Lecturer Isabelle Chapuis Starr for her wonderful instruction in the flute and for being a special friend to me in this country.

Special thanks to Dr. Judy Hilliard for her patience and encouragement on my English writing and also for her considering me as a daughter.

Thanks to Dr. Lou Lewandowski for her guidance in writing this document.

And most of all. I deeply appreciate my parents for their endless love and support and for helping me have the strength to accomplish this goal.

TABLE OF CONTENTS

Title Page.....	i
Copyright page.....	ii
Signature page.....	iii
UMI abstract.....	iv
Acknowledgments.....	v
Table of Contents.....	vi
List of Examples.....	viii

Chapter

I.	Mozart's Life.....	1
	Mannheim.....	2
	Paris.....	4
II.	The Concerto Before Mozart.....	5
	Corelli.....	5
	Vivaldi.....	7
	J. S. Bach.....	8
	C. P. E. Bach.....	9
	J. C. Bach.....	10
III.	Mozart's Concertos.....	11
	The Wind Concertos.....	12
	The Violin Concertos.....	13
	The Piano Concertos.....	13

	Mozart's Concerto Writing up to the <i>Flute Concerto K. 313</i>	14
	The <i>Piano Concerto K. 271</i>	14
IV.	Analysis of the <i>Flute Concerto K. 313</i>	16
	Idiomatic Aspect.....	19
	Use of Tempi and Themes.....	21
	Use of Harmonic Tension.....	25
	Use of Metric Tension.....	28
V.	Comparison with the <i>Sinfonia Concertante K. 364</i> and the <i>Piano Concerto K. 488</i>	29
	Analysis of the <i>Sinfonia Concertante K. 364</i>	29
	Analysis of the <i>Piano Concerto K. 488</i>	36
	Conclusion.....	40
	Selected Bibliography.....	42

LIST OF EXAMPLES

Example	Page
1. Excerpt from Corelli's <i>Sonata Op. 5, No. 1</i>	6
2. Graph: form of 1st Movement of Mozart's <i>Flute Concerto in G Major, K. 313</i>	18
3. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	20
4. Excerpt from Carl Philipp Emanuel Bach's <i>Hamburger Sonata in G Major</i>	21
5. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	22
6. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	22
7. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	23
8. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	24
9. Graph: form of 3rd Movement of Mozart's <i>Flute Concerto in G Major, K. 313</i>	24
10. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	26
11. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	27
12. Excerpt from Mozart's <i>Flute Concerto in G Major, K. 313</i>	28
13. Excerpt from Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	29
14. Excerpt from Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	30
15. Excerpt from Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	30
16. Excerpt from Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	31
17. Excerpt from Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	31
18. Excerpt from Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	32
19. Graph: Form of 1st Movement of Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	33
20. Graph: Form of 1st Movement of Mozart's <i>Sinfonia Concertante in Eb Major, K. 364</i>	35

21.	Graph: Form of 1st Movement of Mozart's <i>Piano Concerto No. 23 in A Major, K. 488</i>	36
22.	Graph: Form of 3rd Movement of Mozart's <i>Piano Concerto No. 23 in A Major, K. 488</i>	38

Chapter One

Mozart's Life

At the time Mozart's wrote the G major flute concerto, he was twenty-two years old and was traveling with his mother but not his father. Mozart was born on the 27th of January, 1756. The most important person in his life was his father, Leopold Mozart. Leopold Mozart had published a book entitled An Attempt Towards a Fundamental System for the Violin in the year of Wolfgang's birth. Leopold established his reputation throughout Europe as an artist, and as a clear, methodical and intelligent teacher. The best violin players of Germany during the latter half of the eighteenth century, developed their skills through the principles in Leopold Mozart's method.¹

After he discovered the talents of his children, Leopold traveled with them throughout Europe to build their careers as child prodigies. He devoted all his energy and spare time to their guidance and education, with an increasing emphasis on his son Wolfgang, as his exceptional talents came to light. The family of Leopold Mozart took their first journey in 1762. In 1769 Leopold Mozart traveled alone with his son Wolfgang. Later, even on those journeys when Wolfgang traveled without his father, such as to Mannheim & Paris, Leopold kept a sharp eye on his progress, demanding constant reports on Wolfgang's activities and plans, and sending back a steady stream of suggestions, advice, and criticism.²

¹ Edward Holmes, The Life of Mozart: Including His Correspondence (New York: Da Capo Press, 1979), 7-9.

² Peter Clive, Mozart and His Circle: A Biographical Dictionary (London: Yale University Press, 1993), 106.

Leopold was ambitious for Wolfgang's success, but he had an overly protective attitude towards his son, carefully advising and guiding him, being fearful of letting him experiment independently. "Wolfgang was not allowed without a conflict to make any decisions on his own responsibility, until long after he had reached manhood."³ By time of the Concerto K. 313 Mozart had traveled to most of the musical capitals of Europe where he had absorbed all the musical styles, manners and forms. The most important destinations on these travels , for the purposes of this thesis, were Mannheim and Paris, since the influences to which he was exposed in these places can be seen in the *Flute Concerto K. 313* which is our topic. At the age of 22, Mozart was already free to explore these cities without his father's direct influence to color the results. From the age of 18 to 22 Mozart matured as a composer.⁴

Mannheim

The Mannheim orchestra was the most famous orchestra in Europe at this time. It was founded in the court at Mannheim under the direction of Johann Stamitz. Stamitz insisted on precision in the performance of rhythm and dynamics. He directed the orchestra from his position of what we might call a first violinist/conductor. Johann Stamitz was a strict disciplinarian. He insisted that every instrumentalist be highly trained and perform with exactitude. The results of his requirements were that most of the musicians

³ Louis Biancolli, The Mozart Handbook: A Guide to The Man and His Music (New York: The World Publishing Company, 1954), 11.

⁴ Denis Arnold, "Mozart," Vol. 2 of The New Oxford Companion to Music (Oxford University Press, 1983), 1210.

under him were exceptional. They were capable of playing as virtuoso soloists as well as excellent ensemble players.

The characteristics often associated with the Mannheim style include homophonic texture, slow harmonic rhythm, and distinct thematic differentiation within the expositions of fast movement. The orchestration of Mannheim symphonies surpassed its Italian models. Some of the characteristic effects used by the composers of the Mannheim orchestra included graded dynamics (long crescendos or decrescendos), sudden pauses, and rapid upward scale or arpeggio figures which are known as the "Mannheim rocket."⁵ The scoring is idiomatic and solo passages for winds and horns were frequently introduced. These are some of the elements which had an influence on Mozart's concertos.⁶

During his stay at Mannheim, Mozart renewed his acquaintance with the composer Cannabich and met another composer named Holzbauer and also the flutist J. B. Wendling. At this time Mozart also met and fell in love with the soprano Aloysia Weber. During this exciting time of meetings, new relationships, and new ideas, Mozart wrote two flute concertos (K. 313 in G and 314 in D) and two flute quartets (K. 285 in D and 285a in G) along with some keyboard sonatas and other chamber pieces.⁷

⁵ Marie K Stolba, "The Classical Era," The Development of Western Music: A History, Second Edition (A Division of Wm. C. Brown Communications, Inc, 1994), 363.

⁶ Arthur Hutchings and Thomas Walker, "Concerto," Vol. 4 of The New Grove Dictionary of Music and Musicians (New York: Macmillan Publishers Limited), 630.

⁷ Stolba, The Classical Era, 403-406.

Paris

In Paris, Mozart was influenced by the works of Schobert and Schuster. Actually Mozart had been impressed with Schobert before he actually went to Paris. He had arranged one of Schobert's sonatas in his own early concerto writing. He also recommended the study of Schobert's keyboard music to his pupils while he was in Paris in 1778. A characteristic element of Schobert's style is the use of sequences in developmental sections. Schuster's influence can be seen in greater equality between the parts in ensemble writing. Mozart wrote his father in 1777 saying that the sonatas of Schuster were very popular and that he would write some in the same style himself. He felt Schuster's sonatas were worthwhile enough to send some for his father and sister to enjoy playing.⁸

⁸ Mario R. Mercado, The Evolution of Mozart's Pianistic Style (Southern Illinois University Press, 1956), 42-43.

Chapter Two

The Concerto Before Mozart

This section will outline the development of the concerto up to Mozart, with an emphasis on the contributions of its most influential composers: Corelli, Vivaldi, J. S. Bach and J. C. Bach.

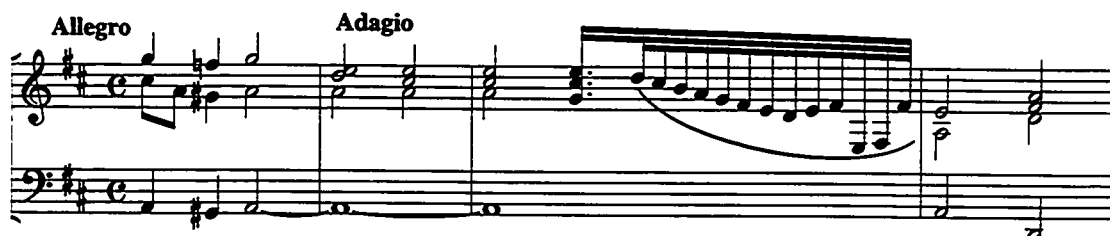
The word 'Concerto' probably derives from the Latin *Concertare*, 'to contend, dispute, debate;' or from *consertare*, 'to consort together or form an ensemble.'⁹ The term was at first applied to works in which vocalists were accompanied by an ensemble of instrumentalists or contrasting groups of vocalists, and the idea of a contrast between the supporting instrumental ensemble and a soloist is the enduring feature of the use of the term.

Corelli

Early in the Baroque period, Corelli wrote concerti grossi which are really trio sonatas on a large scale. What is a trio sonata? The trio sonata is the central instrumental form of the Baroque period. It is a work for two melody instruments and basso continuo. It consists of either a suite of dances in what is called the sonata di camera (chamber sonata), or a set of pieces which may be based on dances, but with emphasis on contrapuntal writing in the sonata da chiesa (church sonata). In both the church and chamber types, the two upper voices are in equal status throughout the sonata. The bass part usually provides a supporting role, with the continuo

⁹ Denis Arnold, "Concerto," Vol. 1 of *The New Oxford Companion to Music* (Oxford University Press, 1983), 462.

player thickening the texture with appropriate harmonic figurations. The bass part sometimes is integrated with the upper voices in contrapuntal textures. This form originated in the 17th century and was highly used by Corelli.¹⁰ Corelli's concerto grossi expands on the basic structure of the trio sonata. An ensemble with the same membership as the trio sonata is reinforced by a larger string ensemble. The instrumentation of the small ensemble varied. The large ensemble never plays alone in these concerti, but is used to create piano/forte contrasts by adding to the small ensemble. The difficult passages and themes are reserved for the small ensemble, so the large ensemble is essentially an expanded continuo.¹¹ Some of Corelli's cadences consist of a trill on the supertonic above a dominant seventh chord and resolving to the tonic (see ex. 1).



Example 1: Cadence from Corelli's *Sonata Op. 5 No. 1*, 2nd Movement.

This cadence type was used a century later by Mozart and his contemporaries.¹²

¹⁰ Hutchings and Walker, "Concerto," Vol. 4 of *The New Grove Dictionary of Music and Musicians*, 630.

¹¹ Stolba, "Baroque Instrumental Music," 379.

¹² —, "Baroque Instrumental Music," 306-310.

Vivaldi

Later the concertos of Torelli and Vivaldi made the standard concerto a ritornello form with the orchestra playing the principle motives, alternating with the soloist (which could be a smaller ensemble or a single instrumentalist) , who would play in a more developmental or ornamental style. What is a ritornello? Ritornello is the diminutive form of the Italian word *ritorno* ("return"). In music the ritornello signifies a recurring passage which usually has thematic importance. It particularly signifies the tutti section of an aria or a concerto movement in the Baroque period, and the form of such movements is often known as "ritornello form". This term was applied to the instrumental passages at the end of vocal ones. By the 18th century, the ritornellos were often long and elaborate. The basic principle of a ritornello procedure was as follows: Ritornellos are played by the tutti and are harmonically stable. Ritornellos are alternated with solos which are more ornamental in nature and which modulate to the next point of harmonic stability which the tutti will carry. The opening ritornello is in the tonic, the intervening ritornellos will be at various diatonic harmonic levels, with the final tutti in the tonic. This design was used in the Baroque concerto in the early 18th century, by such composers as Albinoni and Vivaldi.¹³ The concerti of Vivaldi were very influential, since they were later used as models by J. S. Bach.

According to new Grove dictionary:

"Vivaldi's contributions may be summarized under seven headings: (1) the establishment of three-movement form; (2) the introduction of brilliant or impassioned solo parts; (3) the

¹³ Arthur Hutchings, "Ritornello," Vol. 16 The New Grove Dictionary of Music and Musician, 57-58.

romantic turn of expression (attested by contemporary witness of his performance); (4) the perspicuity of his style and memorability of his themes; (5) the organically connected ideas; (6) the pathetic character of his slow movements (often very lightly scored); (7) and the use of wind instruments, of which a wide variety of combinations was available to him through his post at a Venetian girl's orphanage, the Ospedale della Pieta."

His concerto forms are clear and regular: tutti (tonic)--solo (tonic to dominant/relative major) -tutti (dominant/relative major) --alternating solo and short tutti sections (subdominant, relative minor etc.)--tutti (tonic, often interrupted by a solo episode). Vivaldi changed the nature of the ritornello/solo relationship. The ritornello became an integral part of the structure, carrying clear thematic material. The solo functions as a contrast to the tutti, carrying more ornamental or virtuoso material. In the tutti sections, only the first and last present the entire ritornello material; the second is generally shortened, the others are often only fragmentary, and motives from the ritornello are much used in accompaniment. ¹⁴

J. S. Bach

J. S. Bach's Brandenburg concertos and string and keyboard concertos were the most important contribution to the concerto from that time. "J. S. Bach showed various ways of creating and maintaining contrast in the ripieno concerto and the concerto grosso in the Brandenburg concerto. The forms of his concertos are still Vivaldian, but on a greatly expanded scale, with a much denser motivic structure (especially in the accompanying parts, and with markedly contrapuntal textures."¹⁵ Bach implied the use of a single

¹⁴ Hutchings and Walker, "Concerto," 631.

¹⁵ —. "Concerto," 631.

keyboard as a solo instrument in his Brandenburg Concerto #5 by inserting a long keyboard solo. This implication was carried further when J. S. Bach transcribed and adapted some of Vivaldi's concertos for harpsichord; he created the concerto for solo harpsichord and string orchestra.¹⁶ He also combined his materials with an high degree of attractive melody.

From J. S. Bach's death in 1750 until the 1770's, the most significant concertos were written almost entirely by Bach's sons. The main line of development of the concerto can be traced through C. P. E Bach, on to J. C. Bach, and then on to Mozart. A change in musical taste and style came about in the Rococo and early classic era. The polyphony, which was a characteristic feature of the Baroque, was replaced by clear melodies in a periodic structure in a homophonic texture. The ritornello procedure was modified by what we know as the sonata allegro form. The concerto at the time of Mozart's childhood was primarily a vehicle for the soloist. The texture was homophonic, and the orchestra served mainly as an accompaniment.

C. P. E. Bach

C. P. E. Bach composed some harpsichord concertos before his father's death, and wrote others in 1772 when, after finishing his duties at the Prussian court, he was free to give concerts. Many of his concertos are in minor keys, and are very expressive. He writes in a brilliant keyboard style, which he retains when arranging his keyboard concertos for other instruments (which makes them very difficult, especially for wind

¹⁶ Stolba, "Baroque Instrumental Music," 367.

instruments). His concertos do not show a standard approach to form. The first movement does usually follow ritornello procedure, but with expanding development or fantasia-like development instead of bridge material. Sometimes all movements follow without a break, and there is even material from one movement which reappears in later movements.

J. C. Bach

J. C. Bach began composing concertos seriously in 1777 when he was in London. Most of his concertos follow the *gallant* form, then in vogue, of being written with only two movements. J. C. Bach used clearly defined themes in the Italian style and always had distinct secondary themes which would be presented in the dominant when first performed by the soloist. The first movement was written using ritornello procedure but with strong sonata-like characteristics. He would present the secondary themes in the tonic in the first ritornello but in the dominant when the soloist carried them. He would give a recapitulation in the tonic before the final cadence. He would also give a free modulatory section after the dominant ritornello which would approximate the development section in the classic sonata form. His second movements were typically in an arioso style.¹⁷

¹⁷ Hutchings and Walker, "Concerto," 632-633.

Chapter Three

Mozart's Concertos

This section will deal generally with Mozart's concerto writing and then briefly examine the *Piano Concerto K. 271* as his first masterwork in the genre (Discussion of concertos, K. 364 and K.488, follow in other chapters.).

Mozart wrote concertos for violin (and the *Sinfonia Concertante* for violin and viola), for solo winds (flute, oboe, bassoon, horn, and clarinet) and for piano. Excluding the piano concertos which he wrote throughout his life, Mozart usually developed his writing for one kind of concerto for a brief period of time. For example, he composed five violin concertos in 1775 and composed the *Sinfonia Concertante* for violin and viola in 1779. The two flute concertos were composed in 1778. There are common characteristics in most of Mozart's concertos. For example, he truly understood the instruments he wrote for and displayed their best qualities, whether he personally liked the instrument or not. He wrote idiomatically for the instruments. In his mature concertos he creates a dynamic thematic interaction between soloist and orchestra rather than merely using the orchestra as a support for the soloist. A general feature of his concerti is the emphasis on well crafted, beautiful melodies, as well as virtuoso display. Common to most of Mozart's concertos is the three movement structure which was established by Vivaldi.

In the Baroque concerto, the soloist/s were part of the orchestra, playing with them throughout. In Mozart's concertos, the soloist became an independent part against the orchestra. The contrast of sound was achieved in the Baroque by having the *ripieno*, that is, the non-solo elements of the

orchestra, fall out, resulting in a partial thinning of texture, while the soloist continued playing. Mozart intensifies this contrast by leaving the soloist out so there can be a dramatic entrance. Mozart sets each movement with its own problems, and resolves them individually, without using a pre-established pattern, but always with a classical sense of proportion and drama.¹⁸

"In general, the qualities of Mozart's solo concertos invite comparisons with his operatic style and virtuosity with the needs of dramatic expressions both deploy prodigious melodic invention, a fluid rhythmic language and a voluptuous orchestral fabric."¹⁹

The Wind Concertos

Mozart's wind concertos are simpler in structure than the violin or piano concertos, and the character of their melodic invention is determined by the limitations of the instruments. His concerti for winds especially allow for the instrumentalist to breathe and give preparation for passage work. They were generally written when commissioned by some performer who wanted a Mozart concerto for his instrument. They are, for the most part, occasional works which were intended to make a pleasant impression.²⁰ Nevertheless, they contain movements and passage of great beauty and meaning.

¹⁸ Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven, (New York : W. W. Norton & Company, 1972), 196-218.

¹⁹ H. C. Robbins Landon, The Mozart Compendium: A Guide to Mozart's Life and Music (New York Schirmer Books: A Division of Macmillan, Inc. n. d.), 263.

²⁰ Biancolli, The Mozart Handbook, 442.

The Violin Concertos

The violin concertos were written for Mozart's own use, and also for Gaetano Brunetti, who was concertmaster in the Salzburg court orchestra, when only 19 years of age. The solo violin and accompanying instruments alternate in elaborating the theme of the opening Allegro. In the slow movement (either Andante or Adagio) he uses a central melody which is woven into the style of a romanza or "pastoral arioso", followed by a happy Rondo finale. ²¹

The Piano Concertos

Like the violin concertos, Mozart wrote almost all the keyboard concertos for himself. He was known as a child prodigy of violin and piano before he was known as a composer. Through the concertos he could continue to show himself as a virtuoso while also revealing his compositional prowess.

Mozart followed convention in making his first movements the most musically substantial. In Mozart's mature piano concertos, he expands the ritornello form by using long processions of contrasting ideas in the opening statement. His was the most complex treatment of the ritornello in instrumental music written up to his time. The second movement is either a simpler sonata or arioso structure, or a theme and variations. Mozart uses the wood-winds and horns, with little or no support from the strings to embellish many of his second and third movements.²²

²¹ Biancolli, The Mozart Handbook, 427-434.

²² —. The Mozart Handbook, 379-387.

Mozart's Concerto Writing up to the *Flute Concerto K. 313*

Mozart's earliest piano concertos were written by adding ritornello introductions to keyboard sonatas (including those of Schobert and C. P. E. Bach). He began writing two-movement concertos in some of his serenades and wrote fully independent concerti around 1770 for bassoon and for strings. He wrote his first independent piano concerto around 1773 at the age of seventeen. The first group of piano concertos were written between 1773 and 1780, which was around the year (1778) he wrote the *Flute Concerto K. 313*.²³

Mozart's concerto writing showed rapid development around the time of the *Flute Concerto K. 313*. Mozart wrote the four violin concertos in 1775 (the first probably dates from 1773). He then wrote a series of piano (or harpsichord) concertos, including K. 242, a galant style three piano work which he later transcribed as a concerto for two pianos, the *Piano Concerto K. 271 in Eb major* (his first masterpiece in the concerto genre), and another important work, the *Sinfonia Concertante K. 364/320d* for violin and viola.²⁴

The *Piano Concerto K. 271*

Mozart's *Piano Concerto K. 271 in Eb major*, with one exception, follows his characteristics for concerto writing. In this concerto the piano enters as a soloist in the opening six measures in what should be the domain of the orchestra (the opening orchestral tutti, that is). This opening, with its immediate juxtaposition of orchestra and soloist, makes the piano more

²³ Cuthbert Girdlestone, *Mozart and His Piano Concertos* (New York: Dover Publications, Inc., 1964), 13-19.

²⁴ Landon, *The Mozart Compendium*, 211-212.

assertive within a mature orchestral texture. The texture results from the combining of forces as well as from their confrontation.²⁵ This opening goes against both the baroque style and the classical style up to and including Mozart. He never used it again, but this idea was later taken up and developed by Beethoven, and by Brahms in an expansion of Beethoven's conception.²⁶

Even with out this unusual opening, Mozart was the only composer before Beethoven to more strongly imply the dynamic contrast between the soloist and orchestra. He treated the sonata as a style as well as a form, which meant that he adapted the functions of a concerto (the contrast of two kinds of sound, the display and virtuosity) and mixed them to achieve greater variety. The dramatic style of Mozart's concerto includes thematic development (thematic fragmentation and extension) and modulation (large-scale harmonic opposition or dissonance). The solo exposition is not merely a repeat with variations and added modulation, but is often a contrast of different ideas which are first heard in the orchestra. In Mozart's works, the themes are not only the themes that form the material; their ordering and their interrelation (as when the first tutti theme later becomes a second theme) create the dynamic of contrast.

²⁵ Mercado, The Evolution of Mozart's Pianistic Style, 57-59.

²⁶ Rosen, The Classical Style, 198.

Chapter Four

Analysis of the *Flute Concerto K. 313*

Mozart's two flute concertos were written on commission for a Dutch flutist who is referred to as De Jean (possibly Dejong). The D major (K. 314) concerto was a transposition of an earlier oboe concerto written in C major, but the G major concerto (K. 313) was newly written. In the G major concerto, Mozart far exceeded the expectations of De Jean. Mozart used the same orchestration which he had been using in Salzburg (oboes, horns, and strings) but with a richer, more sonorous texture. The melodies are more varied and take advantage of the agility of the flute, and Mozart achieves a greater equality between the soloist and the orchestra.²⁷ This sensitivity to the balance between instrumental forces is one of the important characteristics of this period. In the *Violin Sonata in C major K. 296*, the piano and violin are more equally balanced as well, with an imitative sharing of the main thematic material between the two instruments.²⁸ Prior to this, it was customary to treat the piano, or orchestra, merely as an accompaniment to the solo instrument in sonatas and concertos. In the analysis of the concerto K. 313 in the following chapters, more details regarding the relationship between orchestra and soloist will be presented.

In this chapter, I will analyze the *Flute Concerto K. 313* in G major from different aspects: (1) idiomatic aspect (2) tempi and themes (3) harmonic

²⁷ A Hyatt King, *Mozart Wind & String Concertos: BBC Music Guides* (The White-Friars Press Ltd, 1978), 36.

²⁸ Landon, *The Mozart Compendium*, 211.

tension (4) metric tension. I will precede these topics with a graphic representation of the first movement form (see Ex. 2). For my labeling of the themes and parts of the structure, I will be using a version of the system devised by Jan LaRue. The labeling will be as follows:

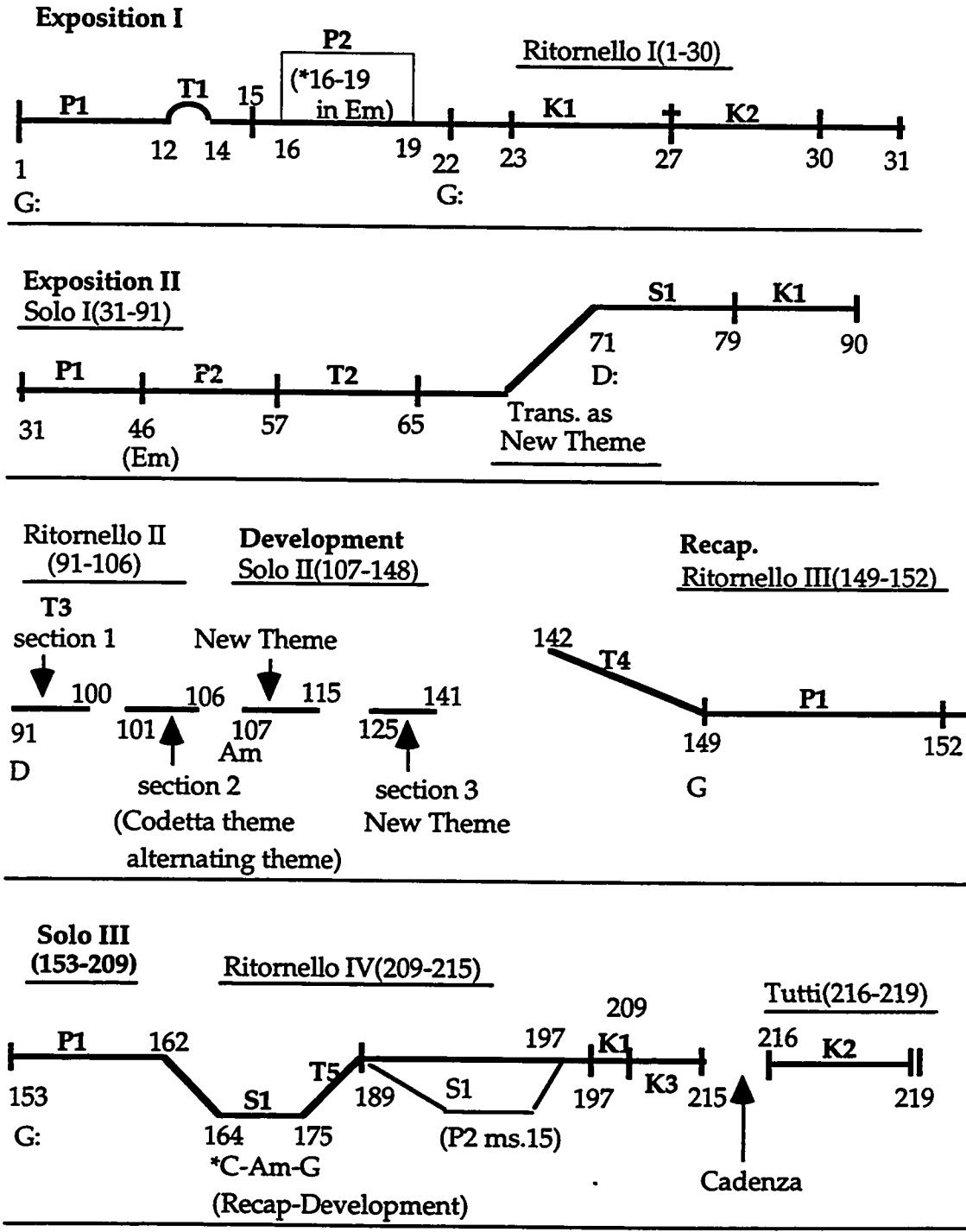
P- Primary themes- Themes occurring in the opening portion of the exposition which is in the tonic.

T- Transitional themes. Themes with episodic or unstable functions, such as those occurring in the portion of the exposition which brings in the new tonality.

S- Secondary themes. Themes occurring in that portion of the exposition in which the new key has been established.

K- Closing material. Material used to bring closure to the end of a section or a movement, such as the passages leading to the final cadence of the exposition.

Flute Concerto No. 1 in G Major, K. 313



Example 2 *Flute Concerto in G Major, K. 313*, Form of 1st Movement.

Idiomatic Aspect

To consider the idiomatic aspects of Mozart's writing, it is important to also look at the technical requirements in general. It is the experience of many great performers that Mozart's works are difficult to perform well. This is certainly true for the flute works. The basic requirements for a good performance are, a pure beautiful sound in all registers, a well-developed technique (such as precise trills and grace notes, scales, arpeggios, phrasing, and clear articulation and flow.), and the flexibility to follow the myriad changes of mood. Slurs and dots are used a lot in the *Flute Concerto K. 313*, creating difficulties but making phrases more expressive, detailed, or flowing. The range of the flute is exploited more fully, including contrasts of range. The lower notes do not speak as easily as the high notes, requiring great control to make passages with leaps work (possibly a technique taken from vocal writing) including antiphonal passages. There are also many passages of scales that use the range of the flute from bottom to top. Because of Mozart's transparent writing, all of the strengths or weaknesses of the player are exposed in this concerto. Since this concerto reveals most of the flute's language and problems, it is frequently used as an audition piece for flutists.

Yet in the midst of these difficulties, Mozart's concertos for wind instruments show great sensitivity to the character and limitations of each instrument. He writes for the possibilities of the instrument, but his phrases and passages always leave room for the player to breathe. A typical example would be measures 31-44 the *Flute Concerto K. 313* (see Ex. 3).

Example 3 *Flute Concerto in G Major, K. 313, 1st Movement, mm. 31-44.*

Notice in Ex. 3 the following: (1) slurs and staccatos (double tonguing); (2) successive intervals of a third in rising arpeggios (a difficulty for all flutists); (3) an embellishment (difficult to play evenly); (4) leaps from bottom to middle range (as singer would in an operatic aria), necessitating great breath control; (5) control of dynamics, also requiring excellent breath control. Be advised that each phrase of Ex. 3 would be taken in a single breath. This was well calculated by Mozart. From the stand point of a wind instrument, the breathing is carefully considered, but a high degree control is required to execute this passage musically.

The flute concerto by Mozart is felicitous because of the regular placement of rests and the long rests before extended passage work. This is characteristic of Mozart's writing. He composed his music with concern for breathing and instrumental ranges. In comparison, C. P. E. Bach wrote as if for a keyboard. In measures 13-23 of C. P. E. Bach's *Hamburger Sonata*, there is no good place to breathe (see Ex. 4).

Example 4 Carl Philipp Emanuel Bach: *Hamburger Sonata in G Major*.

Use of Tempi and Themes

Next, I will look at the tempi and the themes to show how they are related to the structure of this flute concerto.

The tempo of the first movement is marked 'Allegro Maestoso.' This has a connotation of dignity and power. The first theme is a gesture of a fanfare, which would reinforce that idea as announcing the entrance of a noble person even a king (see Ex. 5).



Example 5 *Flute Concerto in G Major, K. 313, 1st Movement, mm. 1-4.*

The key of the piece, G major, could mean *happy*, and although this piece begins with a fanfare, it is very light, as if a child were playing king.

The second theme of the first movement gives a contrast to the majestic attitude of the opening. The second theme begins in an unexpected part of the scale and is accompanied by a modulation to E Minor (see Ex. 6), not more gentle.



Examples 6 *Flute Concerto in G Major, K. 313, 1st Movement, mm. 15-18.*

The second movement is in D Major and the tempo is 'Adagio non troppo.' It is in a modified sonata form with a short development. This is the shortest movement of this concerto. It is written in an *arioso* style, not

unlike the style of J. C. Bach's slow movements, and is again in G Major. In fact, the opening theme reminds one of a beautiful vocal aria. It is written in a virtuoso style but well crafted. The virtuosity is "part of a balanced and beautifully calculated whole."²⁹

The solemn opening theme of the second movement begins without the soloist but with two flutes playing the part normally played by the oboe. So when the orchestra does enter, it is against a background of the same color the second voice of a soprano duo entering (see Ex. 7).

The musical score consists of three systems. The first system has three staves: two treble clefs for flutes and one bass clef for the orchestra. The tempo is 'Adagio non troppo' and the dynamics are 'p' and 'Tutti'. The second system continues the flute parts with 'Tutti' and 'f' dynamics. The third system shows the flute parts continuing with 'f' dynamics and the bass staff providing a harmonic foundation.

Example 7 *Flute Concerto in G Major, K. 313, 2nd Movement, mm. 1-4.*

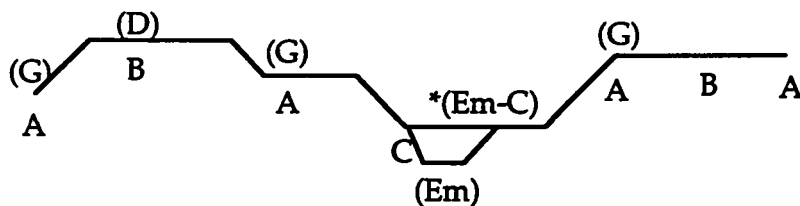
²⁹ King, *Mozart Wind & String Concertos*, 36-38.

In the third movement, Mozart used the usual rondo. This rondo is 'Rondo, Tempo di menuetto'³⁰ (see Ex. 8). Indeed, the first theme of the finale seems like a minuet, with typical metric gestures, and grace.



Example 8 *Flute Concerto in G Major K. 313*, 3rd Movement, mm. 1-4.

The formal structure of this rondo gives 7-parts which by, thematic content are A B A C A B A (See Ex. 9).



Example 9 *Flute Concerto in G Major, K. 313*, Form of 3rd Movement.

³⁰ Donald Francis Tovey, *Essays in Musical Analysis: Concertos and Choral Works* (London, New York, Melbourne: Oxford University Press, 1981), 180-181.

The tonal structure of these parts resembles that of sonata form. The first ABA contains a modulation to the dominant, the final ABA functions as a recapitulation, the central C section with its excursion into E minor functions as a development.

Use of Harmonic Tension

Now I will deal with the opposing forces which are the harmonic and metric conflicts that Mozart used in this flute concerto to create the dramatic tension necessary to sustain energy through the three movements of the concerto and to keep the listener's interest in the whole piece.

In the first movement, from measures 12-15, the transition moves to establish the key of D major as the secondary key of the work, which is the dominant of the G major. But then Mozart suddenly goes to E minor in measure 16. Mozart gives the relative minor (E minor) the role of a false secondary key of the first movement. This lack of a clear polarity in the key of G Major creates an important harmonic conflict. The same message occurs in measures 46-50. In the recapitulation, Mozart states the first theme in G major on measure 153 and then quick modulation to C major in the second theme which is the subdominant key of G major. As Charles Rosen says, "Mozart is the first composer consistently to use the subdominant with a full sense of its relaxation of long-range harmonic tension; he generally introduces it as a regular feature of the recapitulation immediately after the re-entry of the tonic." And he treats the second theme as a recap-development.

The second movement is in D major but that key begins in the second inversion of the tonic triad which delays the harmonic definition and

obscures the harmonic structure. In this movement, Mozart starts to make a harmonic conflict after the statement of the first theme in D major and the second theme in A major which is in measure 21 and 23 with D# appoggiatura (see Ex. 10).

The image displays two systems of musical notation for a flute concerto. Each system consists of three staves: a top staff for the flute, a middle staff for the right hand of the piano, and a bottom staff for the left hand of the piano. The key signature is D major (two sharps). The first system covers measures 21 to 23. In measure 21, the flute plays a melodic line with a trill (tr) on the second measure. In measure 22, the piano accompaniment features a complex chord structure, including a D# appoggiatura in the right hand. The second system covers measures 24 to 26, continuing the melodic and harmonic development.

Example 10 *Flute Concerto in G Major, K. 313, 2nd Movement, mm. 21-23.*

Then he uses D# fully diminished 7 which he resolves to a second inversion of the dominant triad (A major) which weakens the D major but without completely destroying it. In measure 31, he uses a second inversion of the fully diminished chord to bring in the key of E minor in measure 32 (see Ex. 11).



Example 11 *Flute Concerto in G Major, K. 313, 2nd Movement* , ms. 31.

He is continuing the tonal conflict he set up in movement 1.

The third movement has few harmonic surprises, which is one might expect in a closing movement. The one major surprise, though, is significant. Mozart uses E minor as the remote key in the quasi development of this rondo form which has sonata tonal characteristics. This begins at measure 107 in E minor and then moves to C major at measure 123. He hints at the approach of this section earlier in the movement. This first occurs in measures 45-49 by using a D#-E pick up figure, and again in measure 55, measures 75-76, and measures 79-80 to maintain the tension until the restatement of the A section in measure 86. After establishing E minor at the beginning of the C section, Mozart moves to the key of C major key in a decisive and sustained manner. This is the point at which the E minor problem first raised in the first movement is finally resolved. In the first movement E minor was given as a false secondary key in the orchestral exposition and was not conclusive. The final ABA are in G Major. He

resolves the tonal irregularity of the first two movements by providing a harmonically stable conclusion for the concerto.

Use of Metric Tension

Throughout the concerto, Mozart creates metric conflicts by using the principle of the agogic accent. For example, he emphasizes beat two instead of the metrically emphasized beat, which is beat one. This accent is used to create uncertainty and tension. This example is from the opening measures from measure 1-2 (see Ex. 12). Similar examples occur in the entire concerto. Also the metric conflicts are resolved in the C section of the rondo.³¹



Example 12 *Flute Concerto in G Major, K. 313, 1st Movement, mm. 1-2.*

³¹ Kyle Dzapo, "Mozart's Concerto in G K. 313: Uncovering Structural Elements Which Unify," Vol. 16 of *The Flutist quarterly* (Fall 1991), 17-19.

Chapter Five
Comparison with the *Sinfonia Concertante* K. 364
and the *Piano Concerto* K. 488

Analysis of the *Sinfonia Concertante*

It was stated earlier that Mozart's concerto forms fall somewhere between the Baroque concerto grosso and the classic concerto. The *Sinfonia Concertante* is closer to the concerto grosso. Soloists work with more ornamental and modulatory material, and use fragmented and ornamented versions of P material starting from their entrance (Even the presence of two soloists is closer to the concerto grosso than the classic concerto which most often has a single soloist.). The use of melody in the first movement is often motivic, rather than thematic.

In the Orchestral exposition of the first movement, the first theme, P1, is given in two parts: a repeated note and then a descending arpeggio (see Ex. 13).



Example 13 P1, *Sinfonia Concertante* in Eb Major, K. 364, 1st Movement, mm. 1-4.

P1 material is introductory in nature but prominently features a rhythm (♩.♩) which is much used. This rhythm is used as the head of the P2 theme

unaltered, as well as the head of the S1 theme, in which it is combined with the descending arpeggio of P1 (see examples 14 and 15).



Example 14 P2, *Sinfonia Concertante in Eb Major*, K. 364, 1st Movement, mm. 16-19.

Three staves of music in treble clef, Eb major, 4/4 time. The top staff has a whole rest in the first measure, followed by a half note chord (Eb4, Gb4) in the second measure, and a descending eighth-note arpeggio (Eb4, Gb4, Bb4, C5) in the third and fourth measures. The middle staff has a half note chord (Eb4, Gb4) in the first measure, followed by a half note chord (Eb4, Gb4) in the second measure, and a half note chord (Eb4, Gb4) in the third measure. The bottom staff has a quarter note Eb4, a quarter note Gb4, a quarter note Bb4, and a quarter note C5 in the first measure, followed by a quarter note Eb4, a quarter note Gb4, a quarter note Bb4, and a quarter note C5 in the second measure, and a quarter note Eb4, a quarter note Gb4, a quarter note Bb4, and a quarter note C5 in the third measure.

Example 15 S1, *Sinfonia Concertante in Eb Major*, K. 364, 1st Movement, mm. 38-41.

The S1 theme is derived from P2 material (which is itself derived from P1 material) with the addition of an answering theme which features the dotted rhythm at the end of the measure instead of the beginning. It is also used in diminution (♪♪) as an important element both of T1 and K2 (see Ex. 16).

T1

K2

Example 16 T1 and K2, *Sinfonia Concertante in Eb Major, K. 364*, 1st Movement, mm. 27-29 and 59-61.

A comparison of the orchestral statement and restatement of P2 with the solo entrance will highlight the ornamental and fragmentary nature of the soloists role in this first movement (see Ex. 17)

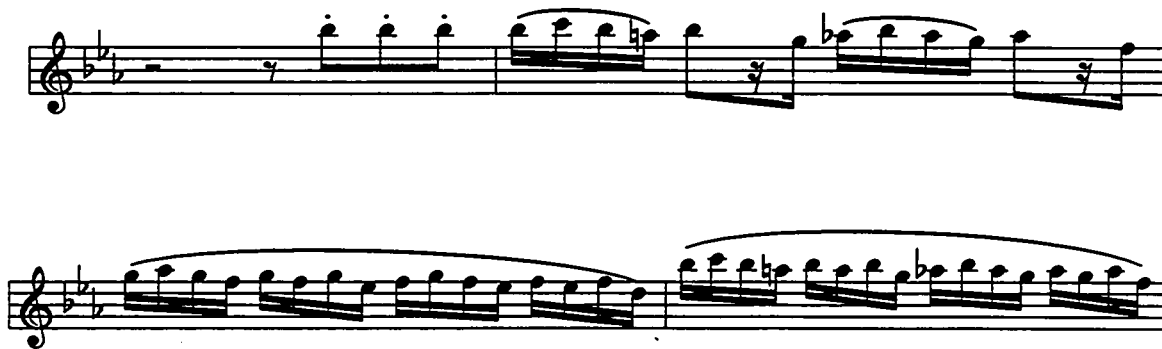
P2 (ms. 16-18)

P2 restatment (ms. 24-26)

P2 Violin entrance (ms. 79-81)

Example 17 Orchestral and solo version of P2, *Sinfonia Concertante in Eb Major, K. 364*, 1st Movement.

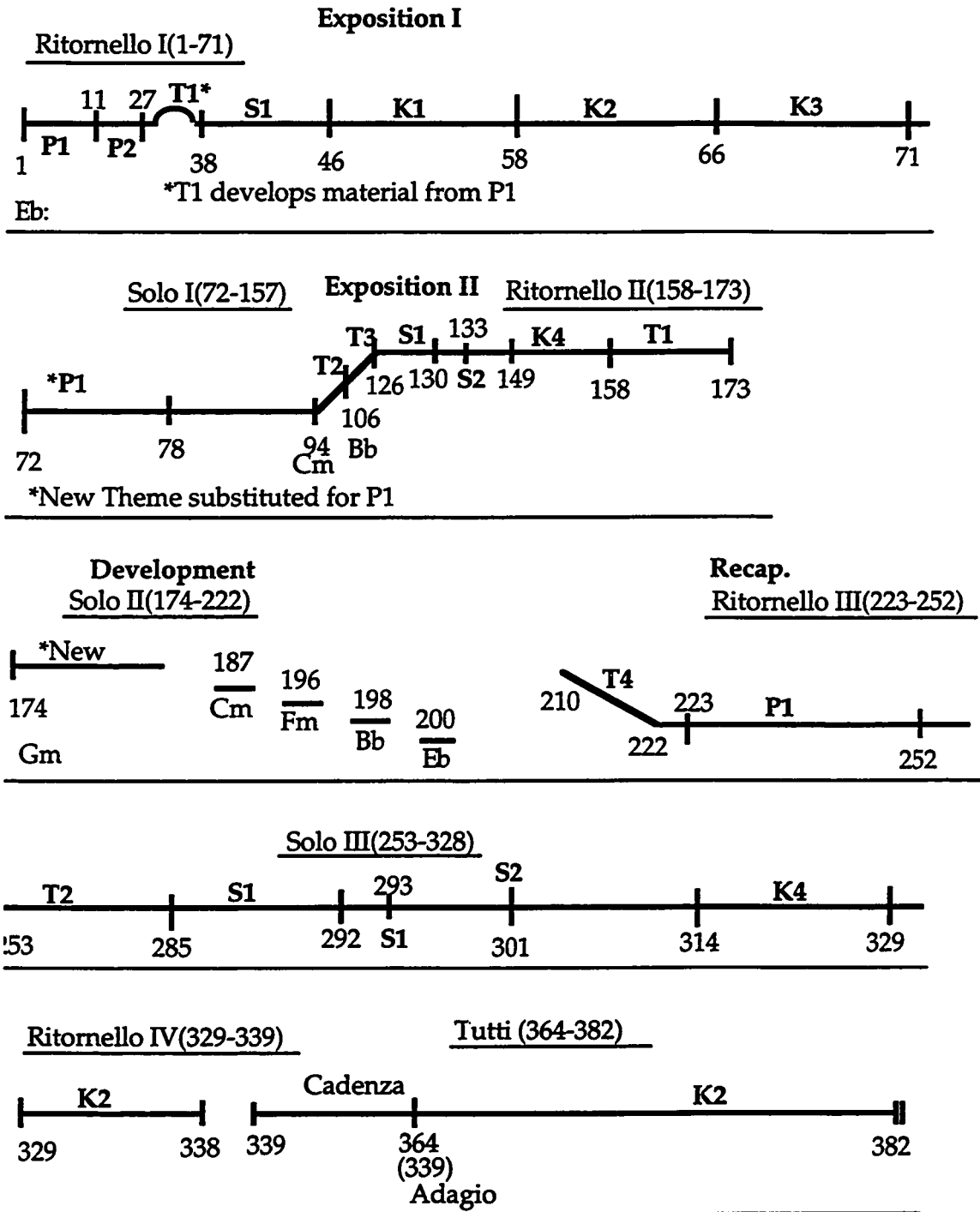
The second orchestral statement of P2 is a slight variation of the first (the last two quarter notes are converted to four eighth notes). The violins solo entrance is an abbreviated and ornamented version of the orchestral second entrance. It omits the head of the theme and begins from the eighth notes remaining in the first orchestral variation, and then goes on to vary the following measure. As it continues the sixteenth note variation of the last measure of example 16 is used as the basis for a section of passage work which would be typical of motivic treatment of material in a baroque concerto (see Ex. 18).



Example 18 *Sinfonia Concertante in Eb Major, K. 364, 1st Movement,*
mm. 83-86, Violin.

K. 364 departs from the Baroque concerto in its harmonic scheme, which is more typical of the classic concerto which is the tonal structure of both concertos is normal for classical form (see Ex. 19).

Sinfonia Concertante in Eb Major, K. 364, 1st Movement,



Example 19 *Sinfonia Concertante in Eb Major, K. 364, Form of 1st Movement.*

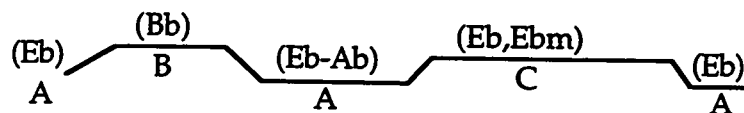
Both modulate from tonic to dominant in the expositions. It departs from both Baroque and Classical models in the development section.

Mozart introduces a new theme at the beginning of the development which he brings back as transitional material in measure 253 of the recapitulation. The recapitulation abbreviates the opening exposition to one statement of P1 and then brings in the solo with its first altered form of P2; otherwise the recapitulation follows the exposition closely and includes a short composed cadenza before final close. The close correspondence between exposition and recapitulation common to the *Sinfonia Concertante* and the *Flute Concerto K. 313*. While in the *Sinfonia Concertante* we find motivic treatment of themes, with the soloists carrying more ornamental and developmental materials (right from the start). In the flute concerto we see rather themes presented clearly in the expositions, by both orchestra and soloist.

The tempo of the second movement in the *Sinfonia Concertante* is faster than the flute concerto (Andante instead of Adagio). Again, the tonal structures are both standard. K. 364 is in C minor and modulates to the relative major. The flute concerto is in D major and modulates to the dominant. Both are in slow-movement sonata form, which means they both have more brief development sections also standard practice. In the *Sinfonia Concertante*, the violin plays the opening theme first, then the viola joins in with the theme and extends it. It's like singing and answering (antiphons, that is). In the secondary area, Mozart varies the new theme in canon, is another baroque element. The violin and viola use the same material in the different keys of the development section. They finally playing together

before returning to the recapitulation section. This dividing of forces with instrumental color was not possible in the flute concerto which has only one soloist. The recapitulation changes the order of the themes from the exposition. The S1 theme is first, the P1 theme comes after in varied form with the soloists, and new material from the development is used to close the whole movement.

The third movement is a Rondo with five parts: A B A C A (See Ex. 20)



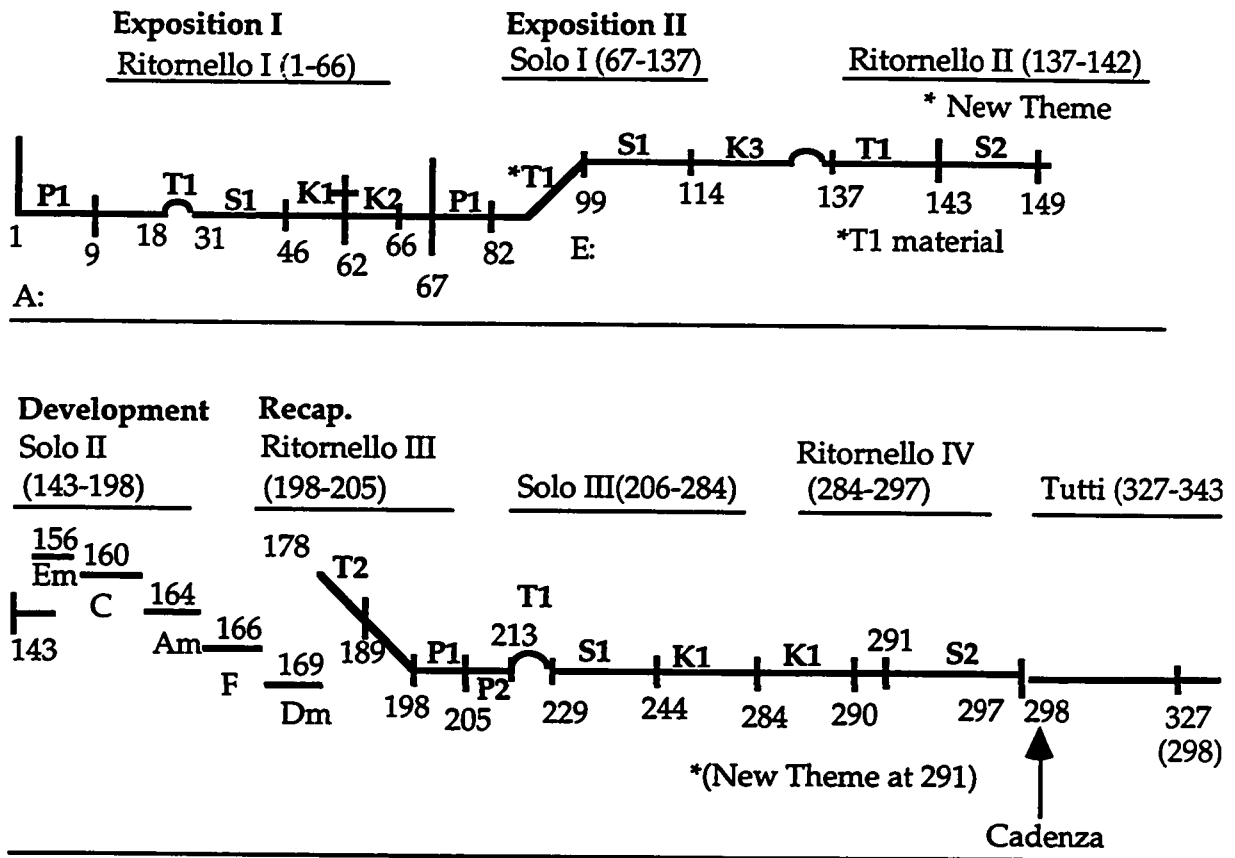
Example 20 *Sinfonia Concertante in Eb Major, K. 364, Form of 3rd Movement.*

This movement begins in Eb and offers very little in the way of surprises. At measure 247 of the second A section, the tonality changes to Ab major. The C section starts at Eb major and moves to Eb minor at measure 315. In the last section of this piece, Mozart varies the A materials at measure 366 and insert the B material at measure 382. In the flute concerto the A sections were harmonically stable and the C section was more unstable. Those are the differences of this piece.

Analysis of the *Piano Concerto K. 488*

Generally the *Piano Concerto K. 488* is similar to the *Flute Concerto K. 313*. Both follow the norm for the classic concerto fairly closely. In the piano concerto, as in the flute concerto, the opening tutti section establishes the character, and presents most of the important thematic material of the movement. The tutti and solo share the same transition material, which the flute concerto does as well (see Ex. 21).

Piano Concerto No. 23 in A Major, K. 488



Example 21 *Piano Concerto No. 23 in A Major, K. 488*, Form of 1st Movement.

An unusual element in the piano concerto is the entrance of a new theme following the closing material of the exposition, (mm. 143-148). This new material becomes the basis for much of the development and is used as a bridge between the exposition and the development. This new material (Baroque, in nature) is brought back just before the cadenza as well.³² The inclusion of new material in the development (instead of before) was also used in the *Sinfonia Concertante*. It's rare that such a beautiful theme is both an end and a beginning: a final cadence for the tutti, and the opening of the development. In the piano concerto's recapitulation, Mozart brings in another new theme by fusing the P1 material with the new material from just before the development. The new material of the ending of the solo exposition is reused right before the cadenza. Because of this thematic playfulness, it is appropriate that Louis Biancolli writes that the "key of A major is for Mozart the key of many colors."³³

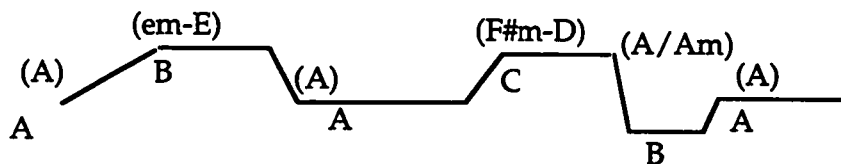
A most unusual feature of the *Piano Concerto K. 488* is found in beginning of the slow movement, which begins with the soloist, stating the entire first theme without the orchestra. After the opening solo, the orchestra plays the same material, which is then extended by the soloist. Excluding the solo opening, this thematic treatment is like the flute concerto. The tonality moves from A major to F sharp minor then back to A major. It starts at the P1 but Mozart inserts a new theme after the P1. Also Mozart uses the S1 material to end this hauntingly beautiful movement. Unlike the Finale of the *Flute Concerto K. 313*, one of the most complex of all Mozart's works.

³² Rosen, *The Classical Style*, 241-244.

³³ Biancolli, *The Mozart Handbook*, 412.

The slow movement of K. 488 is a deeply sad lament (*Adagio*). By this time, Mozart has the most profound things to say in these special slow movements. Yet, already in the *Sinfonia Concertante*, we see a slow movement of great expressivity and seriousness (again, a minor key, though not as unusual as f# minor of K. 488). In the *Flute Concerto K. 313*, which comes in between, we see instead of tragic implications, eloquence, lyricism and reflection, considerably beyond the attitudes of a divertimento or suite. Certainly, it has qualities and attributes of a serious vocal aria (as do the slow movements of the violin concertos, which date from Mozart's nineteenth year. See especially the slow movements of K. 216 in G Major).

The last movement of the *Piano Concerto K. 488* is 6-part Rondo but in A B A C B A (See Ex. 22).



Example 22 *Piano Concerto No. 23 in A Major, K. 488, Form of 3rd Movement.*

It is not a common 6-part Rondo form because of using B material immediately after the C section. Also, the C section begins in the tonic key, F# minor, which seems like a false C section, and then moves to D major.

In this concerto the finale moves quite far from the early finales. The finale of K. 488 is one of the most complex rondo forms Mozart ever wrote. It has a wealth of themes (A-M), at least thirteen. In the last portion of the movement, the themes come in almost completely reversed order, but not entirely, creating great excitement as well as maintaining interest.

In the *Sinfonia Concertante*, we already saw a movement of great scope (490 measures). The finale of K. 313, in comparison, is more concise (290 measures). Here, in K. 488, we see a return to both breadth and complexity (524 measures in length!).

Mozart will extend his scope in finales even farther by including themes and variations as finales (e. g., the concertos K. 453 in G Major, and K. 591). All this is a sign of Mozart's endless innovations and experiments among his concertos.

Conclusion

The concerto, just before Mozart's own concertos, was primarily a vehicle for the soloist. The focus was not on musical development or interplay between soloist and orchestra, but on virtuoso display. As Mozart developed his concerto he was always concerned with the ensemble and musical effect of the whole. The virtuoso element is still there, but for musical ends, not for its own sake. We can see from the *Flute Concerto K. 313* that there are many difficult passages, but the musical effect of the piece is still that of beautiful and flowing melodies. The orchestra has not merely a supporting role, but is an equal partner.

Mozart's treatment of form is not rigid, but is developed organically from the materials at hand. The lack of preconception or convention can be seen just from the relation of form to theme: the presence of new themes in or just before the development, or the lack of new themes, rearranging, or omitting expository material in the recapitulation, or using yet new material. Each concerto is an individual. Yet another contribution is writing which is both musically natural and idiomatic to the instrument being featured. As I mentioned, he did think about the technical elements for the flutist (such as breathing) and created a natural musical expression which is also technically natural. By elevating the musical nature of the concerto and combining this nature with a natural instrumental expression, Mozart created a new standard for the concerto.

Mozart was more than an heir of the concerto tradition handed down by Corelli, Vivaldi, J. S. Bach, C. P. E. Bach, and J. C. Bach, for he developed the concerto beyond the scope of his predecessors. Each one of his musical

fore-bearers had made important contributions to the form and nature of the concerto, as discussed in chapter two. Mozart learned from their work and expanded on it. Finally free of the direct influence of his father during the time of the flute concerto's composition, Mozart was beginning to explore the possibilities to which he had been exposed through his fathers guidance. His explorations left future composers with a legacy of new possibilities from which to build.

BIBLIOGRAPHY

- Arnold, Denis. "Concerto," The New Oxford Companion to Music. 2 vols. Oxford University Press, 1983.
- Biancolli, Louis. The Mozart Handbook: A Guide to The Man and His Music. New York: The World Publishing Company, 1954.
- Clive, Peter. Mozart and His Circle: A New Biographical Dictionary. New Haven: Yale University Press, 1993.
- Dzapo, Kyle. "Mozart's Concerto in G K. 313: Uncovering Structural Elements Which Unify," Vol. 16 of The Flutist Quarterly. vol. 16 (Fall, 1991.).
- Donington, Robert. Baroque Music: Style and Performance. New York. London: W. W. Norton & Company, 1982.
- Forman, Denis. Mozart's Concerto Form: The First Movement of piano Concerto. New York: Prager Publishers, Inc., 1971.
- Girdlestone, Cuthbert. Mozart and His Piano Concertos. New York: Dover Publication, Inc., 1964.
- Holmes, Edward. The Life of Mozart: Including His Correspondence. New York: Da Capo Press, 1979.
- Hopkins, Bill. Antonio Vivaldi: His Life and Work. Berkeley and Los Angeles: University of California Press, 1970.
- Sadie, Stanley. The New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan Publishers Limited, 1980, reprinted in 1985
- Hutchings, Arthur. The Baroque Concerto. London: Faber and Faber Limited, 1961.
- King, A Hyatt. Mozart Wind & String Concertos: BBC Music Guide. The White-Friars Press Ltd., 1978.
- Kerst, Friedrich. Mozart: The Man and The Artist Revealed in His Own Words. New York: Dover Publications, Inc., 1926.

- Landon, H. C. Robbins. The Mozart Compendium: A Guide to Mozart's Life and Music. New York: Schirmer Books-A Division of Macmillan, Inc..
- Mercado, Mario R. The Evolution of Mozart's Pianistic Style. Southern Illinois University Press, 1956.
- Marshall, Robert L.. Mozart Speaks. New York: Schirmer Books-A Division of Macmillan, Inc., 1991.
- Rosen, Charles. The Classical Style: Haydn, Mozart, Beethoven. New York: W. W. Norton & Company, 1972.
- Radcliffe, Philip. Mozart Piano Concertos: BBC Music Guides. London: The White-Friars Press Ltd., 1978.
- Stolba, K. Marie. The Classical Era: The Development of Western Music-A History Second Edition. A Division of Wm. C. Brown Communications, Inc., 1994.
- Skoda, Eva and Paul Badura. Interpreting Mozart on the Keyboard. London: Barrie and Rockiff, 1965.
- Tovey, Donald Francis. Essays in Musical Analysis: Concertos and Choral Works. New York: Oxford University Press, 1981.
- Woodford, Peggy. Mozart: The Illustrated Lives of the Great Composers. London: Omnibus Press, 1978.

Music

- Mozart, Wolfgang Amadeus. *Flute Concerto in G major, K. 313*. Mozart,
 ---. *Piano Concerto in A major, K. 488*.
 ---. *Sinfonia Concertante in E-flat major, K. 364*.
 ---. *Violin Concerto in G major, K. 216*.

Compact Disc

Schulz, Wolfgang. Flute. Mozart Flute Concerto No. 1 in
Mozarteum Orchestra. Teldec International GmbH.

Perahia, Murray. Piano. Mozart Piano Concerto No. 23
English Chamber Orchestra. CBS inc., Compact disc.

Stern, Isaac. Violin. Mozart Sinfonia Concertante in E-flat
Philharmonic. CBS inc., Compact disc.

---. Violin. Mozart Violin Concerto in G major, K 216. Er
Orchestra. Sony Music Entertainment inc., Compact disc.