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**CONSTANT AND VARIABLE SOUND PATTERNS IN THE
PERFORMANCE OF THE SONATAS FOR PIANO AND
VIOLIN BY W.A. MOZART**

SUMMARY

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BRAȘOV, 2024

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INTRODUCTION

Unique in expression, with a vast body of work that stands out for the freshness and refinement of its musical language, Mozart remains in the history of universal music as one of the illustrious figures of all time, his unparalleled and unmistakable style being a bearer of originality and pure inspiration. Exploring the Mozartian chamber universe, under the influence of the relational antagonism between the constants and variables of sound, approached in a syncretic manner throughout the entire work, constitutes the argument of this doctoral endeavor. The subject of the research comprehensively includes the creation dedicated to the piano-violin duo, in the form of the sonata genre, with an emphasis on the artistic journey specific to each stage of creation that outlines the maturation of Mozart's vision.

The thesis **"Constants and Sound Variables Patterns in the Performance of the Sonatas for piano and violin by W. A. Mozart"** aims to capture multiple research directions, organically intertwined from a sonic perspective.

The analysis of specific parameters of Mozartian language, identifying the specific aspects that will influence the interpretative balance between sound constants and variables, constitutes the general objective of the thesis. The individual stages of highlighting the research results and the manner in which these will enhance the interpretative aspects of the relationship between sound constants and variables will be reflected in the specific objectives of the endeavor. The thesis traces the connection between tradition (the legacy of previous musical epochs, which Mozart appropriates in the early stages of development both as a composer and performer, encompassing technical-expressive and interpretative acquisitions) to the stage of mature creation, characterized by innovation (arising from inspiration). The thesis will highlight the variety of aspects related to the timbral characteristics of musical instruments, as timbre constitutes a defining element of the interpretative act, being the medium through which an emotional and affective connection with the audience is created. Additionally, the relationship between music and linguistics is followed as an important factor in the authenticity of Mozartian interpretation.

An innovative and original aspect is the investigation of the sound variables of important parameters in interpretation. Thus, the application of Schenkerian analysis in interpretation will be detailed to highlight the particular meanings of melodic lines within the overall structure of the works. Additionally, the comparative approach to the forms encountered in the sonatas belonging to different compositional stages will highlight the achievements that define the ascending path in both compositional style and interpretative approach, consistently offering fresh perspectives in creating new sonorities and refinements specific to Mozart.

The choice of repertoire for the piano and violin sonatas was a natural consequence of the author's constant and evolving journey within this repertoire dedicated to the piano-violin duo, seeking new meanings and sonic significances. Simultaneously, it provided her with the opportunity to unveil the research findings from a pedagogical perspective in the most professional and conscious manner possible.

The sonic challenges faced by any instrumentalist when entering the intimate, precious world of "playing in a whisper," as described by musicologist Lavinia Coman when referring to the chamber duo genre, have led to the awareness of similarities and differences in timbre, technique, and

acoustics between the two instruments. There's also a need for sonic blending, coupled with the thirst to discover that "science," understanding, and capacity for sonorous uniformity between the two "instrument-beings."

From a structural point of view, the four chapters detail step by step how the recognition and instrumentalization of constants and variables naturally lead to fresh perspectives in the interpretative approach to Mozart's sonatas for piano and violin. The opposition between constants and variables will permeate and characterize the entire creation of the piano and violin chamber duo, highlighting the means by which constants overlapped with the style of the era, conferring authenticity to Mozart's early creations on one hand, and on the other hand, the variables that will complete Mozart's evolutionary journey through stylistic individualization coupled with the grandeur and originality of genius.

In Chapter 1, Mozart's sonatas for piano and violin are approached within the socio-cultural context of the era, which, coupled with artistic influences and equally personal experiences of the composer, contributed to the development of his compositional style. In this introductory chapter, constants are found in everything Leopold built during the years of teaching at the foundation of the formation of young Wolfgang, those common traits to all chamber creations (compositional means, sonic material, harmony, etc.) that we find in the sonata for two instruments (a genre just taking shape) shared with those of composers contemporary to Wolfgang. In contrast to this "uniform" early creation, the variables gradually emerge, in a unique manner, through everything Mozart introduces that is new and innovative, through his visionary thinking (such as sketching a new formal structure through double thematic exposition in instrumental concertos, redefining the forms of fugue and sonata, alternating between dialogue-monologue, recitative, and introducing voices with different timbres in different registers in string quintets, treating themes as characters from an opera in instrumental music, etc.).

The chapter captures the essence of the chamber genre, with these works gaining a privileged place within the realm of composition due to the refinement of their sonorities. The emergence of new instruments, characterized by remarkable sonic evolution, driven both by the appearance of the piano with pedals and modern violin and bow techniques, as well as by concerns for the acoustics of the performance halls, will create new differences between sonic constants. These are represented, on one hand, by the technical and sonic possibilities of the harpsichord and clavichord (still in use by the majority of composers, both for composition and performance), and sonic variables, which we find in the information about the interpretations of performers of the time. This information is provided both by biographies of the period and by the writings of other composers, describing how music was interpreted on a particular instrument and the effect of interpretation on the audience.

The core of the thesis is constituted by Chapters 2 and 3, where the analysis of the sonatas is conducted, presenting musicological and interpretative considerations with the aim of demonstrating how understanding and especially intertwining sonic constants with variables lead to a greater awareness of the innovative approach to these works. The chosen methods of analysis reflect considerations regarding formal structure, interwoven with elements of Schenkerian analysis, and how these are reflected in interpretation. Their purpose is to achieve a deeper understanding of the structure of the sonatas, the levels of structure, and the hierarchical organization of notes/sounds, so

that both interpretative and pedagogical approaches gain a new meaning and serve as a starting point towards an original interpretative act.

The final chapter, Chapter 4, highlights the role of the interpreter's awareness of the dual role (analyzing versus performing), approaches stylistic parameters from an interpretative perspective, and correlates the content of the sonatas with interpretative landmarks of renowned duos. The emphasis will be on the stylistic aspects that shape the antithesis of Constants and Variables from an interpretative perspective. The argument for this approach lies in the fact that, although chamber music (especially that of the chamber duo) has not received as much research attention compared to other genres, it reveals its unique and inspirational character through the multiple interpretative approaches of renowned duos such as Daniel Barenboim (piano) / Itzhak Perlman (violin) and Lambert Orkis (piano) / Anne-Sophie Mutter (violin).

CHAPTER 1. OUTLINING THE MOZARTIAN ARTISTIC PATH, WITHIN THE SOCIAL AND CULTURAL CONTEXT OF THE EPOCH

Universul mozartian astounds with the grandeur of genius across all representative musical genres of his creation: a unique artistic language of Classicism, characterized by natural expression in service of humanity, with its many accents for beauty, sincerity, and love for humanity and divinity. Mozart creates for humanity, dedicating his existence to conveying the joy of life, the innocence, and purity of every moment he traverses through the medium of sound.

Clasicismul emerged through various upheavals and developments in the thinking of different representatives, entering "into a rapid process of clarification, restructuring, ordering, and channeling of all its parameters towards achieving stylistic unity." A period of pure delight, in the form of elevated entertainment, the new movement brings about an emancipation through culture; musical manifestations are no longer tied to specific ceremonies or religious cults. The horizon is opened to music intended for aristocratic circles.

The steps towards the new stylistic era capture the condition of the musician ascending towards the affirmation of an independent career, following the model of painters and architects of the time. For Mozart, the Viennese period (starting in 1780) represents his affirmation as an independent musician, as a consequence of the awareness of his genius.

The surge of new instrumental forms and genres (prelude, fugue, fantasia, suite, sonata, and concerto), the unprecedented combinations of instruments within ensembles (and their corresponding repertoires), as well as the emergence of the concert hall (as a consequence of the growing popularity of secular music), are all part of the new vision of the Classical movement.

1.1. UNITY AND DIVERSITY IN THE MOZARTIAN CREATION

Mozart, an exceptional composer across all genres of music existing during his lifetime, left humanity remarkable works not only in religious, instrumental, and operatic music but also in various other forms. Brilliant in expression, he achieved an intermingling of the specific elements of each domain into all others he approached. The supremacy of his genius is thus highlighted by visionary thinking, by the originality of expression in an unmistakable and unparalleled individual manner.

Excelling in the approach to all styles and compositional techniques of his time (through the creation of sonatas, quartets, concertos, opera, etc.), Mozart offers us a diverse creation through melodic invention, through the acute classicization of the sensitive style and the gallant tone, as expressed by Antoine Goléa & Marc Vignal: "[Mozart] shares with Bach the privilege of sovereign success in all genres he approaches".¹

Mozart unites the three domains of activity (instrumental, ecclesiastical, and theatrical) through constant innovation. Beyond the stylistic vision of the era, his creation brings unity to these

¹ Antoine Goléa & Marc Vignal, *Dicționar de Mari Muzicieni*, trad. Oltea Șerban-Pârâu, Editura Univers Enciclopedic, București, 2006, p. 334.

three directions by combining harmony with counterpoint, leading to an interweaving of compositional manners.

Mozart was a virtuoso both on the violin and the fortepiano, with the latter winning the eternal love and attention of the composer. In all biographies, but especially in the rich correspondence among family members, we encounter numerous testimonies regarding his pianistic interpretative mastery: a singing interpretative style, a characteristic specific to the fortepiano (influenced by his encounter with J.Ch. Bach), a light touch, fluency, and clarity of tone; the attack was often non-legato, borrowed from the clavichord, a style appreciated by his contemporaries.

1.1.1. Vocal approaches in instrumental music and instrumentalization of the vocal work

In his compositions, Mozart used rhetoric not only in opera or sacred music but also in instrumental works, constantly striving to capture the full personality of humanity in their sonority. Mozart demonstrates his stylistic uniqueness by harmoniously blending the most suitable literary discourse with a fitting sonority as its appropriate support. He vocalizes motives and themes, using his mastery of orchestration, being a keen connoisseur of the timbre of instruments. Forever in love with opera and thus knowledgeable about the technical and expressive possibilities of performers, he constantly adapts his writing to these capabilities, giving melodic lines the vocal quality of the human voice.

The vocal techniques in Mozart's instrumental music refer to the numerous melodic lines with diverse accompaniments, melodies originating from lied, opera, cantata, etc.; performers use the timbre of the instruments which they filter through their own senses and imaginations, then transpose it into motives and phrases with different character. Thus, they create through the abstract language of instruments, melodic lines that embody lively, serious, or meditative characters, joyful and exuberant, full of hope or resigned. Another vocal technique worth mentioning is untempered intonation.

In Mozart's vocal music, the rhythm of spoken language influences the musical rhythm, thus demonstrating the connection between language and compositional style.

The specific instrumental techniques of chamber music, found in vocal music as well, manifest in expressive accents on certain motives' endpoints, corresponding to key words, free cadences on a word or syllable mimicking the grand cadences in arias, instrumental virtuosity techniques specific to bravura vocal cadences; special vocal emissions correspond to a certain color, timbre, articulation (the color of a tonality favors a certain psychological, sensitive, expressive ambiance).

Even though he did not directly express his opinion on the perception of tonalities, attributing them colors and certain states, the masterful way in which Mozart used them in his creation denotes a high sensitivity to the capacity of transmitting sonic images. The affects he rendered sonically were correlated either with tempo or with rhythm: sadness was expressed through a slow rhythm and movement, in a peaceful tempo, while joy, exuberance were conveyed through fast, punctuated rhythms, the use of wide intervals, in a rapid, energetic tempo.

The stylistic unity of Mozart arises from the unity of compositional thought; Mozart surpasses the threshold of the gallant style, his creation breathing an earthly, secular air and possessing a unique personality.

1.2. THE CHAMBER WORKS – INTEGRAL PART OF THE MOZARTIAN UNIVERSE

The idea of chamber music as the supreme genre of refinement and musical essentialization was deeply rooted from the beginning in Mozart's mind and soul. Occupying an important place in Mozart's vast oeuvre, his chamber music includes 26 sonatas for piano and violin, duos for various instruments (such as bassoon and cello, violin and viola, etc.), divertimenti, serenades, quartets, and quintets, spanning the composer's entire lifetime.

Chamber music is present throughout all periods of his creative life (corresponding to the composer's residency in various cultural centers). It is noteworthy that his first publications consisted of the first sets of sonatas for piano with violin accompaniment (small works, demanded by the "fashion" of the time: sets K.V. 6-7, K.V. 8-9, etc.), gradually leading to his masterpiece, the Quintet K.V. 581, considered of equal importance to his later symphonies.

The evolutionary path of Mozart's writing, compositional style, but especially the expressive aspect of his language, is closely aligned with the technical and expressive possibilities of instruments in his era. Instrument makers sought to refine their models to meet the increasing demands from composers; the awareness of the importance of the triad: builder-composer-performer, created the premises for reinterpreting works of the era in a stylistically appropriate manner.

Most of Mozart's works composed after 1777 were created under the clear influence of the new technical and expressive possibilities offered by Stein's new piano. These innovations sparked an effervescence in Mozart's compositional style, leading to a development in specific notation (regarding dynamics, articulation marks).

When it comes to the violin, Mozart seems to have owned a Jacob Stainer instrument, which had a good reputation alongside those made in Cremona or by the Amati or Stradivarius families.

Peter Walls makes a comparison regarding the types of violins: "Stainer instruments seem to offer clarity, compared to Stradivarius instruments which offer a rich tone," emphasizing the superiority (in terms of subtlety of sound) of Italian violins over German ones.

1.2.1. The importance of the Sonatas for Piano and Violin within the mozartian chamber music

Researching the bibliographic materials that have emerged over time about Mozart's creations, I noticed that among the significant chamber works mentioned in the letters of family members, those most frequently discussed by authors and biographers are the string quartets and quintets. Mentions of the Sonatas for piano and violin are scarce; most often, they are referenced in family correspondence, with details generally related to their publication or dedication to certain royal figures and, later on (in the mature sonatas), to skilled instrumentalists for whom Mozart composed some sonatas (such as Sonata K.V. 454, composed for the renowned violinist Regina Strinassachi).

However, what gives the Sonatas for piano and violin a special place among appreciated chamber works is their ability to reveal the path to achieving Mozart's compositional maturity. These works practically follow, step by step, from the beginning of the composer's career, each acquisition in the secrets of composition, each influence absorbed, internalized, and then filtered and clothed in his own cultural experience, as well as life experience simultaneously. Each new set of sonatas unveils the composer's ascent on a palpable sonic scale, of melodiousness and harmonic naturalness, reaching in the final mature sonatas a unique representation, unprecedented until then, of the intertwining of the piano's and violin's sound; their dialogue becomes almost human, the virtuosity encountered here being nothing but a means of expressing the multitude of different characters, highlighting the richness of feelings alternately released by the two "characters" so different in timbre.

Certainly, the relationship between piano and violin has been a significant feature throughout the classical era. For centuries, the genre of sonatas for piano and violin has been beloved by both performers and composers, especially by Mozart.

Mozart's sonatas for piano and violin represent a major contribution to the classical sonata literature for these two instruments, with their unique melodic contour, interesting rhythm, and naturally flowing form and harmony.

CHAPTER 2. ANALYTICAL OVERVIEW AND POSSIBLE SCHENKERIAN IMPLICATIONS WITHIN THE SONATA FORM MOVEMENTS

The process of analyzing a piece of music can involve a wide range of approaches, both from a musicological and interpretative standpoint. It has been considered of great importance to provide a detailed exposition of aspects related to interpretation, thus approaching the analysis from a different angle than expected. Undoubtedly, understanding the structure of the works, harmonic, rhythmic-melodic plan, phrasing, and all other important parameters helps us uncover the musical meanings. However, the task of performers goes beyond these aspects, requiring a more comprehensive approach by combining them with the new meanings offered by the socio-cultural context, as well as aspects related to semantics and rhetoric. We believe that a valuable interpretation can lead the audience to a profound understanding and experience of the composer's intentions, expressed through a sound representation of high refinement.

2.1. PATTERNS OF MUSIC ANALYSIS AND THEIR RELEVANCE IN PERFORMANCE

Indeed, the idea of analysis has been a concern for theorists throughout all musical epochs, gradually leading to the surpassing of the simple approach that initially involved observing the score and the symbols of conventional notation (which inadequately capture the vast array of articulation, intonation, or rhythmic details), and aiming at the necessity of discovering the meaning of the musical work by „breaking down" all constitutive elements (both technical and, above all, expressive).

The emergence of Heinrich Schenker's analysis shed light on all unclear aspects of multiple conventional analytical methods. The widespread dissemination of Schenker's principles and the fact that his analysis managed to penetrate the depths of the character and structure of music have led to his placement among the most important theoreticians, profoundly influencing pedagogy, the teaching style of music theory, and interpretative approach.

2.1.1. Schenkerian Analysis and its importance in the conceptual approach of the performance

The musical analysis ideas of the Austrian theorist H. Schenker are increasingly studied and recognized in the musical world. Many educators, musicians, and performers find that understanding and correctly applying these ideas leads to the discovery of previously unnoticed musical meanings.

Schenkerian musical analysis technique refers to a correct interpretation of harmonic and contrapuntal theory, with the two concepts directly interrelated. The importance of this analysis lies in developing the ability to understand a musical work in an absolute sense, both from the performer's and the listener's perspective. Other aspects are also taken into account: developing the ability to transfer the analyzed musical elements into performance, developing structural hearing, gaining an overview of the musical work (through reductions), the ability to hierarchize essential and secondary elements, as well as facilitating score memorization.

The way sounds are perceived leads to a psychological approach: the different perception and reception of sounds are directly related to human experience. In interpretation, Schenker considered that a certain chord can have a specific density and color in one musical context and an entirely different approach in another context, related to the expectations of the listeners.

Schenkerian analysis provides direction towards understanding structural elements, on one hand, to streamline the study of the work; thus, accurate phrasing supports establishing correct fingering, achieving breaths that will shape phrases significantly contributing to conveying the correct musical sense. Understanding structure is necessary in the creative process, not constituting a limitation of thought, but rather serving as a starting point in transmitting tensions, highlighting climaxes, articulating moments that delineate sections, and providing balance and flexibility to the progression. An interpretation based on an awareness of structure provides direction to the music and highlights „less obvious relationships between nearby musical points, facilitating a controlled rhythm that brings together what appears chaotic at first glance“.²

2.1.2. Schenkerian perspectives of the sonata form

In a broad sense, form can be defined as the articulation of a work into sections of various sizes, and the relationship between them, as well as to the whole. In analysis, this articulation into sections presupposes that each of them has its own internal organization, its own form. And all these subdivisions with their forms are organically subordinated to the form of the entire work.

The juxtaposition of the notion of sonata form (as a general structure) with the concept of structural levels defines the essence of the Schenkerian concept. Schenker adopted the sonata form as tripartite: Exposition - Development - Recapitulation, with these three sections being viewed as distinct parts and, consequently, analyzed as such. He considers harmony to be decisive in determining the sections. From a Schenkerian perspective, the Exposition is seen in terms of an elaboration process, involving linear progressions and structural movements of the bass.

When we talk about the Exposition of a sonata form, we refer to the characteristic elements that define it: the juxtaposition of two tonalities and the two themes. However, Schenker did not consider the two themes to be representative of the form (or "principle," as he expressed it) of the sonata in an absolute sense. His argument was based on the "variability" of sonata movements, the absence of the second theme in some smaller parts of the sonata, being directly replaced by a closing theme (although the movement does not deviate from the usual modulatory plan); in some parts, there is not even a closing theme, while in others, we may find only the main theme. From Schenker's perspective, the Exposition is dedicated to emphasizing and beautifying the primary key with which the work begins its discourse, which is prolonged until the appearance of the second tonality.

Regarding the Development section, Schenker considers that this section "does not allow generalization regarding its harmonic content, namely 'varied tonalities'".³ The Recapitulation is nevertheless controlled by a single broad harmony, that of the tonic, while the Coda/Codetta is developmental in its nature, moving within "different tonalities," but always concluding on the Tonic.

² Nicholas Cook, *At the Borders of Musical Identity: Schenker, Corelli and the Graces*, în *Musical Analysis* nr. 18, 1999, p. 232-233.

³ Allen Forte și Steven E. Gilbert, *Introduction to Schenkerian Analysis*, W.W. Norton & Company Inc., USA, 1982, p. 277.

2.2. THE EARLY SONATAS. REVEALING THE CONSTANT PATTERNS IN COMPOSITION, PARTICULAR TO THE PERIOD

The establishment of the classical Sonata for piano and violin is realized in accordance with the concertante experience, with Mozart composing the best works of this genre between 1784-1788, a period during which his fame as an interpreter and composer of sonatas and concertos for piano had reached its highest level. The 26 sonatas for piano and violin reveal an evolution of style, structure, and form, all influenced by the different stages of the composer's personal life.

From the period between 1763 and 1765 originate the 16 early sonatas: the sets K.V. 6-7 and 8-9, and the sets K.V. 10-15 and K.V. 26-31. These reflect the "infantile" style of musical form, with the sonatas being viewed as experiments of the "child prodigy," as Mozart was perceived in his youth.

The early sonatas have a simple, melodic content, predominantly in major and minor modes, based on the "galant conversation" style. The piano part stands alone, without much need for accompaniment from flute, harp, or violin. The melodic treatment reveals the composer's alignment with the musical practices of his time, influenced by composers such as Johann Gottfried Eckard, Johann Schobert, harpist Christian Hochbrucker, and Johann Schobert.

The reason why these sonatas are not found in the repertoire of chamber recitals is that these works, considered rudimentary attempts to approach this new musical genre, propose a writing style based on simple melody, with a developing sense of musical form. The piano holds the supremacy in the musical language, while the violin (or other accompanying instruments) has a minimal role, primarily as accompaniment. It's evident that there isn't a true collaboration between the two instruments, as from the beginning, each sonata clearly specifies its destination: Sonatas / For the Harpsichord / That can be played with Violin Accompaniment.

2.2.1. Sonata K.V. 6; early structural patterns

The choice to analyze the first sonata of Mozart's youth aims to highlight the small but constant steps taken on the evolutionary scale towards the set K.V. 301-306, intended to bring melodic and textural novelty, especially marking the debut of the piano-violin sonorous dialogue. Additionally, Sonata K.V. 6 is the most complex among the first set of sonatas, both in terms of the selection of its constituent parts (being the only youth sonata with 4 proportional parts, totaling 13 pages), as well as in terms of its composition and melodiousness. The basic structure adheres to tradition, with the four parts following a common pattern found in the works of contemporaneous composers with Mozart (the first part, Allegro, is in sonata form; the second part, Andante, also in sonata form but following a Scarlattian model; the third part, Menuet I and II, in lied form; and the fourth part, Allegro molto, once again in sonata form).

Although it is the first composition in the genre of sonata for piano and violin, the piano writing, with its principal melodic role, reveals the young composer's concern for small articulation details, grouping of two notes, and the repetition of the motif itself becoming a personal trademark of Mozart. The violin's discourse continues the motivic material from the bridge, the small "comments" can be seen as an early model of "dialogue" between the two instruments.

2.3. CREATIVE SYNTHESIS OF THE SONATAS COMPOSED IN THE MATURE PERIOD

After a hiatus of 12 years during which Mozart did not delve into the genre of piano-violin duo, the mature sonatas bring about a compositional evolution in thought and conception. This period spans from 1766 to 1778, a time of creative effervescence when Mozart composed the operas „La Finta Semplice" and „La Finta Giardiniera", the Singspiel „Bastien und Bastienne", the Piano Sonatas K.V. 279-284, K.V. 309-311, and the Piano Concertos K.V. 175, 238, 242, and 246. Surely, the tours undertaken until then, encounters with recognized composers of the time, and the diligent preparation constantly provided by Leopold have all contributed to Mozart's trajectory of evolution in creating his own musical language.

2.3.1. The Mannheim Sonatas, on the threshold of compositional maturity

The period of mature sonatas (1778-1788) begins with the set K.V. 301-306; these six sonatas were composed during a tour undertaken in 1778 in Mannheim and Paris. While Sonatas K.V. 301-303 and K.V. 305 were composed in Mannheim, Sonatas K.V. 304 and K.V. 306 were composed in Paris, but all six were published together in Paris by the publisher Jean-Georges Sieber in November 1778, under the title „Six sonates pour le clavecin ou fortepiano avec accompagnement d'un violon," and dedicated to Maria Elizabeth, the Electoress of the Palatinate in Mannheim. In Paris, he also composed Sonata K.V. 296 (in 1778), but it was published as part of the second group of mature sonatas (K.V. 376-380) only in 1781, in Vienna.

Although viewed by Mozart as intended for amateur use, Sonatas K.V. 301-306 illustrate the emotional and intellectual development of the young composer and hold significant historical and musical importance. They are the first works of this kind in which the violin surpasses its role as an accompanist, gradually becoming an equal „character" in musical interaction with the piano. When the piano carries the melody, the violin accompanies or supports the piano's harmonic or rhythmic line; there are sections where the violin becomes an equal partner to the piano or even takes precedence.

This initial set of mature sonatas is notable for its diversity of forms, measures, and tempos used by the composer. Among all the sonatas in the set, only Sonata K.V. 306 is tripartite, with the rest having two parts. Here we also encounter the only sonata in a minor key, Sonata K.V. 304, where both instruments equally express the force of Mozart's drama.

For the first time, the concertante treatment of the violin becomes an evident concern that we can observe even in the first sonata K.V. 301. The concertante style encountered in the sonatas of this initial set is highlighted by multiple passages in unison and rhythmic unison chords, compositional techniques that Mozart adopted from Mannheim. The piano has always been considered the most suitable instrument to „replace" the orchestra; by equalizing the roles of the two instruments in the chamber duo, Mozart gives a new meaning to the expression „concerto-sonata" (with the piano replacing the orchestra when the violin is the soloist).

2.3.2. Mozart and his personal compositional conception, streaming from the Auernhammer Sonatas

The period during which the second set of mature sonatas K.V. 376-380 (1779-1781) was composed is marked by turmoil and uncertainties; Mozart is employed by the Archbishop of Colloredo in Salzburg. The complete lack of appreciation, the austere atmosphere at court, and the ongoing misunderstandings with the Archbishop lead to the rupture of relations and the departure of the composer (1780) to Munich, where the premiere of the opera *Idomeneo* takes place in the same year. Mozart stands out during this period through numerous appearances in concerts, both as a pianist, teacher, and composer.

The second set of mature sonatas (K.V. 376-380) is dedicated to his pupil, Josepha Auernhammer, and was composed between 1779 and 1781, Sonata K.V. 378 in Salzburg, and the rest of the sonatas in the set in Vienna. They were published at the end of November 1781 as op. 2 by the Artaria publishing house, also in Vienna.

2.3.3. The final sonatas of the mature period and the dialogue-concerto structure

The final creations dedicated to the piano-violin duo, Sonatas K.V. 402, 403, 454, 481, 526, and 547, represent the period from 1781 to 1788, during which the composer, stimulated by the musical richness and elevated intellectual environment of Vienna, experiences the flourishing and recognition of his genius. This is due to his public appearances and encounters with the music of J.S. Bach and Handel at the soirées hosted by Baron Van Swieten. These are the years when Mozart frenetically composes piano concertos, some with a less pretentious character, others accessible to any listener. The period from 1784 to 1786 is notable for the intertwining of symphonic, operatic, and chamber styles; the demand for virtuosity is now a constant, as evidenced by a letter to his father (May 26, 1784) in which Mozart asserts that in Concertos K.V. 450-451: "the performer sweats," as they were written for himself in a virtuosic style.

This is the period in which the last sonatas for piano and violin were conceived, a period of flourishing and finalization of his own style, of harmoniously intertwining all the specific directions—sacred music, chamber music, and opera. These sonatas stand alongside other Mozartian masterpieces in terms of expression, emotion, and virtuosity..

2.4. ENERGY AND BRILLIANCE IN THE ALLEGRO MOVEMENTS OF THE K.V. 301-306

A general overview of the first set of sonatas, K.V. 301-306, brings to the forefront a clear delineation of the roles of the two instruments. If until now the piano held melodic supremacy in the works of the childhood period, starting with the Sonata for Piano and Violin K.V. 301, real dialogue becomes an indispensable element in the collaboration of the two characters.

Melodic lines transfer naturally from the piano to the violin and vice versa, prominent rhythmic formulas, and virtuosic passages captivate through their color difference. Thus, after 12 years of absence in terms of works in the chamber duo genre, we encounter an inspired Mozart, with

infinitely greater power to convey vocal breath, found in all his themes, ingeniously taken up by both instruments.

Throughout the chapter, the sonic constants and variables within each set are highlighted as a starting point for an interpretative but also pedagogical approach, of higher quality.

The choice of grouping in analysis based on tempo has the argument that in performance, the tempo indication is both the starting point and the goal of the musical journey, which the performer must accompany throughout the work. In this first set, Mozart reveals a predilection for the Allegro tempo in the majority of the sonata forms in the first movements, except in the first movement of Sonata K.V. 303 (Adagio) and the second movement of Sonata K.V. 306 (Andantino cantabile).

It is interesting to observe how the musical fabric provides variability in tempo; depending on this, the Allegro tempo can differ from one sonata to another (for example, the first movements of the Sonatas for Piano and Violin K.V. 302 and K.V. 304, both in Allegro, impose a different interpretative approach through their writing, within the same tempo indication).

An in-depth analysis of all the aspects influencing the energetic and vibrant character in the interpretation of the Allegros in the studied set is based on understanding all elements of form and structure. Additionally, for a deeper understanding of the essence of the work itself (in our case, the studied sonata movement), we will detail the differentiated layers of sound, aiming for possible Schenkerian interpretative approaches.

2.4.1. Stylistic analysis of the sonata form, with possible schenkerian approaches regarding the performance, in the Sonatas K.V. 301, 302, 305 and K.V. 306

The four sonatas examined in the analysis exhibit a fluid character, depicted through melodic lines where simplicity blends masterfully with the brilliance of sonorities. The composer's predilection for combining two distinct types of articulation (2-note legato followed immediately by staccato) is observed, unfolding and alternating rapidly, creating the impression of perpetually "unstable" sonorities in a continuous and constant musical effervescence. The fluidity of the melody is counterbalanced by Alberti-style accompaniments, whose pulsation imparts vivacity to the musical discourse.

An overview of these sonatas reveals a writing style that does not impose extraordinary technical demands on performers but rather emphasizes the need for similarity in interpretation in the multitude of unison passages. The duo partners engage in a continuous dialogue, where the identical articulation pattern found in both the piano and the violin obliges towards timbral and rhythmic homogeneity.

The energetic opening, with an exuberant melody, reveals in Sonatas K.V. 302 and K.V. 305 the true connotations of the Allegro tempo, in terms of brilliance and vitality. The same type of writing, based on arpeggiation as a motif, is highlighted. In the sonic landscape of the first set of mature sonatas, Sonata K.V. 305 brings a new breath, creating novel timbral images, succeeding each other in a lively rhythm, delineating the exuberance and vitality of the composer's youth, the brilliance of each melodic line exposed by the two partners of the duo.

As a constant characteristic of the compositional style of this first set of maturity, we observe Mozart's preference for unison across three registers, the use of octaves in the bass, and the dynamic indication forte, doubling the orchestral effect, in Sonatas K.V. 302, K.V. 304, and K.V. 305.

Mozart brings to the forefront of his sonatas a landscape full of color and energy, characteristic of his own experiences, in which virtuosity is employed in the service of creating characters, constantly identified in every fresh and innovative melodic line. The dialogue between masculine and feminine elements must be clearly delineated through the type of character: one vibrant and powerful (the main theme), while the other calm and warm, characterized by the second theme.

As a variable aspect, Sonata for Piano and Violin K.V. 301 stands out from the beginning with a melody of captivating simplicity, the indication *con spirito* concentrating within it an atmosphere that returns us to the innocent joy of an eternally youthful energy.

Representative of the classical sonata pattern of the year 1778, the last sonata, Sonata K.V. 306 stands out within the set through its concertante vigor (first movement), interwoven with a cantabile sonority (second movement) and playful character (third movement), astonishing with the maturity of blending melody with a complex rhythm, clothed in the delicacy of its sonorities. The asymmetry of the main theme construction is a clear example of Mozart's variable approach to the phrase; although Mozart inherited and later appropriated the law of symmetry correspondence, as part of the Rococo style, we also encounter asymmetrical constructions, both at the phrase level and in larger sections; however, even where this asymmetry appears, it seems to be just a modification of the overall symmetry. In this case, Mozart showed from the beginning a preference for a start with a long, interesting phrase, the principle of intensifying the movement being revealed in the interesting grouping of motives. Thus, instead of having an 8-measure theme of the type $(2+2)+(2+2)$, Mozart opts for the form $(2+2)+(1+1+2)$ (the main theme of K.V. 306).

From an interpretative standpoint, there's a need for freshness and novelty conveyed through dynamic contrasts of forte/piano to accentuate harmonic tension, blending elements of cantabile with surprise characters, rigorous inner pulse to assist in mastering equality, and expressing elasticity. By utilizing Schenkerian analysis, both the pianist and the violinist will keep in mind the attainment of the principal sound $\hat{5}$, the journey to which is achieved (through the other significant sounds of the secondary level) in an easy, flowing interpretation towards it; mentally sustained, it must be projected by both instrumentalists towards completing the important line that leads the entire exposition, to render the thematic material as a whole.

Example 1: Sonata K.V. 306, first part, Exposition. Second theme, bar 26 - 38. Schenkerian reduction.

The understanding of the Schenkerian main plan doesn't aim to highlight structural sounds but to unite them all to maintain the thematic unity.

2.4.2. Semantic interferences of the minor in Sonata K.V. 304

Considered to be the most emotionally demanding, the predominant state is one of sadness, restlessness, melancholy, and the pain of the young Mozart at his mother's death. "...when I think of all the anxiety, fear, and sadness I endured over the last two weeks... In the last three days... she was constantly delirious, and today... the agony of death began..." wrote Mozart on the night of his mother's death.

Sonata K.V. 304 is often the first choice in the piano-violin duo repertoire because its music overflows with emotion and passion, it is not technically difficult, and it does not pose problems in piano-violin balance, as Mozart has clearly delineated their roles in terms of texture.

The sonata encapsulates in each of the two movements a world of emotions where its characters, in the form of musical themes, are defined through a multitude of expressions: from the narrative that conceals inner pain (the main theme), followed by a brief bridge that conveys a cry of rebellion and helplessness, to the somewhat resigned expression of the secondary theme. Thus, the entire first movement is traversed by a series of emotions, each deeply felt or more outwardly expressed, with every motif and phrase building the path towards the climax brought by the golden section.

The first movement, in sonata form, with the Allegro marking associated with the minor mode and alla breve time signature, prepares the performer to sustain a discourse of serious and grave character, setting the stage for a sad and dramatic exposition right from the start.

The introduction creates tonal tension through the arpeggiated movement towards the dominant, which results in an increase in musical intensity. This introduction (measures 1-12) begins with a unison texture, not only in the two registers of the piano but also in the violin's writing,

reminiscent of the tutti passages characteristic of many classical symphonies (for example, Mozart's "Haffner" Symphony).

The texture at the start of the sonata conveys a sense of unified urgency and dramatic tension, immediately drawing the listener into the emotional depth and complexity that defines the movement. This orchestral quality, achieved through the unison writing, underscores the gravity and seriousness that Mozart seeks to express, making it clear that the ensuing musical journey will be rich in emotional and dramatic content. The orchestral quality of this introduction is reflected in the timbral contrasts between registers (initially, all three lines in unison are in different registers, followed by the second phrase (measures 8-12) where the soprano remains in unison with the violin line, while the left hand maintains the register contrast. This unison expresses a state of inner drama, which in performance requires the support of tonal tension, created by the arpeggiated movement towards the dominant (measure 12). Within this movement, the performers jointly lead towards a gradual increase in musical intensity; the second phrase (measures 9-12) introduces a syncopated, yet dynamic rhythm (still in unison), with the performance moving from internal turmoil towards the externalization of dramatic tension.

A possible approach to this introduction, from a Schenkerian interpretative perspective, is highlighted. The reduction reveals the prolongation of the tonic; although the introduction is written in unison across three different registers, harmonically, the chosen figured bass analysis $I-V_{4-3}^6-5-I$ is chosen because these harmonies will be unveiled with the appearance of the main theme. Knowing the melodic outline of the middleground reduction, performers should carefully approach the ascent towards the melodic peak of the arpeggio, the note g^2 , maintaining the broad breath of the line, but not through a crescendo, rather by keeping in mind the primary descending line $b^1-a^1-g^1-(f\#^1)-e^1$.

Example 2: Sonata K.V. 304, first part. Exposition, Introduction mm. 1-8. Median schenkerian reduction.

2.4.3. Diversity of expression within the unity of the mozartian style

Mozart's creations remain unique due to the diversity in expressing emotions and the multitude of characters, all found within the pages of the same work. The characters he brings to life become vivid through the natural approach to the dialogues he assigns to them. The melodic lines are expressive, and Mozart showed immense interest in conveying his expectations regarding the interpretation of his themes through any means available.

The diversity of expression in Mozart's works lies in the variations at the phrase structure level, offering infinite interpretative refinements. Additionally, there are variations in the construction and melodic meaning of phrases, which impact the thinking and projection of the overall musical flow. Similarly, variations in articulation bring freshness to the musical ideas, representing a distinctive characteristic of Mozart's writing.

2.4.3.1. Different aspects of the schenkerian approach of the main themes

The main themes of Sonatas K.V. 305 and K.V. 306, and their Schenkerian reductions, reveal diverse interpretative approaches. The appearance of the principal tone $\hat{5}$ is achieved through arpeggiation, a technique that begins each of the two sonatas. However, upon examining the melodic contours of the two themes, we observe that the landscape of variables is much richer than that of the constants.

The image displays a musical score and its Schenkerian analysis for the first theme of two sonatas. On the left, the original notation for the first theme is shown in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a half note G3. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line consists of a half note F#3. A Schenkerian analysis is overlaid on the first system, showing a '5' above the G4 note and a 'V' below the G3 note. On the right, a more detailed Schenkerian analysis is presented, showing the reduction of the first theme. The notation is simplified, focusing on the essential harmonic and melodic structure. The analysis includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is reduced to a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line is reduced to a series of half notes: G3, F#3, G3, F#3, G3, F#3, G3. The analysis is annotated with numbers 1 through 12, indicating specific points of interest in the reduction.

Example 3: Sonatas K.V. 305 and K.V. 306, first part. Exposition, first theme. Schenkerian analysis, median level.

From the point of view of the constants, we recall:

- The identical meaning of the melodic line, until reaching the main sound $\hat{5}$; in both cases, it descends through all the notes of the arpeggio until it reaches the tonic, then resumes its ascent, but only to the generative fifth of the main melodic descent.

- The bright sonority and energetic character of both main themes; both have the indication Allegro and debut in the forte shade.

As for the variables, one can see the multitude of variations in the construction:

- The way Mozart chooses to sonically „fill" the descent, embellishing the five main sounds of the descent; in Sonata K.V. 305, the consistent phrase amazes with a simplicity of the melodic line, suddenly appearing after the sound complexity of the unison on three registers. While, in Sonata K.V. 306, a whole musical story unfolds (measures 1-9) until the preparation and appearance of the $\hat{5}$ sound, generator of the descent with which the consequent phrase ends, on the tonic.

- Themes texture differs; we have a homophonic writing in the main theme of the Sonata K.V. 305, a prolonged unison to the consequent phrase. Mozart uses this compositional method of presenting the theme in three voices, in three different registers, with the aim of timbral enrichment. In contrast, the debut of the Sonata K.V. 306 shines through the arpeggiated chord in the soprano, over an Alberti-type figuration in the bass, fast and energetic, meant to support the stately character of the theme. At the same time, it is worth noting how Mozart creates variety and spontaneity of sonority, changing the distribution of the accompaniment type writing, from bass to soprano, and vice versa.

- Predilection for the small articulation of two sounds; meticulously notated, the theme of Sonata K.V. 305 abounds in indications of staccato and staccatissimo. In Sonata K.V. 306, on the other hand, we do not notice the tendency of melodic contouring through the articulation, but the inclination towards a virtuosity that is not declaimed, but put at the service of a sumptuous sound architecture, with a long breath and a rich melody.

- Last but not least, the difference in the length/extension of the themes is noticeable, which determines the concise nature of the first, versus the broad, sonically diversified construction.

2.4.4. Sonata for Piano and Violon K.V. 296; perspectives regarding the performance and pedagogical approaches

Composed alongside the set of K.V. 301-306, in Mannheim on March 11, 1778, the sonata is dedicated to his student Therese Pierron. Although composed in 1778, this sonata was not published until 1781, alongside the second mature set K.V. 376-380.

The orchestral effect of the debut was achieved by the exposure of the main theme in three registers (measures 1-8); Mozart thus creates a concert character, reminiscent of the piano concertos (Tutti, bar. 1-2, Solo, bar. 3-4). It is a technique that the composer often uses in the debuts of Sonatas for piano and violin, such as K.V. 302, 304, 376, 380 and 454.

Note the stretto imitations between the piano and the violin, the reversible thematic expositions, the use of interval jumps at the octave, rendering a sunny, bright sound. The variable in the construction is the extension of the themes through the process of development through elimination and dynamic amplification by bringing the parallel octaves into the forte dynamic plane.

Along the same lines as the Mannheim sonatas, this sonata overflows with sonic vitality, commanding virtuosity, brilliance and energy in performance from both performers alike.

An overview of the sonata invites for a perfect collaboration from all points of view: dialogue, dynamics, simultaneous precise attacks, highlighting the multitude of characters, and especially conveying the joy of playing (not just interpreting) together. Playing meaning the mental transposition of the sounds into vocal rendering (like characters from opera), to create a story, rather than just a purely instrumental work.

2.5. VARIABLE ASPECTS FROM A STRUCTURAL AND PERFORMING PERSPECTIVE WITHIN THE SONATA FORM OF THE SET K.V. 376-380

The second set of mature sonatas is characterized by a unified conception reflected in the structuring into three parts, the use of the sonata form in the first part, approached in Allegro tempo, the cantabile character in the middle parts, and the rondo form in the final parts. A variable is represented by the structuring into two parts of Sonata K.V. 379, with a sonata form without development in the first part, the theme with variations (instead of the lied) in the second parts of Sonatas K.V. 377 and 379, and the dancing character (Tempo di menuetto) in the finale of Sonata K.V. 377, as well as the approach of the finale of Sonata K.V. 379 in Allegretto.

This set of sonatas highlights the equality in the dialogue between piano and violin, expressed perfectly through their distinct timbres.

The six sonatas are both similar and yet different to an equal extent in terms of construction; Mozart "plays" with the main and secondary themes, translating them into character voices, sometimes Yang, sometimes Yin, depending on the character he wishes to create. As we will see, sometimes the main theme expresses power, determination of the masculine Yang character, followed by its re-exposition in the Recapitulation by the other instrument of the duo, whose timbre changes the perception of the ethos of the theme. Thus, sound constants and variables are born, imprinting the character of each part; it is necessary, we believe, to be aware of these intertwining and collaborations between characters, to create lively, fresh music beyond the sterile approach of a musical text, with faithful respect (but only that) to the score, with all the parameters that are required.

It can be observed that, apart from Sonatas K.V. 376 and K.V. 379, where the main theme is exposed by the piano in an identical manner, both in the Exposition and in the Recapitulation, in the case of the other sonatas in the second set, the composer surprises with techniques such as diminution through elimination (K.V. 378 or K.V. 380) and the different approach to the secondary theme, either by playing it on the violin (K.V. 377 and K.V. 380), or through the prism of different timbre (theme played on the piano in the Exposition and taken over by the violin in the Recapitulation in K.V. 377).

From the standpoint of tonalities, all five sonatas in the set (the parts in sonata form) are in flat keys, with only one (K.V. 379) in a minor key, and two sonatas in F major (K.V. 376 and 377).2.5.1. Sonatas K.V. 376 and K.V. 377

An overview of the two sonatas in F major highlights the same energetic, lively character, with a writing style overflowing with virtuosity. The main themes are exposed in forte dynamic, Allegro tempo, both brought to the piano by a penetrating and brilliant sound of the tonic chord.

In the case of the two main themes under discussion, it can be easily observed that Sonata K.V. 377, from the very beginning, expresses a desire for virtuosity by bringing to the violin an ostinato rhythmic accompaniment, on a pulsation of triplet half-notes, conveying the sensation of a perpetuum mobile, in Allegro tempo and forte dynamic. The virtuosic character here comes to create the tableau of joy, exuberance, the theme of the piano, with an anacrusic beginning, organically intertwining through its gradual progression into staccatissimo articulation, with the violin's detached eighth-notes, in an arpeggio followed by a gradual progression, played with a small, almost muted sound, near the bridge, each stroke of the bow requiring perfect control. The entire unfolding of the main theme renders a flow in a single breath, with a "sweetening" of the sound on the descending second sequence (on the second beat), serving as a link to the next harmony on the fifth beat, towards the return to the tonic F and the handover of the main melodic line to the violin, in the bridge (measure 9). Apparently similar, the melodic-rhythmic pattern of the main theme in Sonata K.V. 376 brings a more delicate sound. After the opening measure, approached by both performers with decisive and imposing chords, the piano exposition opens a tableau with a specifically Mozartian melody, with a soft but playful sound, presented through a gradual progression, with interval jumps fitting within the third interval, the non-legato articulation complementing expressively with the accompaniment of the latent harmony in the bass. The theme is marked by simplicity and elegance, coupled with the purity of a playful style. Although in Allegro tempo, the sensation of virtuosity doesn't evoke the energy and vitality of the beginning of Sonata K.V. 377, but rather the childlike joy of discovering "play together" and sharing this musical innocence with the listening audience.

The middle sections of the two sonatas are short but concise, each having two segments. However, both Reprises stand out for a series of variable aspects compared to the Exposition. Thus, the secondary theme in Sonata K.V. 376, although repeated identically in terms of exposure and dimensions compared to the Exposition (where it appears on the piano), is brought to the violin in the Reprise, creating an interesting timbral effect.

Without deviating from the typical structure of the sonata form, although short in exposition, both Sonatas K.V. 376 and K.V. 377 (first parts) express through their melodic lines, rhythmic contour, clarity of exposition, use of transparent textures, and sublime grace alternating with the sharpness of energetic motifs, as well as the equalization of the piano-violin dialogue, opening the way to the great masterpieces of the Mozartian chamber duo genre.

2.5.2. Sonata K.V. 378

This sonata is the longest and most elaborate compositionally among all the sonatas in the second set, following the classic fast-slow-fast pattern. The complex collaboration of the two instruments in affirming and developing musical ideas, through constant intertwining of roles and continuous dialogue, places this work among the mature creations of the chamber duo genre.

The Allegro moderato tempo guides the performers from the outset towards an approach inclined towards melodiousness, with fluency serving emotion and feeling rather than flashy

virtuosity. The onset of the main theme, in a piano dynamic, stands out with a remarkably beautiful melodic line; the 8 measures flow seamlessly, demanded by the very structure of the theme. We notice the care with which Mozart noted the nuances; each bass note receives the forte dynamic, assuming the role of a pedal, followed by the rest of the harmony triad, melodically noted in piano dynamic, in the exposition in contrary motion to the bass-violin. This dynamic balancing is aimed at properly supporting the theme exposed by the piano. At the same time, this "exploitation of the bass register and indeed the entire piano writing, bears witness to a new and different pianistic expression, brilliant but at the same time truly in line with the ideal of chamber music".⁴

The second theme (m. 47) in F major stands out for its delicate sound, intertwined with a playful character offered by the dotted rhythm, parallel thirds, and piano dynamic. Mozart inserts into the theme various textures and moods, such as the surprising G minor segment that opens section T2 (m. 47), framed between two playful and sunny thematic expositions. Mozart ingeniously employs arpeggiated motives here as well, in a two-register descent, serving as a prelude to the „curtain fall" before the turmoil of the Development begins. The exposition concludes with a dialogue between the two instrumentalists, in piano dynamic.

2.5.3. Sonata K.V. 379

The only sonata in the second set structured in two parts stands alongside K.V. 303 and K.V. 454 in terms of construction variability within the piano and violin duo. Similar to the other mentioned sonatas, the beginning of the first part is represented by a slow introduction, in Adagio, full of significance, in the form of a two-part lied.

The orchestral quality that Mozart has accustomed us to starting with this set of sonatas is depicted here through an exposition of the theme (mm. 1-8) in a lyrical, expressive, vocal character, rich in sound, with arpeggiated chords, followed by a melodious cantilena built on homophonic structures, ornamented with appoggiaturas, passages, anticipations, and grace notes, creating a sensation of sonorous lace typical of an opera introduction.

The listener is prepared, as the violin takes over the melodic line (in the first bridge, mm. 9-19), for the opening of the curtain and the unfolding of a grand spectacle, considering that, under the sustained and vibrant discourse of the violin, the piano enhances the sonic tableau through chords and arpeggios in thirty-second notes, in a dynamic movement, with the support of octaves in the bass.

Rhythmically, the dotted rhythmic figures - sixteenth note with a dot followed by a thirty-second note - convey momentum and joy, while syncopations accentuate a melodic climax and mark some harmonic delays.

The B section undergoes harmonic exploration, with each modulation bringing its own ethos and creating a unique freshness and color. The challenge for the pianist lies in supporting the violin theme through the "waves" of thirty-second notes without agitation. The upward passages require fluency, a light touch, without individualizing each note; thus, the overall flow of the rapid exposition will create a sense of harmonic support rather than virtuosic passages.

⁴ Mario Raymond Mercado, *The Evolution of Mozart's Pianistic Style* (Carbondale: Southern Illinois University Press, 1992), p. 69.

This expansive and sustained introduction, with a vocal character, is intended to bring color on the one hand and to provide contrast to the actual beginning of the sonata, in Allegro. This contrast is offered equally by tempo (Adagio-Allegro), character (lyrical, cantabile - rapid and energetic), and color and ethos (G major - G minor).

The Allegro begins in G minor, a key commonly associated with Mozart when discussing preferred minor tonalities.

The most surprising of all middle sections in sonatas for piano and violin, the Development section seems more like a transitional passage to the Recapitulation, placing this part in the realm of sonata form without development.

Regarding the extremely reduced dimensions of the Development (compared to the Exposition and Recapitulation), Charles Rosen asserted, „...unnaturally compressed... Here, the Development is reduced to a few measures, but it is undoubtedly a sonata form: not only does it develop the closing theme (the piano motif from measure 52-56), but it admirably prolongs the harmonic tension“.⁵

2.5.4. Sonata K.V. 380

The last sonata of the second set follows the traditional fast-slow-fast pattern; the first part has a sonata form, the second part an atypical sonata form, and the final part a rondo form. As in other sonatas analyzed previously, the Schenkerian analysis framework (reduction of the main line) has been employed because, on the one hand, the melodic apex of the theme coincides with the principal tone that generates the melodic descent/relaxation, and on the other hand, it was deemed necessary to mentally retain this important line, as the entire exposition presents multiple elements that could lead to accentuations or tempo changes, thus altering the melodic sense of the theme. Understanding the main line of tones lies in interpreting a fluid musical discourse, without accents or stops on one pillar or another, with mental support towards the principal tone B³ (measure 11); in this regard, it is recommended that the ascent in scale towards it receive a crescendo interpretation and special support to highlight this tone, from which the sound relaxation towards the tonic E will follow.

⁵ Charles Rosen, *Sonata Forms*, New York, W.W. Norton, 1980, p. 105-106.

Example 4: Sonata K.V. 380, first part, first theme (mm. 1-12).

The atmosphere expresses its drama through its fateful character. The melody exposes embellishments and passages in the high register on a sixteenth note pulse, conveying virtuosity, brilliance, and liveliness. The descending melodic sequences are built on melodic pillars that develop the dominant seventh chord to establish the basic tonality (Ab–F–Db–Bb). The harmonic structures are reiterated, with the introduction of tonic and subdominant chords (I–IV), highlighting a group of tonal cadences (I–V) that mark the tonality of Eb major. A Development constructed in four segments (measures 59–98) conveys a firm character, with the appoggiaturas and punctuated rhythmic formulas bringing momentum and energy. Different characters succeed rapidly; the violin responds to the initial exposition with an ornamental melody featuring grace notes in a piano nuance and legato articulation, with the sixteenth note pulse bringing a brilliant sound that expresses delicacy and liveliness. The dynamic and register contrasts between the piano and violin expose a timbral quality and a diversity of vivid colors, with the exchange of the melodic line between the instruments bringing suspense and freshness to the musical discourse.

The Recapitulation (measures 99–164) presents variations in the exposition of both themes; their development is one measure shorter, the secondary theme is exposed by the violin this time, and the final cadence (measures 158–164) is prepared by a trill on the piano, concluding with an *sf* indication, thus marking the end of the section; furthermore, the entire cadence abounds in *sf* indications for both instruments.

2.5.5. Expressive approaches of musical poetics

It is well known that musical expression cannot be accurately conveyed through language. However, musicologists and performers have always engaged in discussions related to descriptive vocabulary to communicate perceptions of musical imagery, the poetry of music, and the "technique" that, unfortunately, has been and still is often narrowly viewed as strictly related to execution. In his treatise "The Art of Piano Playing," Heinrich Neuhaus advocates for a comprehensive view of technique, suggesting that it encompasses understanding the artistic image, the poetry, and the

essence of music, towards which the performer must aspire, understand, and embody in interpretation. He speaks of simplicity and naturalness in interpretation, emphasizing the creation of mental perceptions, visual impressions, and symbols that lead to the imagining of the appropriate sound quality for the piece under study.

In direct relation to these aspirations, from the perspective of musical poetry, Mozart's Sonatas for piano and violin embody a whole life experience, with the variety of "characters" embodied by their themes constantly stimulating and fueling the interpreter's imagination, perpetually nurturing their inspiration and emotion, in order to convey each character as diversely as possible. An example of a Yang-type character, full of energy and vitality, is found in the main themes of Sonatas K.V. 376 (measures 1-10) and K.V. 377 (measures 1-16), where, in a generally dynamic framework with forte dynamics and Allegro tempo, we encounter multiple indications for understanding and decoding the character; thus, the opening demands determination and brilliance by placing emphasis on tonic/dominant chords, the writing is highlighted by pulsating in small note values (eighths and sixteenths), imparting dynamism and vivacity. Furthermore, the ongoing dialogue between piano and violin changes the sound through the different timbre of each instrument, thus creating novelty and freshness in the sound. The energetic character of the themes is supported by accompaniments in eighth and sixteenth note pulsations (K.V. 376), respectively triplets (K.V. 377), and the continuous flow is sustained by the constant interweaving of motifs with different articulations, leaving no room for small (and unwanted) fluctuations in tempo.

The two partners of the duo need moments to connect with each other, to discuss and fervently seek the sonic image before starting the actual work. When we interpret a piece solo, it's "easier" to imagine, embody, and realize our own internal desire in relation to the approached piece; within the duo, the need for collaboration and emotional connection requires a closer understanding, emotionally speaking, an embodiment of a "shared" world of thoughts, feelings, and experiences, as closely intertwined as possible. Only in this way can the artistic image and the same musical sense be accurately conveyed.

In contrast to the imagined world earlier, Sonata K.V. 380 brings a story with a majestic, almost "regal" character. The very tonality of E-flat major possesses a unique "chromatic" quality; Beethoven composed Sonata for Piano No. 4 in this tonality, with a debut that brings an atmosphere of sustained and majestic character by placing emphasis on the tonic chord (doubled by a pedal on the tonic in the bass).

A truly remarkable sonic story is found in Sonata K.V. 378; the main theme (brought out on the piano) embodies a lively character, with its long melodic line, gradual motion, and small intervallic range creating the impression of an "elderly" tale, a narrative of mature experience. The collaboration between the two performers must create a suitable timbral homogeneity for the narrative, adjusting the dynamic plan in such a way that the accompaniments accompanying the theme give the impression of a timid yet curious accompaniment. Judicious pedaling should enrich this intimate framework by creating a legato in the bass (in forte), transitioning smoothly to the delicate inner comments. The character embodied by the secondary theme (segment T21, measure 47) can be thought of and expressed in performance following the pattern of the secondary theme from Sonata K.V. 376: playful, childlike, with a gentle touch, in a legato-staccato articulation, and a piano dynamic. With a unique scope within this set of sonatas, this secondary theme captures a unique world with

different emotions; it brings forth diverse characters that collaborate, converse, and express their own thoughts and feelings. Thus, after T21, the seemingly innocent and playful character, T22 (measure 57), expresses a specifically maternal tenderness, creating the impression of a motherly character through the melodic line in legato articulation, the accompaniment commentary (in sixteenths), and the eternal motivic repetition, with calm and warmth (typical of a mother's behavior towards her offspring). Following the thread of the imagined musical story, T23 (measure 65) embodies the paternal character, with a strong character brought forth by staccato articulation and arpeggiated chords, over a decrease in the pulse of the accompaniment, in sixteenths on latent harmony.

The embodiment of one final story, Sonata K.V. 379, was intentionally left for last, as it is distinguished by its structure: the "Once upon a time..." type of introduction, in Adagio tempo, can be assimilated as part of Mozart's operatic style, through the cantilena of the section A theme, exposed in turn by both instrumentalists, through extremely varied writing, rhythmic contour, and the richness of arpeggios and ornaments encountered. The imagination can "fly" freely, unrestrained, the breath of the story creating the sensation of an exposition "from afar," of old yet still current events, through the solar chromatics of the G major tonality.

The takeover of the melodic line from the piano by the violin can be seen as coming from two different characters, the violin unleashing a warm, sustained sonority, its possibilities for expressing the theme being superior here. The piano will need well-thought-out pedaling to introduce the listener into a rich harmonic world, through uninterrupted sonorities caused by the leaps between chords.

2.6. MATURITY AND VIRTUOSITY IN THE SONATA FORM OF THE LAST VIENNESE WORKS DEDICATED TO THE CHAMBER DUO PIANO-VIOLIN

2.6.1. Sonata K.V. 403. Structural analysis and aspects regarding performance

Composed in 1782 and dedicated to his wife (like many other creations from the early years of his marriage to Constanze), "Sonate première. Par moi W A Mozart pour ma très chère Epousé," the sonata remained unfinished, its final part being attributed to the composer Maximilian Stadler, who completed other works after Mozart's death. In 1830, it was published under the name "Sonate facile."

Structured in three movements, Sonata K.V. 403 (alongside Sonata K.V. 526) stands out for its approach to the sonata form in each part: Allegro moderato, Andante, and Allegretto.

In the first part, the easy melody stands out, in an airy and cantabile writing, in contrast to the sonatas of the previous set, presenting a Mozart brimming with happiness, tranquility, and peace, states specific to the character of a fulfilled and in-love individual.

The dotted rhythmic figures, marked by syncopation and melodic anticipations, convey an energetic, lively character. The repeated notes separated by eighth-note rests and the violin accompaniment on a steady eighth-note pulse can suggest the precise ticking of a clock, with Mozart specifying the execution as "staccato." The character of the theme is mischievous and cheerful. In this regard, it is recommended that even the eighth notes in the bass, serving as a pedal on the tonic, be

executed staccato, in tandem with the violin accompaniment. The ascent in measure 3 should be approached with a light touch to achieve a brilliant tone, and also to avoid hindering the ascent towards C³, to emphasize it (not accentuated but in terms of sonority), as well as delaying the note B³, which then generates the gradual descent to the third of the C major tonality.

The Development (measure 25), unfolded in two segments, is extremely short and exposes, in the first segment, melodic elements from the main theme (thematic head) in the key of G major. The melodic line is highlighted on the piano in the upper and super-high registers. A developmental process by elimination is notable in measure 27, bringing imitations in the three voices, while in measure 28, we observe the Neapolitan sixth chord with the lowered II degree (B \flat -D-F), expressing tension.

The second segment of the Development (measure 29–35) exposes on the violin elements from the main theme (thematic head) in the key of A minor. The piano highlights the counterpoint that appears in imitations, with a contrast of registers and sonorities.

The Recapitulation (measure 35–63) begins with the main theme (measure 35–38), repeated identically to that in the Exposition, in the key of C major.

Partea a treia – *Allegretto*

The final part of the sonata, in *Allegretto* tempo and $\frac{2}{4}$ time signature, is an example of luminous sonority, full of innocence and naturalness in its writing. The playful approach materializes from the beginning through the synchronized soprano-violin movement, in parallel tenths, with the theme brought by the violin in the high register with parallel third intervals jumps and passages with legato articulation, while the piano punctuates the tonic C in the bass. The dotted rhythmic formulas and the rhythmic pulse of sixteenth notes give a cheerful, lively character. From measure 5, the melody is ornamented with appoggiaturas, anticipations, and trills; modulatory inflections to D minor and A minor are highlighted. In terms of meter and rhythm, symmetric syncopations over half a beat are observed, accentuating the musical discourse and giving a dancing character. The thematic idea is taken up and developed on the piano from measure 9, exposing a series of cadences to conclude in the key of C major (VI–II–V–I). The secondary theme brings the melodic line to the piano with rhythmic and melodic elements taken from the thematic idea (TI), featuring parallel thirds and dotted rhythmic patterns. The melody is developed with arpeggios, appoggiaturas, and anticipations, characterized by a binary cell structure and phrasing with a succession of two sixteenth notes.

Structured in two segments, the Development section stands out through the dialogue between the two instruments, the imitative texture of the writing, and the rich dynamic plan.

An interesting dialogue crafted by Mozart can be observed, with the transfer of the octave pedal from the piano to the violin, simultaneous exposition but in mirror of motifs, as well as the dynamic plan in continuous motion. The sudden appearance of the *ff* dynamic marking is noteworthy, as Mozart uses it rarely and only under conditions of maximum tension. Here, its connotation leans more towards creating a surprising character, with the appearance of the Development section bringing back the initial generative motif.

A false recapitulation (measures 81–116) is marked by a dialogue between the violin and piano, with repetitions at the level of melodic motives or even melodic cells. The tonal recapitulation (measures 116–144) introduces imitations and melodic sequences, with a dialogue between violin and piano.

Interpretatively, it's important to have an overall view of the score, observing indications of tempo, dynamics, and melodic-rhythmic contour, all serving the general image of the music to be approached. H. Neuhaus insisted on the mental approach to works, before they "come to life" under the interpreter's hands.

What is essential in interpretation is sound, as music "speaks" through sound. This is the essence of interpretation: being able to "speak" through sounds, clearly and intelligibly as if speaking through words, in order to create visual images. Thus, the two performers must listen to each other, listen to the music, and employ imagination in its service. Working on sound (an expression that has become commonplace) should become the absolute priority within the duo, as a similarity of sound will reveal the beauty and naturalness of the Mozartian discourse.

In the case of a duo, the approach should follow the same principles as in works with multiple voices; understanding the sound image involves correctly managing the sonic planes, using different timbres to achieve in performance the sensation of "air" between planes, simultaneously with the harmonic-melodic intertwining of the voices.

Throughout the first part, the calm and melodious character necessitates an approach to passages of velocity (in short values) with perfect freedom and relaxation of the arm and wrist, from the shoulder to the fingertips, which must always be prepared; all this in order to create a quality sound. Performers must always bear in mind that technique serves the sound. In this regard, Neuhaus stated: "When a great pianist works on technical problems, what is most astonishing is not the velocity, accuracy, or strength, etc., but the quality of the sound".⁶

When it comes to the third part, attention is focused on the synchronization of piano and violin, not only rhythmically but also melodically, as synchronized movement, though seemingly simple, poses many challenges. We recommend an appropriate balance between the soprano violin and piano in approaching the main theme, placing the piano's exposition under the violin's sonority, the latter requiring brilliance. Conversely, when the piano returns to the foreground, exposing the theme in period 2.

All moments of piano-violin dialogue require consideration of the dynamic plan, the balance of sound, to achieve naturalness in exchanges, especially when we talk about imitations (for example, measures 21 with the anacrusis to 23). At the same time, the abundance of passages in unison needs to be reconsidered interpretatively in terms of mastering perfect attacks, articulation type, and awareness of the importance of the more significant sound plan to be rendered.

⁶ Heinrich Neuhaus, *The Art of Piano Playing*, Praeger Publishers, New York. Washington, 1973, p. 69.

2.6.2. Sonata K.V. 454. Aspects pertaining to sound and structure

Sonata K.V. 454 is the first sonata composed for a professional musician, Regina Strinasacchi, a renowned violinist from Italy. Following the classical pattern fast-slow-fast, the sonata is structured into three parts: Allegro-Andante-Allegretto.

Being a significant work with a high degree of difficulty compared to the previous sonatas intended for amateur audiences, Sonata K.V. 454 stands out with its introduction in the form of a bipartite lied (following the model of Sonatas K.V. 303 and K.V. 379, analyzed earlier), preceding the Allegro with which the first part begins.

The introduction (measures 1-13) is in the tempo Largo, encountered for the first time in the analyzed sonatas so far. Its choice is not random; the expansion of the melodic lines dedicated to the violin is evidence of the awareness of the artistic and interpretative level of the partner. Mozart composed considering the technical and interpretative possibilities of the performers, and the appreciation of the violinist for whom this sonata is intended explains the high expressive requirements that violinists will encounter for the first time when approaching this work.

Although short, the two sections A-B of the lied contain within them a whole world of emotions and experiences. The brief introduction (measures 1-4) brings a majestic image with sumptuous sounds, typical of the venue where this sonata first saw the light of the stage. This introduction is like that of a symphony; the approach to tonic chords evokes the sound of the orchestra, in an imposing forte that can suggest the entrance of the king into the hall. Anton Rubinstein's famous statement defines best the orchestral quality of the piano here: "Do you think the piano is just an instrument? It represents a hundred instruments." To provide the necessary support, the pianist will use the expressive attribute unique to the piano, namely the pedal.

The character of section A appears improvisational, with the piano's responses in a sinuous and ornamented manner.

The first part, in Allegro, begins with a main theme (T1) (measures 14-21), employing the technique of parallel motion by doubling the violin's line with the piano's soprano, a conventional method commonly used in that era. It aims to provide a distinct color to the melodic exposition. The model is drawn from orchestral practice, where adding a wind instrument over the string texture adds special timbral richness, providing additional variety and beauty. The middle section (measures 66-89) introduces new melodic motifs; the piano's soft tone and the eighth-note rests demand a close attack, with short articulation and a mysterious sound. The violin accompanies the piano, in unison at the upper octave, thus providing an extra brilliance to the melodic line. Mozart employs dialogued motifs in the same register, highlighting the timbral beauty of each instrument.

The entire first part is notable for its exceptional demand for virtuosity, both in the piano and violin writing; Mozart imposes extraordinary technical skill in the pianistic passages, comparable to those encountered in his piano concertos. The passages in contrapuntal writing pose a true challenge for the pianist.

The dialogue between the two instruments takes on new dimensions in this sonata; Mozart amazes with the intimate connection created between partners, through the exceptional timbre highlighted by the imitative and question-and-answer style writing.

The dynamic and articulation indications become even more specific here; each different character is clearly specified through dynamic notation. The writing abounds in indications such as *p*, *f*, *sf*, and *mp*, appearing with a rhythmicity unparalleled in previous sonatas. Thus, the fluidity and support of the musical discourse become the premise for creating the "whole"; the artistic image gains a global sense in the minds of the performers, and the need for homogeneity in feeling and then transmission becomes the ultimate goal of the partnership's endeavor.

2.6.3. Sonata K.V. 481. Characteristics of performance from the perspective of the piano-violin dialogue

The Sonata for Piano and Violin K. 481 embodies most of the melodic achievements, not only in terms of notation but especially in terms of the balance between piano and violin textures. This particularity, sought after and desired by chamber music performers, is masterfully revealed in this sonata, which stands among masterpieces, prominently alongside the final three symphonies or alongside string quintets.

Composed in 1785 in Vienna, with the dedication "Sonata for piano with the accompaniment of a violin in E-flat major, K.V. 481", this magnificent sonata surpasses by far the indication in the title, with the musical argument being the texture that offers equal roles to both instruments.

Structuring this work into three component parts, Mozart follows the usual pattern of the classic sonata with 3 movements: fast-slow-fast. While the first part is traditionally composed in sonata form, he innovates by approaching the slow part in rondo form, leaving the conclusion to surprise with a theme and six variations, characteristic of the major concertos from his mature period.

This perspective brings an interesting view on how it forms a complex and dynamic interaction. Understanding the relationship between structural elements and their expression in music goes beyond merely observing evident formal patterns; it involves analyzing how these elements mutually influence each other and contribute to creating a coherent and expressive whole.

In the case of Mozart's sonatas, this approach can reveal how themes and motives develop and interact throughout the work, how counterpoint and texture contribute to the density and coherence of the music, and how thematic variations at the end bring a new dimension of depth and complexity to the overall structure of the piece.

Therefore, Schenkerian analysis can provide a richer and more subtle understanding of musical form and how it is created and perceived".⁷

Part I is a traditional example of approaching the classic architectural pattern of sonata form; it is distinguished by a musical discourse articulated on the laws of dialogue, rich in meanings, with highly varied dynamics and clear notation, demonstrating Mozart's special interest in faithfully conveying his thoughts and feelings. Passages of virtuosity organically intertwine with delicate melodic lines, transitioning with natural fluency from piano to violin and vice versa, so that the entire musical structure represents a cohesive whole. The simplicity, transparency, and exceptional

⁷ Nicholas Cook, *op. cit.*, p. 260

versatility with which the sonorities flow from one to another are notable, transcending the contrasting dynamics of the character motifs brought by Mozart from the sphere of opera.

Characteristics of interpretation from the perspective of piano-violin dialogue

The work at hand is an example of expressing contrasting sonic images created through sudden changes in character, rhythm, leading to lively dialogues between piano and violin, full of vitality and color. Here, perhaps more than ever, the two instrumentalists need a special connection to render the special sound of the character themes in the same interpretative breath. The transfer of motifs from one instrument to another unfolds rapidly, the colors of the characters constantly and abruptly changing, so that the slightest discrepancy in interpretation and attack leads to the dissolution of the character, of the artistic image desired by the composer.

The piano-violin dialogue acquires new meanings, with dynamics addressing both intensity and timbre. The abundance of dynamic markings raises the issue of similarity in interpretation, with contrasting nuances succeeding each other rapidly. A study of the harmonies is desirable to achieve a clear articulation of the phrase and fragment forms; thus, a coherent and cohesive interpretation of the whole can be obtained. The two performers need to be aware of the emotions that the sonic rendition in duet must awaken and convey to the audience, with the delicate sounds and bright character of this part demanding prior analytical collaboration.

The sonic realization of the two themes must embody a separate world; if the main theme is constructed from two character motifs so different in expression (a forte made through a decisive, rigorously rhythmic attack, through dotted rhythms, followed by the appearance of the response in piano, feminine in nature, full of almost childlike candor and purity rendered through the combination of staccato-legato articulation), the secondary theme is highlighted by motifs built on repeated notes finding their peace on sighing motives, in a piano, dolce sound.

The work under study should be viewed and approached as an ideal means for conveying affective states, following the model in which the sonata was regarded in the 18th century by musicians of the period, as a true instrumental drama meant to communicate emotions without resorting to words. The dominant expression here is nobility, a trait attributed by Rameau to the key of E-flat major.

The exceptional virtuosity, predominantly entrusted to the pianist, must serve musicality, conveying a faithful artistic image of the dominant feeling of joy and innocence. The intense emotions created through the succession of contrasting characters complete a tableau of sonic freshness, embodying Mozart's joy and zest for life, his ability to overcome obstacles and continually reinvent himself under the beneficial influence of Music (see Development). The explosive bursts of sound in forte, often accompanied by sixteenth-note passages, convey a luminous character, transmitting the effervescence of the characters' lives, the desire to impose joy and Light over sad emotions and affects.

The reaffirmation of the secondary theme in the home key during the Recapitulation recalls and confirms the dominance of the affect of the main key, E-flat major, namely serenity and nobility.

2.6.4. Sonata K.V. 526. Equality and complexity of roles within the duo

About Sonata K.V. 526, Köchel-Einstein asserts that it is "the most significant among Mozart's sonatas for piano and violin." The impression of fluidity, of "continuous movement" of the musical lines, together with the constant interplay between the two instruments (through unison passages, through melodic exposition with the same rhythmic contour, balanced by the omnipresent dialogue, but especially through the use of counterpoint reminiscent of the greatness of J.S. Bach) places this new sonata among the most important works in Mozart's chamber genre.

Structured in three parts, it astonishes with the complete integration of piano and violin, the equality of voices, the compact character of the sections, as well as the unity of conception. Positioned among the five sonatas where we encounter the rapid tempo Allegro in the first movement: Molto Allegro (K.V. 303, first movement), Allegro di molto (K.V. 305, first movement), Allegro vivace (K.V. 296, first movement), and Molto Allegro (K.V. 481, first movement), the assertion of virtuosity here has a distinct character, through the exceptional articulation unprecedented until now, as Mozart was unrivaled in innovation, with each musical idea he used being unique.

One of the most complex writings regarding the exchange of roles, the independence, and interdependence of musical ideas expressed by the two instruments, finds its highest expression here; the richness of textures used encourages awareness and the search for the most suitable ways to convey the diverse characters that enrich the musical idea of this work.

The relationship between piano and violin is much more complex in terms of supreme equality; no musical idea could be absent, and no character asserted here can be rendered solely by one of the instruments, as the idea of accompaniment with which Mozart started in the beginning of his mature sonatas no longer has the same connotations. The violin earns its well-deserved role within the duo, thus making Mozart a pioneer for the piano-violin duo that Beethoven would later explore.

The way the two instruments exchange roles here receives a deep understanding and leads to a subtle interpretation of the diverse characters and timbres. The fluency and naturalness of the discourse are astonishing, as the composer achieves transitions between musical ideas as in spoken language, with commas, with moments of pause, and with ellipses... Mozart brings rhetoric back into interpretation, and the art of conversation gains new meanings. Without discovering, understanding, and imagining each motif as a character, with its own tonality of language, with its unique personality, Mozart's music will not truly express the deep meanings and emotional nuances planted by the composer.

We consider, therefore, that the purpose of chamber music (and not only) is to intimately convey the emotions, feelings, and meanings desired by the composer, through a common introspection within the duo, by discovering and then rendering the finest intentions, above a sterile technical execution (even if it is of exceptional quality).

2.6.5. Sonata K.V. 547

Classified as a "small sonata for piano, for beginners, with violin," the work was composed on July 10, 1788, in Vienna, although it lacks an autograph. Unlike his later sonatas for piano and violin,

Mozart here assigns the important role exclusively to the piano, with the violin presenting an easy score, mainly providing accompaniment.

The sonata is structured in three parts, all sharing the same key, F major: Andantino cantabile in rondo form, Allegro in sonata form, and an Andante - theme with variations. The placement of the slow movement at the beginning of the sonata is less common in Mozart's sonata conception.

While the first part features a genuine dialogue between the two instruments, the other two parts highlight the piano, with the violin having a minimal accompanying role.

CHAPTER 3. APPROACHES REGARDING SOUND AND STRUCTURE AS REFLECTED IN THE DIVERSITY OF FORMS: LIED, RONDO, THEME WITH VARIATIONS, AND WITHIN THE MOVEMENTS WITH DANCE-LIKE CHARACTER

3.1. SERENITY AND EXPRESSIVE ELEGANCE IN THE SLOW MOVEMENTS

When we think about the specific character of the slow movements, the sonic perception conjures a pattern of expressiveness, serene atmosphere, and calmness. These elements, united by a fluency that prevents time from standing still, allow the story to flow through its melodic lines of characters, with their specific gestures, merging into an expansive texture with a long breath. Maynard Solomon wrote about the "Mozartian adagio archetype," stating: "Mozart tries to capture every emotion - from fear to vague feelings of unease, from unbearably intense pleasures bordering on ecstasy, to a variable calm and contentment. And each new stage of the archetype has its own individuality, not only as a state and sensation but also as a pattern, simultaneously. In his restlessness, Mozart did not settle here to repeat the recipe for success. Instead, imbued with a spirit of inquiry and an impulse to represent in music what had never been represented before, he sought to develop the potential of this new means of musical expression".⁸

The choice to study the slow movements in a separate subchapter finds its rationale in the distinctive way Mozart conceives the second movements in terms of form, as well as the interesting and surprising structure of the opening movements. Thus, we will be able to analyze, through comparison, the sonata form that appears in the slow movements and the unique manner in which they can and should be approached interpretatively, depending on the specific character of the tempos.

3.1.1. Approaches regarding technique and performance, with elements of schenkerian analysis in the Sonatas for Piano and Violin K.V. 303- Adagio and K.V. 306- Andantino cantabile

The unique structure of Sonata K.V. 303 reveals the special effect of combining character with form, as well as the flow between the constituent parts.

This sonata is particularly notable for the structure of its first movement, both through the sonata form without development and the unusual intertwining of the slow movement with the fast one.

The first movement, Adagio – Molto Allegro, is a sonata form without development. There is a relatively equal unfolding of the parts, with only a 10-measure difference between the Exposition (measures 1-88) and the Recapitulation (measures 89-167). The alternation of slow-fast-slow-fast reveals the symmetry of the construction, with both the Exposition and Recapitulation beginning with the slow part, Adagio.

⁸ Solomon Maynard, *Mozart: A Life*. New York: Harper Perennial, 1996, p. 197

It is important for the two performers to investigate the tonal plan from the beginning, as it provides interpretive guidance towards moments where one can breathe and areas where the melodic flow should not be interrupted. We consider that a breath between the two phrases (measures 4-5), although unfortunately practiced by many duos, creates a break in the support of the melodic line. The suggestion would be to pause at measure 6, to highlight the delicate sound created by the appearance of the sixth trill. In fact, this breath offers the opportunity to conclude the melodic breath and give birth to a new one, with a surprising refinement in its sound. At this moment, maximum attention is needed to create an osmosis between the pianist and the violinist, so that the different timbres of the two instruments blend into a single melodic thread.

Sonata pentru pian și vioară K.V. 306- *Andantino cantabile*

The second movement, *Andantino Cantabile* from Sonata K.V. 306, stands out (among the slow movements of Mozart's sonatas) for its special beauty. Apart from the interesting aspects depicted by melody, harmony, or phrase structure, typical of slow movements, this part distinguishes itself through its large-scale formal structure, with the composer proposing a robust architecture for the classic sonata form.

This *Andantino cantabile* impresses from the beginning with a main theme constructed from two strongly contrasting ideas: the first phrase, the antecedent, stands out for its gentle sound, played *mezza voce*, sustained by a pedal in the bass, on the tonic, and a consequent phrase, more richly harmonized, with a *forte* nuance, and a bass that now ascends in octaves, in opposition to the descending melodic line. This main theme (measures 1-12), brought only to the piano, in an apparently tranquil atmosphere, presents a sinuous contour, with punctuated formulas that impart a certain hastening to the melody. The tonal plan reveals a prolongation of the harmony of the tonic, over four measures, followed by a semi-open cadence I-IV-V $\frac{6}{4}$ - $\frac{5}{3}$ -I. Despite the punctuated rhythm and the small articulation, consisting of two notes, which could fragment the ascent, the antecedent phrase leads the broad flow of the melodic line further from the high G to the fifth D (measure 4).

3.1.2. Implications of the *sostenuto* character indication, in the slow movements from the Sonatas K.V. 296 and K.V. 378

Among all the slow movements in Mozart's sonatas for piano and violin, only six of them benefit from indications of character. When we refer to character, we understand the portrayal of emotional states, the feelings that the composer wishes to capture through terms like *grazioso*, *cantabile*, and *sostenuto*. Recognized for his aesthetic vision, particularly in conveying the affective qualities of music in performance, the fact that Mozart was so concerned with accurately noting character indications leads to an interpretive approach from this perspective.

The two slow movements under study, namely the *Andante sostenuto* from Sonata K.V. 296 and the *Andantino sostenuto e cantabile* from Sonata K.V. 378, exhibit striking similarities in terms of melody and, consequently, interpretive treatment. Both have a lied-like structure; the second part of Sonata K.V. 296 has a tripartite lied form (A-B-A'), while that of K.V. 378 has a bipartite lied form with a concentrated recapitulation and Coda (AA1-BA-bA-Coda).

The indication *sostenuto* imposes on performers the awareness of achieving a broad, sustained flow of melodic lines, with the melodic ideas being expressed cohesively. Turk refers to important aspects to consider for the faithful portrayal of character: the appropriate dynamic level, the manner in which detached sounds are rendered in performance and their support (articulation), and the correct approach to tempo.⁹

3.1.3. The Movements *Andante* from K.V. 376 and *Andante con moto* from K.V. 380

Sonata K.V. 376, second part- *Andante*

The second part is in the form of a monothematic sonata, in a Baroque style, with a ternary form, an *Andante* tempo, and a time signature of $\frac{3}{4}$. Mozart employs changes in texture, with the violin taking over the theme and the piano exposing the accompaniment in the inner voice, a technique frequently used by Mozart, as the distribution of voices serves as a starting point for diversifying textures. In this case, the composer intensifies the contrapuntal relationships between melody and accompaniment, evoking the texture of a Baroque trio sonata.

The linear interdependence of the texture, resulting from the motivic and contrapuntal treatment of the voices, promotes unity of thought and feeling between the two instruments. The acceleration of the pulse through the appearance of triplets gives vitality to the last phrase of the theme, with the half-note triplets creating polyrhythms that enhance the beauty of the melodic exposition and provide freshness to the music.

The melodic line is presented alternately by the two instruments, with a natural transition between them, reinforcing the collaboration between the two partners and creating unity in the entire exposition. The staccato articulation, which finds "rest" on the delay of each descending motif, expresses grace and intertwines with a new motivic beginning featuring trills executed as grace notes, starting from the upper note.

It would be helpful to emphasize each delay in the first beat with short pedalization, highlighting the deep placement of the hand on the keyboard, which will create a special color.

For the first time, the indication "Tempo primo" appears (measure 55), showing the composer's meticulousness in noting his intentions accurately.

The part concludes with a cadence in a majestic character, where the abundance of notated indications (*crescendo*, *forte*, *piano*) becomes evident.

Sonata K.V. 380, second part – *Andante con moto*

Abram Loft provides a profound description of this part: "Adagio con moto is one of those special, thoughtful episodes that only Mozart can embody so well and which clearly foreshadows the

⁹ Daniel Gottlob Turk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig: Schwickert; and Halle: Hemmerde and Schwitschke, 1789; facsimile edition, Erwin Jacobi ed. *Klavierschule* [Documenta Musicologica, Erste Reihe: Druckschriften FaksimilesXXIII] (Kassel Barenreiter, 1962), p. 348.

temperament of such late and grand episodes as the introduction of the Adagio (the same key and time signature) from the finale of Quintet K.V. 516 in G minor, the year 1787".¹⁰

In this second part, we encounter an atypical sonata form, in which structural elements from the classical sonata form are combined - the form is tripartite (A-B-A) and introduces tonal contrast through the exposition of the theme and its variations - with the monothematicism of Scarlatti's sonata. All these elements intertwine with variations on the main theme. Therefore, we have before us a unique structure compared to everything encountered so far.

The somber atmosphere of G minor is felt, reminiscent of the same emotions experienced in all the other minor parts encountered in Mozart's sonatas. The violin accompaniment, with a sixteenth-note pulsation and an Alberti bass harmonic configuration, fluidizes the agogics and supports the piano's thematic exposition in a piano nuance, filling the sonic space with punctuated quarters. The atmosphere is calm, with accents of prayer, creating the impression of a reminder of painful events from the past (through the delayed intervals of diminished fourths). De o frumusețe sonoră deosebită, apare în măs. 34 un *ostinato* ritmico-melodic cu grupete pe o pulsație de treizeciodoimi și salturi descendente de terță pe o pulsație de șaisprezecimi. Planul dinamic crește treptat prin ascensiunea pilonilor melodici spre nuanța *forte* și maxima melodică *sof*.

Abram Loft considers this passage to be challenging from an interpretative standpoint within the duo: "The rhythm must be maintained consistently, but at the same time smoothly; if it's too static, the rhythmic figure will become difficult to follow and tiresome; too smooth, and the fabric of the passage will unravel. Pay careful attention to the effect you create in this essential passage." Indeed, in addition to the subtle beginning nuance, which requires special attention to the sonic balance between the two voices, the rhythmic *ostinato* technique demands careful maintenance of the pulse, concurrently with creating a sense of fluidity that doesn't disturb the tranquility and calmness of the passage.

3.1.4. Supremacy of emotion over virtuosity in the Andante movements from Sonatas K.V. 403, 454, and 526

Among the three sonatas, only the Andante from Sonata K.V. 403 has an atypical sonata form (without a recapitulation), while the rest adhere to the usual classical structural pattern of the form. It represents the only elliptical sonata form without a recapitulation, with the other variations including sonata form without development (Sonata K.V. 303, part I, K.V. 379, part I) and monothematic sonata form in Baroque style (Sonata K.V. 376, part II). Additionally, Sonata K.V. 380 (as shown in the previous analysis) features a combination of classical sonata form ABA with the monothematic style of Scarlatti's sonatas.

¹⁰ Abram Loft, *op. cit.*, p. 281.

Sonata K.V. 403

The unique sonata form without a recapitulation in Mozart's mature sonatas, the second movement of Sonata K.V. 403, impresses with its compact nature. The melody constructs two distinct characters in structure and character. On the piano, there is a melodic line composed of leaps and ornamental passages, with punctuated rhythmic patterns on a quarter-note pulse, conveying firmness and grandeur. Meanwhile, the violin exposes a melodic line formed of broken arpeggios in syncopated rhythmic patterns on an eighth-note pulse, suggesting delicacy and smoothness. Although extremely simple and airy, the discourse snakes from one instrument to the other, and the small pauses between interventions create the necessary auditory space for changes in timbre and provide freshness to the dialogue.

3.1.4.1. Affective range of the Andante movements in Sonatas K.V. 454 and 526

Sonata K.V. 454

The unique character of this Andante imposes the supremacy of emotion and feeling over virtuosity; the overall sonic landscape is specific to sincere human emotions, without concealment, without pride or pretensions for virtuosity.

The sonata form in which this movement is clothed seamlessly blends the classic structural pattern with the demands for taste and expressiveness, two essential attributes imposed by the composer on his performers. The dense writing, the constant piano-violin dialogue, along with a rich dynamic range, place this Andante among the composer's landmark works from his mature period.

Similar to Sonata K.V. 403 analyzed earlier, here too the repeat sign for the Exposition is absent; the transition to the Development section occurs directly, through a simple quarter-note pause while maintaining a piano dynamic level, thus creating a dramatic character.

The Development section (which begins at measure 59 in the second segment of the Development) brings to mind piano concertos, with its romantic ascending passages, rendered through exceptional harmonic progressions. While the soprano executes the tranquil ascent in perfect legato, aided by pedalization for the entire harmony in each measure, the bass will be played with a calm palm, close to the keys, in a soft tone without creating a staccato effect.

We note the distinctive texture of the parts in measure 69; here, the soprano and the violin move in parallel motion, while two other voices of the piano sustain through the small articulation of two legato notes. This passage poses challenges regarding similarity in breathing and attack, requiring the pianist to think on multiple levels and achieve superior sound production, with each voice complementing the others with its distinct character.

The constant dialogue between the piano and the violin epitomizes the perfect equality of roles between the two partners, with the difference in timbre lending unique colors and reinforcing unity in conception, emotion, and interpretation within the duo.

Sonata K.V. 526

The Andante of Sonata K.V. 526 astonishes with its apparent ease and innocence of sounds; the almost human dialogue between the two instruments is characterized here by a surprising thematic contrast, and the freely constructed meter places this part in the realm of an openness that other composers of the time could not even imagine.

The melodic discourse is characterized by an apparently undisturbed delicacy, but the abundance of chromaticism belies this. In fact, the entire movement surprises with the freedom with which Mozart clothes the cantilena in a gradual pace and solemn character, with surprising harmonies that conceal stirring emotions. The apparent ease and harmless character (almost childlike) are expressed in a unique manner through latent polyphony, arpeggios, passages, trills, and appoggiaturas.

The mature compositional style of Mozart's later sonatas surpasses the barrier of simple construction and leads both performers and listeners to new horizons of experience and understanding.

3.1.5. Considerations regarding performance and pedagogical approaches

Underlining the importance of a conscious approach to finding the "right" tempo for the duo as a whole is crucial to understanding and then highlighting the character of each analyzed part. Additionally, the need for a professional analysis of the constants and variables of articulation has been emphasized as a distinctive and unique sign of the composer.

Tempo is a decisive factor in defining the character of a piece and can provide indications in the realm of interpretation; involving a dimension subject to the interpreter's subjectivity, tempo is not so much the generative element as it is the one that leads to the culmination of the evolving image. The correct approach depends heavily on the interpreter's level of preparation, their knowledge in the sphere of musical stylistics, aesthetics, and mental musical perception of the respective work. As Constantin Ionescu-Vovu stated, "its material-sonic realization will be the result of the interpreter's musical thinking, the outcome of their mental image (as S. Celibidache also said)".¹¹

The tempo is closely related to the density of sound; here we refer to the various touches that the performer uses to highlight the character of the work, touches that require a different approach to tempo. Thus, depending on the different perceptions of a particular piece, two performers can use a deeper sound or a lighter touch, each approach imprinting a different tempo on the same piece.

In general, parts with slower tempos always pose infinitely more interpretive challenges compared to faster parts. While fast tempos involve a multitude of virtuosic passages or diverse characters that succeed each other rapidly, interpretive issues arise regarding technical abilities, but especially in maintaining the same pulse, considering that metric beats become denser and lead to a congestion that suppresses elasticity.

¹¹ C-tin Ionescu-Vovu, *Interpretarea muzicală. Gândirea specifică*, Vol. II. Casa de Editură Grafoart, București, 2020, p. 124.

In the context of the tempos addressed in this subchapter (Adagio, Andante cantabile, and Andante con moto), interpretive differences arise due to the specific problems of achieving unity in the melodic line. Thus, the desire to maintain a balanced tempo can lead to the risk of staticism and fragmentation of the musical discourse. The two performers must realize that a strict tempo does not exclude freedom; because equality can be established through the contrast of forward movement-pullback, pullback-forward movement. They need to discover and then work on those moments within the duo where a slight fluidity (forward movement) is needed, followed by a calming, alternating which creates an apparent maintenance of strict tempo. In other words, the small irregularities of tempo are what ensure the continuity of the melodic lines and eliminate the risk of an inexpressive interpretation.

3.2. CONSTANT AND VARIABLE ARCHITECTURAL PATTERNS OF THE RONDO FORM

Mozart's oeuvre includes 141 works whose final parts are constructed in the form of a rondo. Among these, 33 rondos present variations in terms of meter and tempo (most between the years 1764-1787). Encountered more frequently in concert finales (in the period 1775-1785), the potpourri-type rondo (which features changes in meter and tempo) brings couplets in total contrast to the basic structure. Gradually, the composer transitions from the ternary-meter rondo, with changes in binary meter (usually of a popular nature, e.g., Contradance), to the binary-meter rondo, with sections inserted in ternary meter (in the elegant style of the Minuet). In his mature period, Mozart demonstrates in his rondos a concern for a standard pattern of the sonata-rondo, and stylistic complexity. Over time, he adopts a constant tempo, with the only changes (in meter and tempo) appearing in the introductory parts or coda.

In the mature sonatas, we encounter 12 parts in the form of a rondo:

Rondo Form In the Mature Sonatas	
<i>Sonata K.V. 301</i> , part II	Large classical rondo, ABA'CABA' -Coda
<i>Sonata K.V. 302</i> , part II	Rondo with elements of sonata, ABA'CAB'C'A' - Coda
<i>Sonata K.V. 306</i> , part III	Small classical rondo, ABAB'A- Coda
<i>Sonata K.V. 296</i> , part III	Sonata rondo, ABACBA- Coda
<i>Sonata K.V. 376</i> , part III	Rondo with elements of sonata, ABA'CBA
<i>Sonata K.V. 378</i> , part III	Rondo with five parts, ABA'CA'
<i>Sonata K.V. 380</i> , part III	Rondo with five parts, incorporating elements of sonata, ABA'CA- Coda
<i>Sonata K.V. 454</i> , part III	Sonata rondo, ABACAB'A'
<i>Sonata K.V. 481</i> , part II	Rondo with five parts, ABACA- Coda
<i>Sonata K.V. 547</i> , part I	Small classical rondo with five parts, ABACA
<i>Sonata K.V. 570</i> , part II	Small classical rondo, ABA'CA' - Coda
<i>Sonata K.V. 570</i> , part III	Atypical rondo, AABCA- Coda

Table 1: Rondo forms, in the Mature Sonatas.

3.2.1. Variable architectural patterns in the Rondo movements of the first set composed in the mature period. Suggestions regarding performance

The approach to the three rondos of the first set of maturity provides us with the opportunity to analyze the different architectural types of the form, in the early stages of compositional style assertion, and to then follow the form's conquests as the new style emerges.

Thus, we have a large classical rondo, A – B – A' – C – A – B – A' – Coda (in the second part of Sonata K.V. 301), a rondo with sonata elements, A – B – A' – C – A – B' – C' – A' – Coda (in the second part of Sonata K.V. 302), while the last rondo, in the third part of Sonata K.V. 306, stands out from the other two in terms of architectural organization.

The rondo in the final part of Sonata K.V. 306 highlights the attributes that place it in the realm of architectural variables: the absence of the middle part (Couplet 2). We are dealing here with the elements of a sonata without development. The second appearance of the Refrain (measure 96 with upbeat - 124) represents a central axis, a link between the first appearance of Couplet 1 and its reaffirmation (B'), this time in the tonic key, following the principles of the recapitulation in the sonata form. Thus, the appearance of the second theme (measure 141-156) will be in the tonic key, D major, with a symmetric grouping (4+4+4+4), which reveals a desire for balance and calm, typical of the recapitulations.

It's very interesting to observe how, although we have the alternation Allegretto-Allegro, in fact, we perceive the faster tempo as quite settled, relative to the Allegretto tempo. The Allegretto, in measure $\frac{2}{4}$ presents a rhythmic contour composed of sixteenth notes which, in addition to the impression of liveliness⁴, benefits from a staccato articulation combined with small legato phrases of two notes. Thus, we feel this tempo as much more fluid; at the same time, the constant dynamic changes between phrases, together with the themes exposed in unison piano-violin, without being able to affirm the supremacy of one instrument over the other (except for the transition), all these aspects create a compact, unified, and fluent character at the same time.

We believe that both instrumentalists' approach to the piano nuance should convey a graceful, somewhat childlike, playful sound. This is achieved through articulation; the few differences in notation between the two instruments adhere to the understanding that when Mozart exposes a theme in unison, the same type of articulation is implied. In our case, this "rule" is supported by the necessity of creating a playful character in both instruments, especially since the pianist exposes the melodic line in the high register, where the sound is extremely clear and stands out above that of the violin.

3.2.2 Attributes of the Rondo-Sonata form or with sonata elements in the second set composed in the mature period. Suggestions regarding performance

As detailed in the table of rondo forms encountered in the Mature Sonatas, only in three sonatas do we encounter the rondo-sonata form or with elements of sonata: in Sonatas K.V. 296, 376, and 380.

Although part of two different sets, the first two of these three rondos with this form surprise us with the variability of the structure, thus standing out as an exception from the classic form. Thus,

while the rondo of Sonata K.V. 380 has the typical form of a rondo tripartit with elements of sonata, ABA'CA-Coda, the variability in the case of the other two consists of the absence of the Refrain after Cuplet 2, going directly to Cuplet 1.

The sonata-rondo from the finale of Sonata K.V. 296, with the succession of the key of C major and the tempo Allegro, reveals a character full of vitality, with an open chromaticism. The composer conveys energy and light through constant piano-violin dialogues, which succeed rapidly and flow smoothly, so that the listener does not perceive any pauses in the exposition, but is subtly led from one character to another, from refrain to couplets, from one key to the next. This fluent character is perceived through the prism of tonal unity provided by the sonata-rondo form; at the same time, Mozart masterfully manages to homogenize transitions to transitions, couplets, retransitions, etc., using flowing passages in diatonic scales, chromatic scales, or arpeggios, with the blends between different characters not being achieved through pauses or caesuras.

The sonata-rondo form encountered here (A-B-A-C-B-A-Coda) is an exception to the classical rules of the form (lacking the third presentation of the Refrain), as the Recapitulation of the main part does not begin with the reintroduction of the Refrain (typical of the main theme in the sonata form), but with Couplet 1 in the home key of C major (as in the recapitulations that begin with the secondary theme in the home key).

This final part of the sonata does not pose technical challenges, despite the fast tempo; rather, it challenges the performers to collaborate in achieving naturalness and simplicity in their approach. The Refrain itself introduces us, from its first appearance, to the simplicity of the theme's writing on the piano, elegantly accompanied in piano by the violin. The demand for appropriate sound proportion, in the context of pianissimo and the Allegro tempo, is coupled with the need for expression and conveying the poetic idea. It is precisely this simplicity and naturalness that pose the greatest interpretive challenges; the transparent sound and tranquility of this opening must contrast with the exuberance of the violin's reaffirmation of the theme.

Regarding the Rondo of Sonata K.V. 376, even though the structure is the same as the one analyzed earlier, its generous dimensions, intertwined with rich writing, expansive melodic lines, and the clear demand for virtuosity, all place this part in a well-deserved position within the second set of mature sonatas. Although we don't have a very fast tempo, but Allegretto grazioso, the numerous scales, types of articulations used, as well as the continuously changing dynamic plan, create the impression of maximum fluidity, intertwined with delicacy in sound. The anacrusic melodic motifs and punctuated rhythmic figures convey momentum and joy, while the appoggiaturas impart grace to the melody.

From an interpretative standpoint, it's worth noting that the changes in character between the distinct parts require the use of different touches depending on the character and type of articulation indicated. For example, within the Refrain, due to the grazioso indication, we suggest that the eighths followed by pauses should not be played staccato but rather conceived as part of the melodic line leading to G² in measure 4.

The abundance of dynamic indications leads to a reflection on the colors and characters that need to be rendered interpretively. Because Mozart, with the finalization of his own style, becomes increasingly concerned with providing clear indications in the score, so that his music faithfully conveys the poetic image he desires.

3.2.3. Significance of velocity in the Rondo movements of Sonatas K.V. 378 and K.V. 380

Representative in conveying brilliance and virtuosity are the rondos of the second set of maturity, namely the final movements of Sonatas K.V. 378 and K.V. 380. The Allegro tempos, as well as the ternary meter, create the ideal framework for conveying bursts of color, vitality, and energy.

The structure of these two parts, although not identical, compresses within it the evident attributes of compact musical stories, yet full of melodic contrasts, where each distinct part organically complements the whole and fits perfectly into the unity, without moments of pause, interruption, or pauses that would interfere with the perfect fluidity of the whole.

The rondo of Sonata K.V. 378 is notable for its second Cuplet (C2), (measures 151–188), in the key of B-flat major; its appearance in the measure of $\frac{4}{4}$, together with the pulsation of triplets, reminiscent of the rondo of Sonata K.V. 306, discussed at the beginning of this subsection.

Variability is manifested here in tonal terms, as in the Parisian rondo (of pre-classical type), the second cuplet is also in the tonic key, thus conveying a certain tonal affinity.

The melody is repetitive and conveys the sensation of a perpetuum mobile, with the triplets creating fluidity by accelerating the pulse.

It is interesting to create such a balance of character and tempo when changing the meter; it is necessary to achieve an optimal balance between the tendency to impart too much fluidity to the melodic line and the need for clarity and elasticity in interpretation, desires mentioned by the composer in numerous letters to his father.

As for Sonata K.V. 380, this is the second and last sonata in which we encounter the rondo form with elements of a sonata. What sets it apart from the rondos analyzed earlier is its virtuosity, comparable to that demanded by any of the last mature sonatas to follow. Mozart raises the technical requirements significantly with the Allegro tempo and the meter of $\frac{6}{8}$, but especially with the extremely rich texture, placing the two partners of the duo in front of real challenges in achieving accuracy, energetic character, and sonorous brilliance without discrepancies, tempo changes, lack of synchronization in attack, etc. It is a challenging section in terms of the multitude of textures because the melodic lines succeed each other rapidly, in a dynamic plan characterized by frequent change, and textures at unison and in parallel are constantly interspersed within the piano-violin dialogue.

3.2.4. Sonata K.V. 454; melodic resourcefulness on the rondo-sonata form

The final part of the monumental Sonata K.V. 454 is in the form of a sonata-rondo, with the structure A-B-A-C-A-B'-A'. In this last movement, Mozart once again demonstrates the richness of his inspiration, from which arise musical ideas of surprising beauty. The entire section is built upon a multitude of contrasting melodic ideas, a plethora of new characters that bring to life a musical story full of surprises, dialogue, sound explosions followed abruptly by the return of calmness and joy.

It is fascinating how Mozart intertwines the melodic lines with the accompaniments to achieve fluidity but also support, especially when the overall sonority needs to remain in the piano dynamic range. Despite the abundance of contrasting ideas, the compact character is achieved through the constant dialogue between the piano and violin and through the exposition of new melodic lines in unison, as a testimony to the timbral compatibility of the two instruments.

3.2.5. The final sonatas of the mature period; novel approaches of the rondo form

The last two mature sonatas, which feature parts in rondo form, are K.V. 481 (the second part, a tripartite rondo, ABA'CA'- Coda) and K.V. 547 (the first part, a small classic tripartite rondo, ABACA).

As a notable aspect, we highlight the appearance, for the first time, of enharmonic passages in Sonata K.V. 481. Its beginning surprises with its simplicity, evoking a return to the period of youth, the time of compositional debut, with the innocence and "modesty" of the melodic line calling for "introspection towards lost innocence."

In Sonata K.V. 547, we encounter, for the first time in its first part, the form of a small classic tripartite rondo (A-B-A-C-A). It's an interesting part from the perspective of musical discourse simplicity, considering that one might expect characteristics typical of the later mature sonatas, such as rich writing and more elaborate compositional techniques. The serenity of the F major tonality, the Andantino cantabile tempo, and the $\frac{2}{2}$ measure are balanced by melodically rich ornamentation with passages, appoggiaturas, anticipations, and delays.

3.3. GRACE AND REFINEMENT IN THE DANCE-LIKE MOVEMENTS

The Minuet, a dance of French origin, is characterized by an elegant sonority, moderate tempo, and triple meter. Its graceful and noble character is the hallmark of this movement, found in classical works either as a second or last part of compositions belonging to both chamber and symphonic genres.

The three dance movements belong to Sonatas K.V. 303, K.V. 304, and K.V. 377, and stand out in the overall picture of the parts studied so far, with a distinctive sonority and their essential attribute of being dance-like, which gives them grace, elegance, and nobility..

3.3.1. Constant and variable structural patterns in the Tempo di Menuetto movements in Sonatas K.V. 303, 304 and 377

The Tempo di Menuetto from Sonata K.V. 303 is composed in a binary form AB; although it could be interpreted as a ternary form (ABA'), the analytical model proposed by Livia Teodorescu Ciocănea in the Treatise on Musical Forms and Analyses clearly presents the arguments necessary to resolve the ambiguity of the form's interpretation: "The reference in this situation is the nature of the musical material that forms B. In the continuous binary form, the material from B is thematically derived and in terms of texture from A. In the continuous ternary form, B is either thematically different or contrasts in character, becoming the middle part of the form." Thus, we observe how the thematic material in the key of C with which A begins is repeated identically (both in construction and in key) at the beginning of B, but in the dominant key of G major.

In contrast, the Tempo di Menuetto from Sonata K.V. 304 is presented in a tripartite lied form (A-B-A'-Coda), where B brings both distinct thematic material from A and the tonal approach of E

major, the homonymous key. Section A' is reintroduced in the home key of E minor without prior preparation; thus, all the specific aspects of this type of form are respected.

Also in a tripartite lied form is the third part Tempo di Menuetto from Sonata K.V. 377. A typical form A-B-A', the tonal plan being F-Bb-F, as in the previous sonata, we have distinct material in section B.

3.3.2. Individual attributes regarding sound and aspects related to performance

The structural variables among the three movements under discussion are not the only aspects through which they differentiate. Firstly, the character of each movement confers it a distinct, unique attribute. We can observe how, in the first movement Tempo di Menuetto, the major key of C creates serenity, and the dynamic plan in continuous motion introduces piano-forte oppositions that maintain freshness; the dance-like character emanates from the simple writing, where triplet figures appearing on the third beat energize and prepare the pulse of the generating time first.

The rapid and successive alternations of scenes are interesting to follow because each melodic line aims at change, presenting a different character through dynamics and design. Thus, with each exposition in forte, Mozart uses a rhythmic pattern rich in triplets and sixteenths, creating the impression of energy and virtuosity, although in fact, there is no indication of a change in tempo. The entire section seems dedicated to the piano; the violin has few and small interventions, either taking over the initial theme (measures 13-23) or supporting with monotonous pulsations on the tonic. In section B (measures 43-84), there are small unison passages in three registers (measure 65), otherwise, the violin maintains its role as the pulse on the dominant, this time around.

From an interpretative standpoint, the aspects that the two performers should consider revolve around their ability to create different, contrasting characters, to immerse themselves in each role to convey the dance-like atmosphere as vividly as possible, intertwined with the freshness and vigor of the energetic passages in forte. The technical means through which they can achieve these goals will be subservient to their mental imagery, their capacity to imagine and convey the world created through their instruments. We recommend that each instrumentalist study the transitions between the different characters; it requires an awareness of employing different touches to achieve the desired sonority. Then, the "meeting" of the different timbres of the piano and the violin is essential for consciously adjusting the sound balance and ensuring similarity in attack, especially in congruence between the different characters.

In the same dance-like atmosphere, coupled with a serene and somewhat innocent sound, the Tempo di Menuetto from Sonata K.V. 377 completes the picture of a warm, childlike yet balanced spirit. The entire part, despite being under the sign of the dance in triple meter, reveals itself sonorously in a different, intriguing way because the balance between the expected fluidity and the simple writing must be conceived and achieved through the instrumentalists' ability not to rush toward key points. The need to analyze the best approach in terms of tempo is here underscored by the necessity of achieving a calm, natural fluidity.

Indeed, intuiting each character (personage), often present in every motif that constructs the phrase, leads to an interpretation akin to speech; sensory and mental immersion in the realm of the

multitude of different characters creates unique colors for each new "entity" molded sonorously within the duo.

3.3.3. Tempo di Menuetto from Sonata K.V. 304; aspects of the minor ethos

Unlike the previously analyzed section, the Tempo di Menuetto of Sonata K.V. 304, in the form of a composed lied (A–B–A'–Coda), brings with it a resigned, sad sonority, but with a preciousness that creates an almost unreal atmosphere.

To achieve an interpretative level as close as possible to what is considered authentic, the path is to know all aspects of analysis, not only formal and harmonic but also those that can reveal character, emotions identified with the characters.

The contour of the melodic line reveals Mozart as a keen connoisseur of composition techniques: he chooses to expose the melody line unaccompanied on the piano; the minor tonality, the indication *sotto voce*, the melodic contour with intervals of reduced ambitus, gradually unfolding, together with the multitude of harmonic delays, all build a sad story of unique resignation in Mozartian creation.

The anacrusic character of the motives leads to their interpretation in legato, even if not noted by the composer; we consider this approach necessary from a character perspective, for fluency and musicality.

The structure (a1) creates and develops the lyrical, contemplative character; it brings intense emotions hidden behind a delicate sonority, which the pianist must convey using all means, starting from placing their soul in the space and time in which Mozart poured out this work, with one of the purest and most intense melodic lines. The awareness that the work was born in one of the darkest periods of the composer's life will lead to the creation of the authentic character of the work. And yet, compared to the first part, here reigns acceptance, understanding, and resignation. The melodic lines surprise with a gentle serenity, evolve smoothly, gradually, without dramatic dynamic or intervallic construction surprises. The closed cadence, on the tonic (measure 16), marks the tranquility in which the character that begins (a1), chosen by Mozart to open the path of the painful yet gentle sonority, concludes its expositional, narrative discourse, and modestly leaves room for the character brought by the violin. This melodic idea (measure 17 with anacrusis) embodies the strong, assumed voice, which exposes with all intensity the vivid memory of the sufferings from the Parisian realm (in forte nuance), while the piano stands out with a harmonic configuration with arpeggios, as well as chromatic harmonic passages and latent polyphonies, the octaves in the bass amplifying the drama and overall intensity.

The second structure (a2), (measure 33 with anacrusis–62), brings a dancing, joyful character, rendered by the time signature $\frac{3}{4}$ in an unexpected sonic expansion after the sad yet lyrical exposition at the beginning. The dialogue between piano and violin is even more pronounced here, creating a dynamic, lively texture; there is turmoil through sequencing, with modulatory inflections to A minor (measure 42), G major (measure 44), over a dominant pedal on the note D, in octaves, supporting the dynamic contrasts piano/forte, conveying tension.

For the first time in a sonata for piano and violin, Mozart uses a cadenza-like ascent, following the model of virtuoso vocal arias (measure 69), as detailed in Chapter I, starting from a trill

that he carefully notates, desiring it to be executed uninterrupted, seamlessly linking to the arpeggio that initiates the chromatic ascent.

The B section astonishes with its rendition of a meditative sentiment, yet with the hope of returning to light; the dolce sonority expresses through the repeated notes the desire to overcome the state of sadness and the inner need for fluency towards a state of well-being.

3.4. PARTICULARITIES OF THE VARIATIONAL GENRE IN SONATAS K.V. 305, 377, 379, 481 AND 547

The technique of variations has always been the essence of studying and practicing improvisation, and Mozart, in his sonatas, both for piano and for piano and violin, used the theme with variations, where we encounter numerous elements of improvisation.

The aspects of improvisation are closely related to both ornamentation and the virtuosity and interpretive style of each composer. In his compositions of sonatas for piano and violin, Mozart uses the theme with variations in five of these works: K.V. 305, K.V. 377, K.V. 379, K.V. 481, and K.V. 547.

Mozart shows a preference for approaching the penultimate variation in a calmer tempo, Adagio, followed by an explosion of energy through the use of a faster tempo in the last variation; the change in tempo of the last variation is a constant in the aforementioned sonatas, except for Sonata K.V. 547.

Another variable is the composer's preference for variations for solo piano, encountering the indication "violin tacet" in Sonatas K.V. 305, 379, and 547 (evidence that Mozart conceived and thus expressed the supremacy of the piano over the violin in his sonatas). Also noteworthy is the last variation of Sonata K.V. 377, in a dance tempo, Siciliana.

3.4.1. Correlations regarding structure and performance in the Theme with Variations of the first set of sonatas from the mature period

In the first set of mature sonatas, the only part in the form of Theme with Variations is represented by the second part of Sonata K.V. 305, *Andante grazioso*. Although the six variations are framed as discontinuous (self-contained, with their own beginning and ending), they are linked by anacrusis, a characteristic that gives them a certain continuity. The origin of discontinuous variations lies in the ornamented repetition of a dance ("double") from the Baroque suite.

Variations I, II, and III are grouped based on the principle of rhythmic dynamism, resulting in a continuity of the variational principle. This principle provides coherence and unity to the section, as we have seen in previous analyses (albeit on a smaller scale), where Mozart used the intensification of movement to achieve fluency and organicity, from the level of the phrase to the entire section.

Variation IV is built on the principle of rhythmic relaxation; the violin takes over the theme in a long, legato ascent, with broad support. Mozart surprises with the approach of the Adagio tempo, providing only the piano with an exposition resembling a free cadenza, following the model of vocal improvisations. The dramatic effect is enhanced by the return a tempo, with the violin concluding in forte, accompanied by energetic piano arpeggios.

Variation V, characterized by its nature, begins in unison, with staccato articulation on both instruments, and a piano dynamic level. This creates a specific atmosphere, mysterious yet punctuated with accents (surprising tones) through the appearance of those *fp* markings with legato articulation, also in unison. The composer's choice for this variation, using unison writing, once again demonstrates the composer's genius; he knows how to focus attention on the melodic line (through unison), offering freshness and mystery through sparkling staccatos, and by choosing to start with a rhythmic explosion given by the dotted formula. We suggest that the ascent should be executed without a crescendo to achieve a surprising effect, not just because of the *fp* indication, but also due to the inspired increase in sound density by bringing in the sixteenth notes. The second phrase (measures 5 to 8) has a playful air conveyed through the combination of different articulations, with the unison here also being performed in two different registers, as at the beginning.

Variation VI is built on the principle of increasing the complexity of the writing; it is a variation of free character, with the surprising effect created by the change in meter (from $\frac{2}{4}$ to $\frac{3}{8}$), accompanied by the appearance of the *Allegro* tempo.

A comparative approach of the constant-variable parameters has been realized within a table, in order to clarify what represents a "common trunk" (which embodies general interpretative expectations), and to highlight those distinctive elements which, upon discovering and then becoming aware of them, the performer will be able to render in an original, inspiring manner. The starting point will be represented by the theme, with all its constitutive attributes; compared to this, we will highlight, through comparison, those elements of variety, about which interpretive details will be provided.

3.4.1.1. Elements pertaining to schenkerian performance

From a technical standpoint, this theme with variations raises the issue of creating a sense of ease in approach; starting from the tempo indication - *Andante grazioso*, the two performers are faced with the clear requirement for a refined, pearl-like sound. The necessity of fluency in interpretation imposes, first and foremost on the pianist (since, apart from the first variation which they play solo, in most of the other variations, they present the theme), an impeccable finger technique and a "sharp" fingertip (many pedagogues offer this mental suggestion for obtaining a small, yet brilliant sound, with perfect evenness).

Variation I is notable for the increase in sound density, thus raising the issue of avoiding an agitated character; from an interpretive standpoint, we believe the pianist should approach a slightly calmer tempo, which will not be perceived as such due to the fluency, but will offer calmness and delicacy to the sinuous melodic contour, as well as "leisure" for the discreet highlighting of the specific melodic skeleton of the theme.

Variation II expresses a playful character, with the appearance of *fp* indications in the first phrase, imparting freshness to the sound. The violin surprises with staccato articulation alternating with small legato passages, while the piano no longer supports with legato arpeggios, but completes the picture of a lively discourse with chords that will be played with a light, yet short touch. Thus, the contrasting picture of the two phrases will be completed, preparing for the appearance of the

somewhat dramatic, tense character of the second section. Unlike the theme, the ending of this variation, in forte, presents a decisive character on the piano, with syncopated writing at the cadence.

The next two variations represent a novelty in terms of supporting the melodic arc; thus, in Variation III, despite being in the piano dynamic, the pianist must execute a rapid, clear, and even ascent, with support towards A2, but without crescendo, as the A2 sound is not structural but concludes the piano motif, simultaneously serving as a connecting sound for the violin exposition. Mozart clearly delineates the two expositions by indicating forte only for the descending motif of the violin.

Variation IV begins for the first time with a rich sound, in mezzoforte, imposing on the violinist the support of the ascending arc, without accentuation, following the thematic exposition of the piano from the previous variation.

The surprise of the variation's ending lies in the Adagio tempo (m. 15). Mozart often resorts to the sudden cessation of the melodic discourse, through pauses and fermatas, either to create the dramatic effect of the form and to build suspense or to calm and prepare the listener for a special conclusion, as is the case with this ending. The forte dynamic, together with the ad libitum indication, provides the pianist with the freedom of interpretation in the style of free cadenzas encountered in vocal arias.

The penultimate variation introduces us to a mysterious note, with the sound of the homonymous A minor, doubled by the piano-violin unison, across two registers. The gradual ascent, in the piano dynamic and with staccato articulation, experiences an unexpected burst of color (m. 2) through the appearance of *fp*, following the pattern of Variation II (m. 2). Equally surprising is the piano approached on the descent, this time in tenths, which culminates again with *fp* on the neighboring notes of the tonic A. The entire atmosphere of this A minor invites sharpening of the senses, creates suspense, and the need for introspection. It's a fusion of auditory sensations, from the piano, which must be rendered through ascending staccatos (requiring great attention from both interpreters regarding homogeneity and timbral similarity), to *fp*, where any slight asynchrony in attack leads to a sudden departure from the atmosphere and breaks the equality, both in intensity and rhythm.

The final variation is characterful, through the change of meter $\frac{2}{4}-\frac{3}{8}$ and the adoption of the Allegro tempo. This creates a high degree of contrast, a new ethos compared to the initial theme. This last variation represents the culmination of the piano-violin dialogue; each instrument has its moment of thematic exposition, highlighting its special timbre, melodic-expressive possibilities, and last but not least, the joy of taking over the themes, merging each other's breath to create unity and fluency. It has a concise character, despite its rich dimensions, compared to the Theme. The compact and expansive sound reaches its peak at the final cadence, with the piano enveloping sonorously through a cascade of descending broken arpeggios, in bass-soprano unison, with the violin's interjections in placated arpeggiated.

3.4.2. Constant parameters versus variable parameters, in the variational genre within the second set of sonatas from the mature period

The second group of mature sonatas comprises only two sonatas in which we find the theme with variations form: Sonatas K.V. 377 (second part) and K.V. 379 (third part).

Tables comparing constant parameters versus variable parameters were created for better comparison between their structures, as well as to serve as a starting point for discovering distinctive interpretive aspects from one movement to another.

The themes with variations in Sonatas K.V. 377 and K.V. 379 are discontinuous; it is noteworthy that the Theme reappears at the end of the Theme with Variations in Sonata K.V. 379, a melodic exposition exclusively for the piano in Variation I, as well as the appearance of the Siciliana dance movement in Variation VI of K.V. 377.

The two themes with variations are constructed very differently in terms of variables, starting with different modes, to the form of the themes, homophonic/polyphonic texture, etc., as detailed in the tables above.

In contrast, the theme from K.V. 379 stands out for its natural simplicity of writing, bright character (in the sunny G major), in a bipartite construction that offers diversity through the imposing sound and the piano-violin dialogue in section (B). The indication *cantabile* invites fluidity, completing a typical Mozartian picture, full of life and joy.

The differences deepen in the first variation of the two parts, as while Variation I follows the pattern of a rhythmic ornamental variation, its counterpart in K.V. 379 - dedicated only to the piano - proposes a freer approach and a three-voice contrapuntal writing. We recommend studying each voice individually to render the sound planes as harmoniously as possible. If the rhythmic pulse reduction to sixteenth notes gives this variation fluidity, the melodic line evolves in the high register with arpeggios and passages, giving a serene sound.

Regarding Variation I in K.V. 377, the increased drama is felt due to the appearance of the augmented sixth and the chromatic ascending melodic progression up to the highest melodic point at A², which is accentuated by a *sforzando*. From measure 9 with the upbeat, the piano and violin engage in a dialogue, in *stretto*, where a rhythmic ostinato is noticeable.

In Variation II, the themes are constructed similarly; the violin exposes the cantilena on a rhythmic diminution with a triplet pulse on half notes with a sinuous contour. If in K.V. 379, a melody in the piano nuance stands out, with legato and staccato articulations, with a richness of ornaments such as passages, embroideries, and appoggiaturas, as well as repeated notes, all conveying vivacity and sharpness, in K.V. 377, we note the writing in unison in parallel octaves, conveying a very high expressiveness.

Variation III brings to the forefront the propulsive energy intertwined with a sense of inner restlessness, in the piano accompaniment in K.V. 377, while the violin theme is constructed on a simple writing in section (A), returning to the initial ornamentation but with a higher degree of dramatic expression, expressed through repeated notes in the high register. In the same dramatic tone, ornamental Variation III in K.V. 379 brings the melodic line to the violin, with large leaps and latent polyphony in the forte dynamic plane. Within the accompaniment, the harmonic pillars in octaves, on a rhythmic diminution in the thirty-second note pulse, amplify the drama, concurrently

with the expansion of the melody to the super high register on the violin and the appearance of unison at the piano, creating a tumultuous sound.

Maintaining the character of the previous variation, Variation IV in K.V. 377 presents the theme on the piano in the form of trichords, thus increasing the drama and dynamics. A dialogue, an imitation between piano and violin with melodic elements of ascending scales and repeated notes, stands out, conveying a polyphonic conception of the variation.

In contrast, Variation IV in K.V. 379 comes with a change of character through the key of G minor. The theme is highlighted on the piano with the G minor scale on dotted rhythmic patterns; polyrhythms appear, binary rhythmic patterns superimposed over triplets on half notes, bringing rhythmic complementarity. The bass requires increased agility, considering the character requiring a low dynamic plan.

Variation V changes character this time in Sonata K.V. 377, in the key of D major, creating a luminous, seraphic atmosphere with a warm, crystalline sound. The theme exposed by the violin, although in sixteenth note pulse, flows smoothly, unruffled, with a new simplicity in writing, unfolding within small intervals, without leaps, and the legato, non-legato articulation offers grace to the violin. The second period brings imitations and entries in stretto between violin and piano, the dialogue between the two instruments coming to life and giving a fresh breath to the variation.

In contrast, Variation V in K.V. 379 presents itself again as a character variation, with a change of tempo: Adagio. The melodic line is richly ornamented with trills, appoggiaturas, passages, rendering a serene atmosphere of inner peace. Syncopations in the metrical-rhythmic plane bring tension and accentuate the melodic line. The pizzicato articulation on the violin/staccato on the piano, together with the rhythmic diminution in thirty-second notes, enriches the sonic space and highlights the timbre specific to the two instruments.

In the same spirit of sonic diversity, Variation VI, which concludes the theme with variations in K.V. 377, proposes a dancing movement, Siciliana, which changes character: the key returns to D minor, the meter will be ternary, $\frac{6}{8}$. This variation is also a rhythmic variation by using the dotted rhythm of the Siciliana, ostinato.

Regarding the conclusion of the part in K.V. 379, the reappearance of the theme exposed identically is followed by a Coda (m. 17 with upbeat–33) which exposes on the piano a brilliant melodic line, full of virtuosity formed by successions of seconds, passages, and trills. The accumulation of tension is achieved through rhythmic diminution in a thirty-second note pulse, where a modulatory inflection towards the key of A minor appears.

3.4.3. Diversification of the soloistic texture in K.V. 379

The virtuosic character of Variations II, III, and IV represents an important improvisational element within the variations, as does the seraphic atmosphere created dynamically in Variation V.

Also in the spirit of improvisation, Mozart uses ascending chromatic scales to accelerate the movement, with a rhythmic diminution (m. 4, m. 10).

3.4.4. The final Themes with variations in Sonatas K.V. 481 and K.V. 547. Specific sound configurations

Although the last two sets of theme and variations in the mature sonatas raise expectations regarding a higher degree of sonic complexity and superior collaboration between piano and violin, as well as more distinctive sonic textures compared to before, a closer look reveals a relaxed approach, focused on showcasing the piano. The violin has very few moments of assertion, and the dialogue within the duo brings to mind the early period of the mature sonatas.

Apart from the second movement of Sonata K.V. 481, where moments of real piano-violin dialogue appear, and passages of exceptional beauty and inspiration (such as the changing tonalities), the other constituent parts (including all three parts of Sonata K.V. 547) bring an added vitality to the pianistic exposition. They demand technical agility and the ability to sustain thematic material, granting the piano a predominantly soloistic texture in most of the variations.

Sonata K.V. 481, dubbed by Mozart himself as "Sonata for piano, with violin accompaniment" (being aware of the piano's supremacy over the violin in the final part), concludes with the theme and variations, which markedly differ in terms of piano-violin dialogue and the soloistic texture attributed to the piano. Structured with a theme and six variations, this section surprises with the ingenuity of assigning short but comprehensive melodic lines, each variation adhering to classical variation rules. In K.V. 481, the first five variations are ornamental, while the sixth is characterful. In K.V. 547, variations I, II, III, IV, and VI are ornamental, while variation V is characterful and exclusively assigned to the piano ("violin tacet"). Only variation IV stands out with a real piano-violin dialogue.

The sonic differences lie in how Mozart distributes the melodic lines, the crossbar/anacrusis start, the different articulation, and the unique color of each key. All these aspects create sonic uniqueness and require diverse approaches from the performers. Thus, the distinct articulation of the melodic line in K.V. 481, exposed in unison and characterized by interval jumps and arpeggios, creates a playful character.

The theme in K.V. 547, in a calmer Andante tempo, promotes a calm character, characteristic of the key of F major. We notice the construction of the generating motif, where placing it on the first beat is done with the delay of the minor third (measure 1 with anacrusis) and the major third (measure 2 with anacrusis). Mozart often highlights the interesting sound of delays, which becomes even more special here as it coincides metrically with the assertion of the first beat. The melodic line has a sinuous contour, ornamented with harmonic appoggiaturas with a chromatic progression; the ascending and descending melodic jumps, diatonic or chromatic (diminished third), add tension to the musical discourse. The rhythmic pulse of eighth notes gives fluidity and balance.

An overview of the different aspects that configure the sound of each of the six variations was captured in a table.

CHAPTER 4. STYLISTIC PARTICULARIZATIONS AND COMPARED ANALYSIS

"Before performing Mozart's works, [the musician] must be so joyful, so joyful, that it brings tears to your eyes." - Conductor Bruno Walter.

4.1. DECODING THE SOUND LANGUAGE- DOUBLE STANCE OF THE PERFORMER: ANALYSIS AND PERFORMANCE

The realm of interpretation is an area of utmost complexity; there is a rather fine line between analyzing a work (holistically, with interdisciplinary approaches) and interpreting it. Most analysts emphasize the importance of a multivalent approach in analysis.

The process of deciphering, understanding, mastering, and then imprinting one's personality in interpretation is lengthy and depends on the interpreter's endowment with all those data which, only together, lead to performance. Thus, the ability to accurately capture all aspects related to stylistic and aesthetic parameters is conditioned by a multitude of important factors such as the technical abilities of the interpreter, their musical culture which will influence: the portrayal of the stylistic era's particularities, the sensory understanding and expression of the composer's feelings and emotions during the period in which the work was conceived, the attempt to capture the meaning of the poetic image, and at the same time, a good mastery of all disciplines that construct the structural and harmonic aspects of the work.

In light of understanding the role assumed by those who aspire to musical-interpretative activity, defining the notion of "Interpreter" refers to the possession of means of expression, the acquisition of knowledge about psychology, necessary for understanding the emotions and feelings revealed through music. The interpreter must have the ability to convey the composer's intentions (after decoding the structure of the work, its ethos, in constant resonance with the aesthetic and semantic creed of the composer).

Infusing musical text with life is not a mechanical act of reproduction, but it involves the thinking, emotions, and understanding (at a semantic level) of the interpreter, thus becoming a creation. The desired level (and unfortunately very difficult to achieve) is the one where there is a balance between reasoning and erudition (acquired with maturity), along with the ability to express emotion and feeling interpretively.

The interpreter needs to know the respective work, to emotionally embrace/understand it, to mentally capture its character through listening to it, and subsequently through the mental exploration of the score. The necessity of studying "away from the instrument" is a technique that offers the possibility of creating a poetical-musical image, without which the actual study of the work can lead to approaches that will not truly capture the semantic universe of the composer. Great interpreters like Murray Perahia or Dinu Lipatti have applied and supported this method of approaching a new work, to stimulate imagination and develop inner hearing. There is a need for an ability to dissect the constitutive parts of the form in analysis, to know the morphological and syntactic vocabulary, starting with the motives, phrases, periods that shape articulation, breathing, meaning, trajectory towards peaks of tension and relaxation in sound; the translatability of elements

of the musical text shapes the structure in the mind and from this point, the interpreter can consciously choose the next steps to take (mentally shaping the poetic image, situating oneself in the semantic universe of the composer in order to choose the appropriate touch for rendering the imagined sound and also conveying the specific character).

Technical aspects constitute the next step in study, because without possessing the means of expression, the conception of the work cannot receive perfection. Also, decoding the language of sound presupposes assuming the role of Creator - infusing the score, the musical text with consciousness, with the ability to transpose one's inner feelings through the instrument, imbued in one's unique and unrepeatable personality and expressiveness.

4.2. STYLISTIC PARTICULARITIES FROM A PERFORMING PERSPECTIVE

The interpretive perspective on style differs from that of the musicologist; while the latter provides guidance on stylistic classification within historical epochs, the interpreter's approach must focus primarily on aspects related to the ability to correctly decode the score, the musical text, which provides all the information about atmosphere, character, tempo, ethos, emotional sphere, and writing (rhythmic contour, melodic line). Their ability to decipher and then coherently render all this information must be closely related to the composer's vision, which constantly changes from one work to another, depending on both social-political experiences and personal ones, related to events that occur throughout their life. If the Mozartian style is perceived as graceful, intricate, light, and pearly, these attributes are not universally valid and omnipresent in all of his creations in an identical manner. We can observe this when approaching the Piano and Violin Sonatas, for example, where we encounter passages of real brilliance in the writing, but also areas where the melodic lines are characterized by a disturbing calmness, in a sad, melancholic character. Stylistic uniformity does not take into account harmonic characteristics, tonality (how different the character is in parts written in a minor key), writing in different registers (which therefore changes the perception of timbre), or intervallic language (where passages with descending semitones create a darker sound). As Gabriel Amiraş stated, "Elements regarding character, content, message, manner of expression, etc. are contained 'within' the text, they just need to be 'revealed'. Only then does the 'Style' of the work emerge".¹²

4.2.1. Dynamics and accents

At the beginning of the Classical era, musical notation in terms of dynamics was rather rudimentary, with composers leaving the important aspects of dynamics, phrasing, and accentuation to the good taste and experience of the performers. In the score, only the most significant dynamic contrasts and some accents were noted.

The categories of dynamics (absolute, relative, and graded) are highlighted, as well as the conscious evolution of their notation in Mozart's Sonatas for piano and violin (starting with the scores of the first six piano sonatas dating from 1775), which proves his concern from the outset to guide

¹² Grigore Constantinescu, *De vorbă cu pianistul și profesorul Gabriel Amiraş*, Editura Muzicală, Bucureşti, 2016, p. 129.

the performer towards an interpretation as close as possible to the desired meanings, keeping in mind the capabilities of the fortepiano for which he had already begun to compose. From K.V. 300 onwards, both dynamic indications and phrasing indications multiply.

4.2.2. Articulation, touch, sound density and balance

Mozart's articulation can be considered the most significant interpretative element; he delineates musical motives or ideas by grouping, separating, and associating types of note accents (both accentuation and articulation serve almost the same function, especially in defining the musical structure). Additionally, he inserts pauses or uses signs to outline internal phrases, to establish their length, all of which provide a unique form to the musical work and clarity in execution. All this richness of articulation signs shows us the importance Mozart placed on the precise grouping of notes.

The experience and musical taste of the instrumentalist must intervene where there is no precise notation in establishing the mode of articulation, in order to achieve that authentic finesse in interpretation. Mozart's Sonatas for piano and violin, as beautiful as they are, present many interpretive challenges: the need for homogenization in the collaboration of two different minds and sensibilities, the need for fluency in taking over the musical discourse within the piano-violin dialogue, the accentuation of any excess or, conversely, the lack of involvement that could lead to mixed sounds. Additionally, the accentuation of certain notes must be mentioned, which changes the melodic or rhythmic sense within the phrase.

Short legatos represent a method of refining the sonority, widely used in the language of the classical era. In all his works, Mozart primarily uses the grouping of two notes under legato. These legatos can have many interpretative meanings; they either express brilliance, velocity, in passages built exactly on this type of legato, or they bring a note of melancholy, seeming like true "sighs".

Starting with the set of Mature Sonatas K.V. 301-306, Mozart differentiates between the various forms of staccato/staccatissimo by notation, either through specific signs or the Italian term staccato, or aspects related to legato.

When interpreting phrasing signs, the character and tempo of the respective work must always be taken into account; when approaching slow passages, the staccato or portato will be slightly longer in execution compared to those in fast and sparkling passages.

4.2.2.1. Principles of music phonetics, applicable in the sphere of performance

The fascinating field of phonetic language in close connection with Mozartian articulation is an interesting aspect addressed in the thesis. Musical phonetics is responsible for articulating sounds, thus determining the articulated musical language, similar to how linguistics deals with articulated language, studying the production of sounds in speech and their acoustic structure.

By interpreting the various ways of articulating musical discourse, similar to vowels and consonants in spoken language, we allow ourselves to verbalize the musical text, thereby achieving the effect of reproducing the inflections of the human voice. This approach to phonetic articulation can bring clarity, freshness, and dynamic diversity to interpretation, offering a more expressive and nuanced performance.

Touch

Three types of touch are highlighted: staccato, legato, and the "ordinary manner" (nonlegato), along with their variants—tenuto, portato, legatissimo, and prolonged note value. These are approached based on dynamics, tempo, character of the piece, and the instrument being played, all while considering the acoustics of the performance space.

Regarding balance within the duo, the focus is on equality in terms of tempo and timbral/coloristic equality. Achieving this balance is challenging, given the continuous evolution and enhancement of both instruments over time, which have led to infinite changes in sound and timbre. Consequently, performers have constantly needed to adapt to the new conditions provided by musical instruments and the acoustics of the halls in which they perform.

4.2.3. Pedaling

A perennial dilemma has always concerned interpretative approaches: did Mozart use the pedal? Historical documents suggest that Mozartian pedaling could explain certain notations in his scores, such as the need to sustain bass notes with the pedal, which would otherwise be shortened to sixteenth notes. Given Mozart's meticulous attention to notation, he would have surely indicated such an effect if he desired it.

Moreover, it is difficult to imagine a performance without pedal in arpeggiated passages or those played with crossed hands (for example, Sonata K.V. 377, first movement, measures 9-17). Slow movements especially require pedaling to enhance the sonority and legato, and to emphasize important notes.

Over time, experience leads to a preference for "economical" pedaling rather than a generous approach. The tendency is to pedal briefly and precisely, avoiding coverage and disturbance of short articulations, staccato, non-legato, counterpoint, or chorale-style melodic lines. The performer must have the ability to discern when to pedal arpeggiated passages based on their melodic (or motivic) or purely harmonic character. Additionally, pedaling can highlight a melodic peak or color a particular note in performance.

The art of pedaling requires a developed critical ear, as the outcome heavily depends on the instrument's resonance, the hall's acoustics, the register being played, tempo, and musical context.

4.2.4. Ornaments

The development of the Classical style brought changes in the role and use of ornaments. Many ornaments appeared in the musical text not as separate signs but were "absorbed" into the melodic line, often acquiring the role of a motif.

An important source for studying ornaments specific to the Classical era is the annotations left by Muzio Clementi (1753-1832), known as the "legislator of the piano" due to a series of rules he established regarding daily practice. Although many treatises have analyzed ornaments and provided instructions for their interpretation, no universally accepted rules have been established to offer an absolute perspective on both notation and their performance. Consequently, ornamentation requires

a certain degree of spontaneity and nuance in interpretation (which are almost impossible to fully capture through notation, as they would otherwise lose their expressiveness).

When referring to ornaments specific to the Classical era, we talk about the appoggiatura, mordent, turn, and trill.

The thesis illustrates multiple examples of how to approach these ornaments depending on context, tempo, and rhythmic-melodic contour.

4.2.5. Tempo

"Music is rhythm, tempo." (Elisabeth Sombart)

A fundamental element in interpretation, tempo is directly related to all other aspects: dynamics, articulation, touch, ornaments, and pedaling. The choice of tempo can enhance the ability to interpret these elements appropriately, within the context of the character of the work.

The role of meter in combination with tempo indication and rhythm (note values) should be emphasized, as it introduces variables in the interpretative approach. Long note values suggest a "heavier" execution, creating a sense of a slower tempo, while shorter note values give the impression of fluidity. Therefore, pieces in measures like $\frac{4}{8}$, $\frac{3}{8}$ and $\frac{2}{8}$ are more likely to be interpreted with greater fluidity. This interplay of meter and tempo can be observed when comparing the Piano and Violin Sonatas K.V. 526 (first movement) and K.V. 481 (first movement). Although both have the same tempo indication, Molto Allegro, the sensation of fluidity is greater in Sonata K.V. 526 due to its $\frac{6}{8}$ meter.

The note values and specific articulation shape a different approach; in K.V. 526, the ascending rhythmic profile in eighth notes smooths out the melodic line, creating the sonic image of an extremely flowing tempo. In K.V. 481, the separation of motives by pauses creates a sensation of jerkiness and stopping, giving an overall impression of a more settled tempo.

Regarding the alla breve indication, it is important to consider the character of the piece; over time, the conception of doubling the tempo has varied considerably from one composer to another, depending on their perception of the atmosphere they wished to create. Mozart considered alla breve an indicator of a faster interpretation than the C measure.

In K.V. 377, the light texture, the fluency of the arpeggios, the triplet pulse, and the not overly specific articulation impose a more flowing tempo. However, in the case of Sonata K.V. 304, the orchestral density of the exposition in multiple registers, the articulation, the contrapuntal writing, and the constant changes in thematic material all lead to a more moderate, settled tempo, driven by the need for clarity and expressiveness of all these elements.

Finally, the instrument on which the piece is performed (with its technical and expressive possibilities) and the acoustics of the concert hall significantly impact the tempo. In a large hall, where the sound becomes more diffuse, the need for a more fluid tempo increases. Conversely, in a smaller hall, where sounds can blend together on a grand piano, a more measured tempo is required to maintain sonic clarity.

4.3. PREAMBLE FOR A COMPARED ANALYSIS OF MUSIC PERFORMANCE , WITH APPLICABILITY ON THE STYLISTIC PARAMETERS WITHIN RENOWN PAIRS OF PERFORMERS

Continuing the exploration of stylistic particularities in interpretation provides the necessary framework for a comparative analysis of high-level performances by renowned international duos. This approach highlights the multitude of exceptional interpretive achievements, reflecting on the argument for individualizing interpretive style, while also serving an educational purpose.

The comparative interpretive analyses have been conducted from the perspective of stylistic parameters, such as dynamics, articulation and touch, ornamentation, tempo, and pedaling..

4.3.1. Sonata K.V. 304; compared performance analysis

Music of profound feeling, infinite sensitivity, and expressiveness, with unparalleled emotional content, Sonata K.V. 304 offers multiple examples of different interpretive visions, especially regarding tempo choice (with direct implications for character rendering), the dynamic palette with its infinite subtleties, and the diverse use of expressive means. All these elements shape the concept and musical image unique to each duo in performance.

The comparative study models were created by analyzing the sonata's interpretation by the duos Mutter-Orkis and Perlman-Barenboim. Their different interpretative visions reveal the infinite constants that organically intertwine with the sonic variables.

Mutter-Orkis stands out with its profoundly rhetorical character, the manner of "reciting, singing" each motif, the sound sensation of floating above the phrases (in virtuosity passages), the expressiveness and naturalness given to each sound, and the pursuit of the poetic aspect in interpretation. They approach the Allegro tempo in an original manner that takes into account all important aspects: character, rhythmic profile, density, and harmonic profile, following Turk's model: "An Allegro containing lofty, solemn, and grand ideas requires in interpretation, empathy, peace, and tranquility, more than a piece with the same initial indication, in which the predominant character is lively and joyful".¹³

The duo Perlman-Barenboim distinguishes itself through an interpretation focused on intensification through crescendo and vibrato, rendering balance and symmetry by strictly maintaining the tempo. Barenboim stated, "When the tempo is correct, all the ingredients can correlate with each other in perfect harmony".¹⁴

¹³ Daniel Gottlob Turk, *Klavierschule*, 2nd edition, Leipzig and Halle: Schwickert; Hemmerde und Schwetschke, 1802, p. 111.

¹⁴ Daniel Barenboim, *O viață în slujba muzicii*, Ed. Humanitas București, 2015, p. 247.

FINAL CONCLUSIONS AND PERSONAL CONTRIBUTIONS

The research thesis titled "Constants and Sonic Variables in the Interpretation of W.A. Mozart's Sonatas for Piano and Violin" represents an effort to conceptualize the analytical and interpretative aspects of Mozart's chamber duo creation, focusing on the duality of sound. Constantly oscillating between the constant and the variable, this work aims to highlight the characteristics of this duality from both a compositional and, more importantly, an interpretative perspective, offering a comprehensive overview of stylistic parameters.

Chapter I, titled „Outlining the mozartian artistic path, within the social and cultural context of the epoch” captures the specific characteristics of Classicism that left a mark on the composer's musical creation: the emergence and rise of new instrumental musical forms and genres (prelude, fugue, fantasy, suite, sonata, and concerto, as well as a new type of fugue), the rise of instrumental music, manifested alongside the appearance and perfection of musical instruments. The importance of melody becomes overwhelming, characterized by simplicity, based on wider intervals and structures arising from harmonic functions; thematic organization appears, leading to the assertion of cyclic thinking based on "generating motives." From a harmonic perspective, the key signature usually does not exceed three alterations; the major mode predominates, with the minor mode being used rarely, to create special effects or to convey certain affective states (as in Sonata K.V. 304, the only one in a minor key among all the sonatas for piano and violin).

The evolution of Mozart's status from a employed musician to that of an independent one would influence the trajectory of his compositional style, providing him with the perfect framework to unleash his free-spirited sensibility and unparalleled genius.

The perfect structural intertwining of the three fundamental styles in the world of classical music—chamber, theatrical, and ecclesiastical—highlights the unity of these three directions by combining harmony with counterpoint, leading to a correlation of compositional techniques. Mozart's genius places him in a sovereign position in all genres he approaches, through his visionary thinking, the originality of his expression, in a uniquely unmistakable and unmatched manner.

The exploration of the composer's artistic trajectory through the prism of the four stages of creation constantly overlaps with his personal experiences, forming an imaginary red thread that runs through his entire universe. The virtuosic aspect of the violin and pianoforte is reflected in the legacy he left regarding interpretative style and overwhelming influence on successors, while the constant intertwining of instrumental and vocal procedures provides meaning and originality to his entire body of work.

Placing chamber music within the context of his entire oeuvre follows the sonic evolutionary path of instruments (clavichord, harpsichord, violin, and its bow) and the constant oscillation between sonic constants (the technical and interpretative possibilities of these period instruments) and sonic variables (information from biographies of the time and writings of composers contemporary to Mozart). Mozart's musical language diversifies, driven by the collaboration of composer-interpreter-instrument builder, with both interpretive and compositional styles developing in parallel. Additionally, the sonic achievements of classical era instruments, as well as the improved acoustics of concert halls, influenced the way various instruments were combined in chamber and orchestral ensembles.

Constant and variable sonic elements intertwine, creating the conducive framework for the evolution towards a new musical language, superior in perception and feeling, as the chromatic symbolism of each key is closely linked to compositional phenomena.

Chapters II and III constitute the most substantial section of the thesis, offering an interdisciplinary analytical perspective on Mozart's Sonatas for Piano and Violin. Formal aspects are constantly combined with interpretive perspectives, accompanied by considerations of the tonal ethos traversed.

The continuous approach to constant versus variable parameters has been carried out from both a formal and interpretive perspective, aiming to discover and highlight the smallest sonic refinements possible in the realm of Mozart's chamber duo.

Thus, **Chapter II**, „Analytical overview and Possible Schenkerian Implications within the Sonata Form Movements“ presents an original approach by intertwining formal analysis with Schenkerian analysis, providing a unique insight into structure, revealed through interpretive aspects such as articulation, dynamics, phrasing, nuances, etc. Phrasing solutions, pedal use, multiple interpretations for the same passage, and different structural approaches are indicated.

The treatment of the Sonatas for Piano and Violin followed a natural, chronological course; all sonata forms were approached through comparison within their respective sets, grouped based on tempo criteria, with the argument being the differing interpretative realization depending on this essential parameter. A variable aspect is represented by the first movement of Sonata K.V. 304, highlighting the unique interpretive challenges posed by the specific semantic level of A minor.

Furthermore, aspects regarding the constants and variables in the interpretive Schenkerian approach to the main themes of two sonatas (K.V. 301 and K.V. 302) were exposed to highlight the diversity of expression within the unity of Mozart's style, consisting of variations at the structural level of phrases (which offer interpretive infinite sonic refinements), variations in the construction and melodic sense of phrases (with an effect on the conception and projection of the broad scope of the works), as well as variations in articulation (providing freshness to musical ideas and representing a specific characteristic of Mozart's writing).

Chapter III, „Approaches Regarding Sound and Structure as reflected in the Diversity of Forms: Lied, Rondo, Theme with Variations, and within the Movements with Dance-like Character“, complements the analytical approach from the previous chapter by integrating these forms in a novel manner within the overall context of the study. Thus, we considered it important to group slow-tempo parts in the analysis to highlight the supremacy of emotion over virtuosity, with implications for interpretation. Additionally, movements with indications of character (*sostenuto*) will serve to reveal the sonic variables; the necessity of a conscious temporal approach is emphasized, as tempo holds the status of a generative element, guiding the evolution of the sonic image towards its conclusion.

The close relationship between tempo and sonic density provides the performer with a pathway to choose different touches, responsible for creating appropriate sonorities. Reflecting the tight connection between tempo-meter-rhythm, and above all, expression and character is even more important. All these requirements necessitate the chamber duo's mental comprehension of the whole, followed by the tempo's alignment with the component segments of the entire part. Consciousness of strict tempo should not exclude freedom, as equality and elasticity of a qualitative

interpretation require a certain pendulum between forward movement and retention, followed by retention-forward movement.

In conclusion, the small irregularities of tempo ensure the continuity of melodic lines and eliminate the risk of an inexpressive interpretation.

The rondo-form movements are approached based on architectural constants and variables, in a comparative manner according to the achievements recorded by each new set of sonatas. Thus, in the first set of maturity, Rondo K.V. 306 stands out architecturally through the alternation of tempos (following the model of the first movement of Sonata K.V. 303: Adagio-Molto Allegro, and the energetic and explosive rhythm of the first movement of Sonata K.V. 305), the absence of a middle section, but more importantly, the equality of roles between the two instruments, aspects that place this part in the realm of sonic variables. Regarding the second set of maturity sonatas, Rondos K.V. 296 and K.V. 376, through the variability of structure, stand out as exceptions to the classic form (the absence of a refrain after the second couplet, returning directly to the first couplet). Interpretative landmarks target the changes in character between distinct parts, the use of different touches according to character and indicated articulation type, as well as the implications for sonority within the chamber duo.

The rondos of the last maturity sonatas are notable for assigning this form to the first and second movements, a less common approach and totally novel in comparison to the other sets of maturity sonatas. Variables here also include the first appearance of enharmonic passages (in Sonata K.V. 481).

Regarding the dance-like movements (Sonatas K.V. 303, K.V. 304, and K.V. 377), they stand out in the overall picture of the parts studied so far with a unique sonority. The dance-like character, their primordial attribute, imbues them with grace, elegance, and nobility. The emphasis is placed on both the construction variables and, above all, the ability to create different, opposing characters, and to transpose each musician into different roles to convey the dance atmosphere as authentically as possible, interwoven simultaneously with the freshness and vigor of energetic plans in forte.

The end of the chapter highlights the specific characteristics of the variation genre. Tables were created with the structure of all variation themes encountered in both piano sonatas and mature piano and violin sonatas, but especially tables describing the constant and variable aspects, emphasizing the fact that being aware of the "ornamental-melismatic garment" (formal structure) leads performers to interpretive individualization through freshness and naturalness. The Schenkerian approach from an interpretive perspective offers uniqueness to the analysis and reveals the essence of study and improvisation practice.

Chapter IV, „Stylistic Particularizations and Compared Analysis”, addresses the relationship between analysis and interpretation and their implications for the sound language. The interpreter's dual role requires a previous trajectory characterized by multiple acquisitions, both technical (possession of means of expression) and interdisciplinary (musical theory, forms, harmony, counterpoint, stylistics, aesthetics), as well as from the sensory sphere, without which attempting to capture the meaning of the poetic image is doomed to failure. Decoding the structure of the work, its ethos, in permanent resonance with the composer's aesthetic and semantic belief, must be done in parallel with a wealth of ideas, experiences, and a semantic understanding of the interpreter, so that the work moves from the stage of reproduction to the stage of creation.

In support of rendering the poetico-musical image, methods of study by great pianists such as Murray Perahia and Dinu Lipatti have been detailed, whose approach, starting from the mental study phase, represents a center of interest from both an interpretive and pedagogical perspective, not just interpretive.

Awareness of the parallel between interpretive and musicological perspectives leads to the highlighting of important stylistic parameters, related to the creation of piano and violin sonatas, with references to those essential interpretive aspects necessary to place the performer in the position of Creator.

The chapter concludes with a comparative analysis of musical interpretation applicable to stylistic parameters in the vision of renowned duos. Sonata K.V. 304 was chosen (one of the most frequently performed sonatas by all duos that include Mozart's piano and violin sonatas in their repertoire) in the interpretations of the couples Daniel Barenboim-Itzhak Perlman and Lambert Orkis-Anne Sophie Mutter. The analysis focused on aspects related to tempo, rhythm, phrasing, articulation, as well as elements of semantics. These aspects, which characterize the two distinct interpretive visions, provide the perfect framework for realizing, on the one hand, the dimension of subjective interpretation, and on the other hand, constitute an innovative pedagogical endeavor intended to arouse the interest of all those who wish to include this work in their repertoire.

The importance of this doctoral thesis lies in the multifaceted approach to the complete set of piano and violin sonatas, through the intertwining of sonic constants with variables and their specific influence on the interpretive sphere.

The panoramic perspective on Mozart's oeuvre focuses on the particular aspects that individualize the creation of the piano-violin chamber duo, constantly referring to the realm of Sound, embedded in diverse analytical treatment. An original aspect is the Schenkerian analysis that reveals the necessity of creating a novel order in structural thinking, and its interpretation gives rise to multiple directions for treating important sonic planes and lines.

The interpretive vision encompasses the consequences of the entire research on the specific sound trajectory of the evolution of expressive possibilities of instruments, as well as the maturation of Mozart's musical language, under the realm of erudition and divine inspiration. Moreover, the application of comparative analysis focusing on the evolution of forms within each set of sonatas highlights the importance and uniqueness of the research in revealing the multiple acquisitions of sonic refinements.

The research endeavor represents an evolutionary trajectory in the realm of both musicological and interpretive Mozartian research, serving all musicians either at the beginning of their journey in approaching the composer's creation or in a constant search for innovative directions, new sonic visions of meanings and symbols.

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