

Chapter 4

Cadenza for the First Movement of Mozart's Violin Concerto No. 5 K. 219

Critique of Two Existing Cadenzas and Rationale and Detailed Explanation of an Original Cadenza

General Summary of Stylistic Principles found in Mozart Piano Cadenzas

In analysing Mozart's extant cadenzas, a number of principles and techniques were found which can be used as guidelines in the composing of an original cadenza. The aim is not necessarily to use these to create an imitation of a Mozart violin cadenza, but they will certainly provide fundamental compositional and structural parameters around which an original cadenza will be based. In this way, the cadenza will have the essence of a Mozart cadenza, even if the surface material is not wholly Mozartian. Also, it is in the nature of a cadenza to showcase strong points of the performer's playing: this intent will be kept in mind in this cadenza. In examining principles and techniques found; firstly, a Mozart cadenza is generally based on a tripartite schema, with either a thematic or a virtuosic introduction. Often in cadenzas with virtuosic introductions, the virtuosic passage-work will lead in to a thematic quotation in the opening section (for example cadenzas to K. 451 and 456). Mozart's cadenzas take up on average about 10% of the whole first movement, usually being between 25 and 35 bars. The tripartite schema is important as it relates the cadenza to the sonata-form movement of which it is a part, and is ideal for prolonging a dominant chord function throughout the cadenza. Secondly, the main function of Mozart's cadenzas was found to be the prolongation of harmonic tension, which arises from the orchestral I 6-4 fermata chord. This I 6-4 chord acts as a dominant, and the harmonic suspense is maintained through the entire cadenza, until the structural resolution to the tonic at the end of the cadenza. As a result of this there is no real modulation during cadenzas, only passing references which never deviate too far from some form of dominant chord. However the dominant function maintained through the cadenza means that although there is no real modulation, there is also no real stability within the cadenza until the resolution of the I 6-4 at the build-

up to the final cadence, which signals the final structural resolution. This I 6-4 resolves the I 6-4 of the orchestral fermata, which did not resolve as it did not lead to a structural perfect cadence. Mozart uses various dominant function chords which prolong the dominant, including the tonic 6-4 chord, various inversions of the dominant chord, applied chords, and diminished chords. In general the opening section is made up entirely of dominant function chords, while the middle section goes further afield harmonically, often beginning with a root position tonic which occurs in a thematic quotation.

As the opening section generally uses only dominant harmony, there are various techniques Mozart uses in order to prevent thematic quotations from strongly establishing the tonic, as they most often do in their original context. These include quoting the theme without any (tonic) harmony supporting it or having reduced harmony (for example just one note in the accompaniment in place of a chord); using inversions of the tonic chord – particularly the I 6-4 (second inversion) chord as it acts as a dominant; and oscillating tonic and dominant harmony under the thematic quotation. When the theme is quoted with no harmony under it, often the dominant scale degree is emphasised in the quotation anyway, and where reduced harmony is used, this harmony generally highlights the dominant scale degree, since the quotation most likely emphasises the tonic.

When a middle section uses a thematic quotation, often this is undermined with a sequence – this could be based on, for example a chromatically descending bass line (in a piano cadenza), a series of applied dominants, the circle of fifths sequence or a motif descending by thirds. The use of different substitutions can result in mixture chords and diminished chords, which extend the harmony without going outside of the home key area. Also the flat 6 scale degree can be employed in mixture chords, most commonly ivb, where the flat 6 can then be reinterpreted in a vii⁷ chord; this technique is frequently found in Mozart cadenzas. In longer cadenzas when a thematic quotation is used at the beginning of the middle section, Mozart presents a more harmonically stable passage – unusual in a cadenza – however various techniques are used through these sections to continue to maintain the tension and delay the structural resolution of the I 6-4. These include using structural notes as reference points before and after these sections, for example dominant scale degrees, or a structural progression throughout the

cadenza – for example from scale degree 4 down to scale degree 1 (in the final cadence). Also techniques are used in the section itself to subtly undermine stability; the melodic framework almost never emphasises scale degree 1, and often chromaticism and juxtapositions of semitones (for example C and C-sharp closely following one another) deflect the harmonic stability which could arise due to the left hand material. Even in the left hand however, changes are made to ensure that a dominant function is still being prolonged, for example in K. 450 a dominant pedal note is used. Significantly, the register of such sections is always middle or high in both hands, and never low, where the tonic harmony could dissipate harmonic suspense created by the prolongation of the dominant.

Registral techniques used in Mozart's cadenzas are extremely important: the register can often determine the structural importance of a note or passage. Also register changes can generally be related to the harmonic rhythm of the material, with passage-work with rapidly changing registers usually having few harmony changes as opposed to passages with more stable registers having many changes of harmony. Mozart also manipulates register to allude to various orchestral instruments in a question and answer fashion. In order to create an even greater sense of resolution in the cadenza, and differentiate between foreground and structural dominants, he often purposefully sets up an unresolved harmony, which, when the dominant later occurs after it, seems finally resolved, giving the dominant increased harmonic importance. He likewise uses this kind of resolution technique using scale degrees, for example creating a structural line typically using register which has a break in the progression, or an omission of a structural note, which is left unresolved until the end of the cadenza. In this way, Mozart's approach to the structural dominant is what gives the climax its power. This technique is particularly useful in longer cadenzas, which often incorporate a more stable middle section, as the sense of resolution can be withheld over and above these sections.

Mozart's low-level harmonic techniques include the use of interrupted cadences where perfect cadences would be expected, sequentially developing material that would have originally had a regular phrase structure and harmony grounded in the tonic, and the sharpening of the fourth scale degree which becomes the leading note of the dominant scale degree. This is often done through an augmented sixth chord, after which the

sharpened fourth can be reinterpreted as the root of the diminished seventh of the dominant – a useful chord as it can prolong the dominant, although it lacks the strength of the dominant of the dominant. Also seen at times in Mozart cadenzas are low-level motivic and rhythmic features that are emphasised throughout the cadenza, prolonging it at a foreground level as well as at a structural one. Such features could include rising or descending thirds, unison between the two hands, homophony, contrary motion, and emphasising one particular rhythm throughout – for example triplets.

Critique of Existing Violin Cadenzas: Two Case Studies

In order to highlight briefly the lack of appropriate Mozart violin cadenzas in terms of containing the fundamental structural and compositional elements which define a Mozart cadenza – and hence the necessity for an original, stylistically-informed cadenza; two existing cadenzas for the Mozart A Major Concerto K. 219 1st movement will be looked at. The first cadenza is by the great violinist Joseph Joachim – this cadenza has become the standard for the A Major Concerto for most performers that play it; the second cadenza is that printed in the reputable Bärenreiter edition, by editor (and composer) Ernst Hess. The Joachim cadenza, although being quite enjoyable to listen to in that it has virtuosity and brilliance, has many stylistic and structural anachronisms. On the other hand the Hess cadenza seems to be in a Mozart style in terms of its surface material – albeit one rather simplified – however it is uninteresting and almost exhaustive at times. Both cadenzas in their own ways fall short of achieving all that an original Mozart cadenza does. This applies not only stylistically, but – almost more importantly – harmonically and tonally.

The Joachim cadenza is brilliant and virtuosic in itself, however in terms of functioning as a cadenza in a Mozart concerto it may be less than ideal when the principles that were found in the previous chapter are applied. Firstly, it is proportionally far too long even for a longer Mozart cadenza, taking up 16.9% of the total movement, compared to the Mozart cadenza average of 10%. Harmonically, the cadenza incorporates techniques which would be more suitable in Romantic music rather than Classical. The beginning of the cadenza implies I 6-4 harmony, typical of Mozart, which moves to a V7d chord in bar 6, also not unusual. However from bar 7 onwards, it is not so much the harmonies employed which are unusual, but the tonalities (see Figure 6).

Figure 6. Tonalities of Joachim cadenza for K. 219 1st movement.

Downes' scheme	I	IV	IV	IV β	IV	–	I
Key	A major	D major	D minor	B-flat major	D minor	Sequence of keys	A major
Bar	1	8	15	19	22	23	29

Through the course of bars 8 to 10 D major is established with the progression Ib – V7c – I. Modulations that establish new keys are anachronisms in themselves as Mozart's cadenzas prolong just the chord function of the dominant throughout, and any modulation weakens the harmonic tension created by the orchestral fermata chord. However Joachim here uses Romantic key relationships, specifically “axial relationships”¹ or “hexatonic systems.”² After establishing D major, there is a brief period in D minor, then, very unexpectedly, in bar 18, we have dominant of B-flat harmony which arrives in B-flat major at bar 19. Following this, particularly surprising key progressions appear (see Figure 7).

Figure 7. Key progressions in bars 21 – 28 of Joachim cadenza for K. 219 1st movement.

Implied tonality* & Key	I (A major)	IV (D minor)	IV β (B-flat major)	V β (C major)	I (A major)	IV (D minor)	I (A minor)	I (A major)
Harmony	vii7 of A	i of D	I of B-flat (major 7 added)	vii7 of C	I of A	i of D	i of A	V of V of A (major 7 added)
Bar	21	22	23	24	25	25	26	27 - 28

* In Downes' scheme.

After this progression A major – not E major as one was expecting – appears on the I 6-4 chord which signals the build-up to the final cadence. Romantic tonalities were based

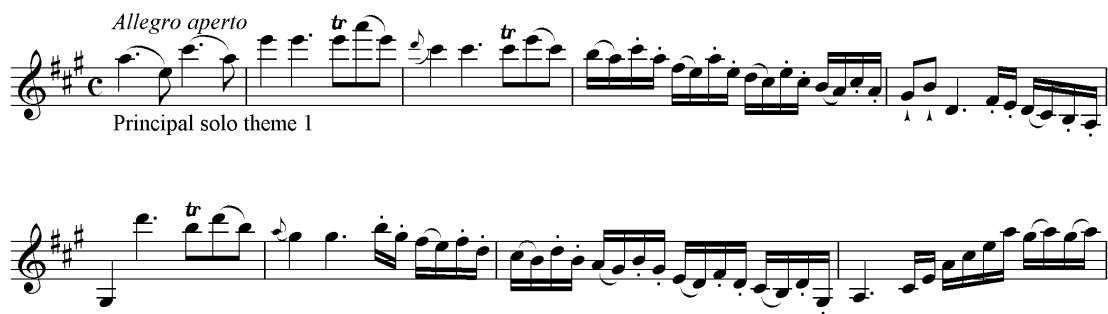
¹ Graeme Downes, “An Axial System of Tonality Applied to Progressive Tonality in the Works of Gustav Mahler & Nineteenth-Century Antecedents,” PhD Thesis, (University of Otago, 1994).

² Richard Cohn, “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions,” *Music Analysis*, vol. 15, no. 1, (Mar., 1996), 9-40.

on major third key relationships, which essentially meant there were three possible keys representing each tonal area (tonic and dominant being the main areas). In the case of the Joachim cadenza, in A major, the two other possible tonic-related keys are C-sharp and F, since these are both a major third away from A. The dominant-related keys – E being the primary dominant – would thus be G-sharp and C. Another feature of Romantic harmony was that it did not distinguish between major and minor tonalities, meaning there are six possible tonic-related keys, and six possible dominant-related keys. From this, we can gain understanding of why the tonality of C was incorporated. As for the keys of D and B-flat, D is of course the sub-dominant while B-flat, a major third away from D, is another sub-dominant key (the beta sub-dominant (IV β) in Downes' scheme). Looked at from this tonal structure the Joachim cadenza makes much more sense; starting in the tonic, moving to the sub-dominant, then through a progression hinting at the dominant, then back to the tonic, on the I 6-4. Even with this basic function revealed the cadenza still fails to fulfil the crucial function of a Mozart cadenza, since not only does it not prolong the dominant, but it eludes it throughout the entire cadenza, hinting at it just once (bar 24, V β).

The cadenza begins with a thematic reference of second subject material which is highly effective as an opening theme for the cadenza as it emphasises the dominant scale degree, while outlining the chord of A major. It is also effective as a build-up to a descending passage, which occurs in bars 3 to 5. The descending passage is virtuosic, with no thematic relation. This leads in to a loose quotation of another second subject theme in bar 6. The use of double-stopping here effectively forms a bi-linear melody (which is continued until bar 8), and also implies harmony of a V7d chord. The thematic quotation in bar 6 changes in bar 7 to the second part of the theme (in the original material) then continues this and builds up until a quotation in bar 11. This quotation is a variant of the principal Allegro soloist's theme 1 (see Figure 8): the first bar of the theme is not used, but the second bar material is featured throughout the cadenza, changed and varied in different ways each time.

Figure 8. Principal solo Allegro theme in K.219 1st movement.



In bars 10 and 11, double-stopping is again used cleverly to create a bi-linear melody; this is followed with a descending virtuosic passage. Bar 8 through to the beginning of bar 14 incorporates variations of main themes; at bar 15, the principal Allegro theme from the previous bars is repeated, however this time it is presented in D minor. This time however, the descending passage does not arrive at another thematic reference, but continues to descend through a chord sequence, while moving to the key of B-flat – the beta-subdominant. In terms of Romantic tonality, the cadenza shifts to the subdominant key in bar 8, and only moves away in bar 24 – when the diminished seventh of C appears.

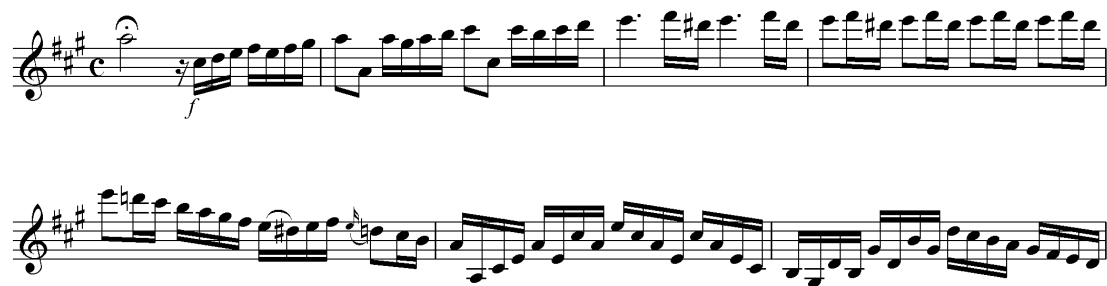
Bars 23 to 27 incorporate a sequence (see Figure 7) based on a thematic reference which employs the pedal note of A, which interestingly is used at the start and finish of the sequence as the seventh scale degree (but not the leading note): firstly as the major seventh in a B-flat major chord, then as the seventh of a B major chord. The A pedal is disassociated from a tonic function even further through emphasis on the tonality of D (minor) prior to the sequence as well as during the sequence – and A is of course the dominant of D. A dominant function is also hinted at in this section through B (leading note of C) moving to C in bars 24 and 25 (C being the beta-dominant) as well as the dominant scale degree (E) being emphasised in bar 26, as its leading note of D-sharp appears in the first part of this bar. Although the sequence is based on a thematic quotation; after four bars the quotation is modified and loses most of its similarity to the original material, something that does not commonly occur in a Mozart cadenza. The chromaticism used is also taken to a further extent than is usual for a Mozart cadenza, and many harmonic progressions – for example a B-flat major seven chord followed by a diminished seventh chord on B (vii⁷ of C), are not congruent with what would typically be employed in a Mozart cadenza.

The closing section of the cadenza begins with a re-statement of the structural I 6-4, and the dominant is now emphasised up until the final cadence. This final cadence however is a little unusual harmonically, as the progression is from V7d – Ib rather than V7 – I as is typical of most Mozart cadenzas; however the double-stopping under the melody is an effective way to end the cadenza with virtuosity. The lead in to the I 6-4 (in bar 29) is quite effective as the harmony in bars 27 and 28 is that of the dominant of the dominant, creating the expectation of the dominant E major in bar 29, which is then replaced with the significant I 6-4. This expectation is then resolved in bars 35 and 36, when V7/V finally leads to the dominant. This V7/V chord also refers back to the A pedal note in the sequence of bars 22 to 27, as the A occurs over the B – again as the seventh – and is repeated. Again in this closing section, thematic references are manipulated more than a typical Mozart cadenza would have done, however the double stops and brilliant rapid passage-work here are effective in contributing to the excitement of the build-up to the final climax, in spite of having considerably more virtuosity than most Mozart cadenzas would ask for. Overall, the Joachim cadenza does not effectively maintain the harmonic tension of the dominant throughout cadenza since it eludes it through modulation and the use of unstylistic harmonic progressions – especially during sequences. Although the I 6-4 chord and dominant scale degree are emphasised at the beginning of the cadenza and during the closing section, the long middle section does not prolong the dominant function at all, and even strays far from the tonic key (from a Classical perspective), so the cadenza can not fulfil its crucial function of maintaining harmonic tension. Despite this, the fact that the cadenza has perpetuated for well over a hundred years shows that its popularity must be at least a little deserved, and even though it is not a cadenza which strives for Mozartian authenticity, or is the result of scholarly research, it is masterfully written, and beautifully withholds suspense and creates excitement in its own way.

The Hess cadenza, like the Joachim, is too long – proportionally – for a Mozart cadenza, despite on the surface appearing stylistically closer to a Mozart cadenza. Although the cadenza does not stray particularly far from a Mozart cadenza in terms of harmony and tonality (the only key shift is to A minor for six bars); surprisingly the dominant is emphasised far less than is necessary, with many sections grounded in the tonic. Motivically, the thematic references in the Hess cadenza are much closer to the original

material compared to references used in the Joachim; however because of this, quotations are not used in creative ways, even being used exhaustively, and consequently material becomes unexciting. Furthermore, practically the entire cadenza is made up of thematic references, without any real bravura or virtuosic passages or sequences occurring (see Figure 9).

Figure 9. Opening bars (1 – 7) of Hess cadenza for K. 219 1st movement.



The register of most of the quotations is the same as that of the original material, leading to a further lack of virtuosity and brilliance. Also related to this is the fact that much of the bowing of the original material remains the same. This definitely has an effect on virtuosity: passage-work in the first movement of the concerto is generally played with separate bows, rather than with many notes played in a single bow-stroke. The effect of this is that each note is emphasised, making the passage-work seem “busier” and more technical. In the cadenza however, this would not typically be ideal, as in order to showcase the performer’s virtuosity, the performer must present the music with an ease which defies the difficulty of the material that is heard. By slurring passages of many notes into single bow-strokes, often notes seem faster, as they are more connected; and also the visual effect of this is that the performer seems to be playing difficult passages easily, as there is minimal movement. The result of the similarities between original material and that used in the cadenza is, significantly, also that the cadenza does not sound spontaneous and improvised – as a Mozart cadenza manages to sound even though every cadenza is a carefully structured piece of music. As a whole, the cadenza does not flow as one composition: although it has a tripartite schema, it seems rather like just a succession of most of the phrases from the original movement.

Fermatas are typically used in Mozart cadenzas to signify structural harmonies, the beginnings of sections, or structural scale degrees. Here scale degree six (F-sharp) is emphasised before and after the middle section of the cadenza, creating a link over the A minor key reference in which F-natural is employed. Hess is also careful not to use F-naturals too close to either of the fermata F-sharps in order to make the F-sharps more effective. Although the importance of scale degree six is emphasised effectively, the dominant scale degree is neglected somewhat in contrast. While it is prominent at the structural I 6-4 beginning the closing section, at the lead-in to the final cadence, and at the beginning of the middle section, there is a lack of emphasis on the dominant scale degree in the opening section where its prolongation is even more necessary than in the middle section. Also although there are various dominant function chords in this section, these are interspersed with several subdominant and supertonic chords. Double-stops are used in this cadenza, but nowhere near as effectively as they were in the Joachim cadenza, as generally they do not fit under the hand nicely when being played, and as a result can not add much to the virtuosity of the piece.

Rationale and Detailed Explanation of Original Cadenza for K. 219

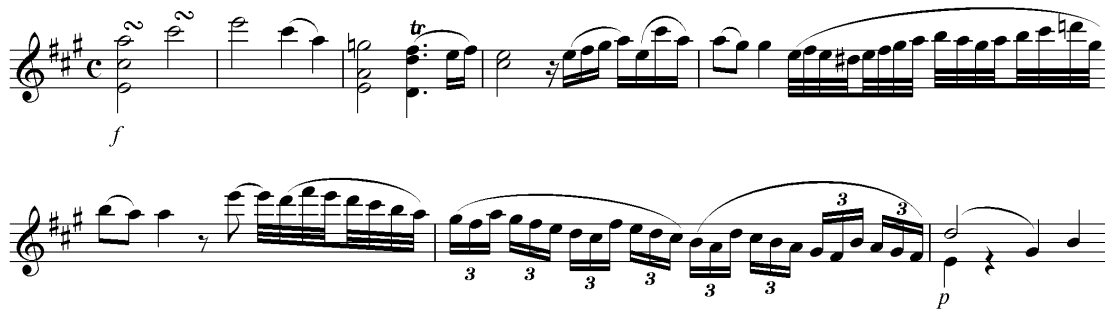
Before attempting to write any music, I first had to decide which general principles (see Chapter 3) I would endeavour to apply to my composition. The first principle I decided on was that of a tripartite schema: my cadenza would have a clearly defined opening, middle and closing section. As such, each section would thus take on some characteristics of a typical corresponding Mozart section: the opening and closing sections would strongly emphasise the dominant, while the middle section could be more stable, and incorporate main themes. Transitional or other types of themes could work well in the opening section. However the cadenza would overall maintain its dominant tension, never letting stability truly manifest itself. At the same time, the cadenza would never stray too far afield harmonically, since this would also compromise the prolongation of the dominant. The opening of the cadenza also had the possibility of being either virtuosic or thematic; I chose to experiment with both types of opening to find out what would work best. In terms of shaping of phrases, there needed to be ascending and descending musical lines – and a changing register – throughout. In order to prolong the dominant, structural lower register dominant notes would be used, while lower register tonic scale degrees would be avoided. In the

highest register, there would also be structural notes which would serve to connect and unify the cadenza, as well as those which could be used to bring resolution by creating a gap which is then later filled. Regarding the cadenza's length, this had to be in proportion with the parent movement, so my goal was to write approximately 35 bars. The cadenza would also need to sound effective on a violin, as well as being virtuosic but at the same time not overly technical or difficult to play. Virtuosity was to be achieved by incorporating double and triple-stops, bi-linear melodies, and fast passage-work.

In going about composing my own cadenza, I first took Mozart's piano cadenzas as an example in working out the average length of an opening section. I found the average to be 12 bars, and loosely based my opening on this model. Then, I wrote down the main themes from the first movement of K. 219 and from these composed three openings which incorporated various thematic quotations. The first used the Adagio theme of the soloist's introduction; the second used the principal solo theme of the Allegro, the second principal solo Allegro theme and the main transitional theme; and the third used the two principal solo Allegro themes except in the reverse order. As well as these openings I composed three more openings which were not thematic but virtuosic. These mainly used ascending arpeggiated figures which were very loosely related to figuration used in the first movement. Of these six openings, I decided to use the first thematic Adagio opening as it was the most original one to me: the theme is ignored as a virtuosic theme for the most part – neither the Joachim nor Hess cadenza uses it at all. As well as this I felt this thematic opening had more direction than the virtuosic ones, and starting off slower it would be possible to have a greater build-up and therefore maintain more tension. In addition, I felt the other opening material used would be better suited to later in the cadenza.

The Adagio thematic reference for the chosen opening was originally eight bars long, but with added figuration, double and triple-stopping and several altered rhythms, leading into a V7/V chord in bar nine. However the thematic reference needed to be shortened, as its length would create too much stability. So, after six bars of quotation, the stability of the thematic material was broken down with a run down in the seventh bar to a structural E and dominant seventh chord (see Figure 10).

Figure 10. Original Cadenza for K. 219, bars 1 – 8 (final version).



The passage-work was to be a lead in to a sequence of some kind; ideally I wanted to use a sequence based on that of the second principal solo Allegro theme, however this turned out to be difficult. Since the opening section generally emphasises the dominant throughout, compared to the middle section (which can go further afield harmonically); the original tonic pedal needed to be altered. A dominant pedal was experimented with, but this was a little too strong: the dominant emphasis was in danger of sounding like an approach to the final cadence. Stepwise movement was also tried, however the harmonies which came with it did not work well – producing minor and unrelated (to the dominant) chords. Also attempted was an ascending sequence based on 5 – 6 scale degree movement which produced a progression which jumped down a third and then up a fourth each time (I – vi – ii – vii – iii – I), however this could not be made to fit in with the thematic quotation.

The other option instead of having the sequence was to use a different thematic quotation, and use a different harmonisation. In the cadenza to K. 453, after the first six bars of Ic and V7 harmony Mozart uses the progression V7 to flat VI followed by V7/V. In applying this example, the theme from the development section was used as it is originally harmonised with V7 – i in C-sharp minor and could easily be reharmonised (in the key of A) with V7 – flat VI, since the chords flat VI and i share two notes (A and C-natural). From this thematic reference a build-up and run down to the structural dominant seemed the best way to conclude the opening section. Originally there were two bars of build-up (see Figure 11)– based on appoggiatura figuration which is a common melodic technique of Mozart’s – however the first bar was later removed since it was too static, and the chord (V7/V) did not need two bars since there was no sequence over it as in K. 453’s cadenza (bars 8 to 11). This bar was changed yet again

after this to the dominant chord, since finding appropriate harmony for the dominant of the dominant chord proved too difficult. Likewise, the run down to E (bar 11) was modified numerous times before the right harmony, landing on the E at the right time using semiquaver triplets, was found. This figuration also needed to be different to that of the triplet passage-work in bar 7 for variety. The high E in bar 12 (of draft B and final version) worked well as it connected with the high E of the second bar, as well as that in bar 6; in a sense these notes outline the beginning, middle and end of the opening section.

Figure 11. Original Cadenza for K. 219, bars 9 – 13 (draft A) and bars 9 – 12 (draft B and final version).

The figure displays three musical drafts of a cadenza for K. 219, bars 9–13 (Draft A) and bars 9–12 (Draft B and Final Version). The music is written in treble clef, 3/4 time, and A major. Draft A shows a melodic line with a triplet of eighth notes in bar 10 and a triplet of sixteenth notes in bar 11. Draft B and the Final Version show a similar melodic line but with a more complex triplet of sixteenth notes in bar 10 and a triplet of eighth notes in bar 11. The final version includes a high E in bar 12.

In the middle section, I decided to have a stable thematic section as seen in the cadenzas to K. 450 and K. 595, using the principal solo Allegro theme. Double-stopping was added to various chords to create more virtuosity, and figuration added to the second part of the thematic reference to avoid sounding like a direct quote of the theme, and becoming too stable. After seven bars of thematic reference, tension is brought back with an interruption: a two-bar sequence outlining a diminished seventh chord on D-sharp (Mozart often uses the diminished seventh as a dominant function chord). The sequence started out using a quaver rhythm in both bars, then triplets in the

following bar, however the second bar of the sequence was later changed to triplets, then was followed by semiquavers, giving a little more drive and momentum to the phrase. Halfway through the semiquaver bar (22), the rhythm changed into sextuplets to add more interest, before landing on the dominant. After this, I attempted to again use the sequence (second principal solo theme) which had previously not fit into the opening section. The sequence eventually worked with a tonic pedal: once it was put in a very high register there was no risk of destroying the prolongation of the structural dominant. Also, the dominant was emphasised very strongly after this sequence right up until the end of the cadenza. In the third bar of the sequence, the semiquavers were modified to sextuplets to begin the flourish down into the beginning of the closing section. Following the sextuplets of bar 26 were originally two more beats of sextuplets going to the structural dominant, however the sextuplet figuration lost interest; as such the flourish was altered to finish with two beats of demisemiquavers (going down to a low G-sharp and coming back up) before the E signalling the closing section on beat 3 of bar 27.

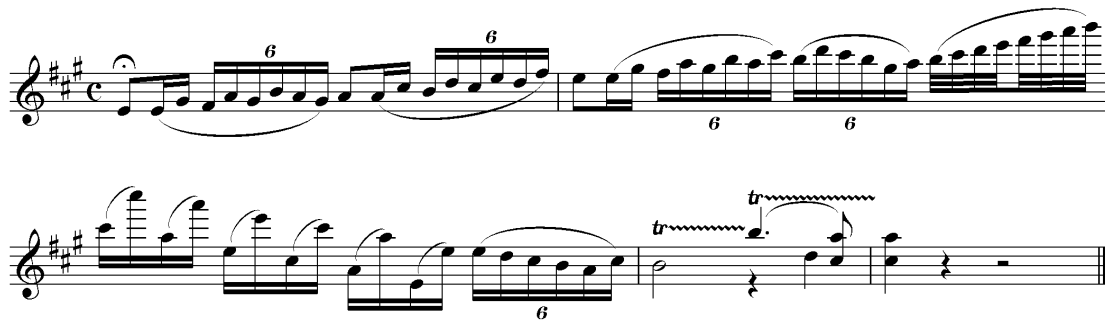
To begin the closing section, some of the virtuosic material that had originally been written for a virtuosic opening was taken and altered. This material, containing arpeggiated figures, was very useful as it could outline the I 6-4 chord, and create a rising shape (first landing on a high E, then high C-sharp). The phrase structure for this material proved difficult to get right. Firstly, the first figure was written as seven beats long, with three beats rest (ten beats in total), while the second figure lasted eight beats in total. This sounded wrong, since the second figure needed even more drive, and time, to get to the top as it needed to get to a much higher note. Once two beats were taken off the first E of the closing section, and two beats were added to each end of the second figure (this also put the high C-sharp on the downbeat of bar 31 which was much more effective); the timing made much more sense (see Figure 12).

Figure 12. Original Cadenza for K. 219, bars 27 – 31 (draft and final version).

Originally both figures contained semiquaver figuration; however changing the second figure to mostly sextuplets helped this intensify much more in the build-up to the final approach. The figuration still did not sound quite right, so a compromise of half semiquavers and half sextuplets gave it the right amount of momentum.

For the approach to the final cadence, I took Mozart's example of using semiquavers in rising thirds. I used two bars of this pattern, starting on the dominant E. These worked well as they highlighted the I 6-4 chord, as is correct for the final build-up –however I later discovered these were not nearly as effective on a violin as they would be on a piano. Changing the second beat of each grouping to sextuplets rather than semiquavers was much more effective, as well as more virtuosic. After these two bars I had at first one more bar of build-up before the final run down: this bar did not add much to the cadenza however, actually dispelling tension rather than increasing it, so it was removed. I found that the second bar of the semiquaver/sextuplet patterns could easily get up high enough for the run down anyway, especially with added notes from the sextuplets. Because the high C-sharp in bar 31 is left hanging, being followed by just a low D-sharp, a gap is created which needs to be filled in order to bring resolution. As such, the approach to the final cadence is based around a build-up to, and run down from, this same high C-sharp (see Figure 13).

Figure 13. Original Cadenza for K. 219, bars 32 – 36 (final version).



To finish the cadenza, at first I had a simple scalic demisemiquaver run down to a low D-sharp (a semitone below the structural E) and back up to a B (a compound seventh above middle C), but this was changed to a series of descending broken octaves to add more variety, since the cadenza already had several runs. Initially the broken octaves were used for the whole of bar 34, however this meant that a new lower register was being used as the octaves continued down to a low A, which had not been prepared and obviously could not be resolved, hence after the third beat of broken octaves, finishing on the dominant E, the rhythm changed to sextuplets. Also as a result of this, the final cadence on scale degrees 2 to 1 was changed to begin on a B above middle C (not the B an octave below), and then jump to the B an octave higher before resolving down to the A. A double-stop was also added to the final cadence for extra virtuosity.

One main challenge I faced when composing involved maintaining tension throughout the whole cadenza. Just having one bar of superfluous material could threaten its maintenance. Such material was generally motivic or harmonic ideas which had been repeated so as to become static, and thus uninteresting. Often whole bars had to be removed, or repetitions were modified or fine-tuned in terms of figuration or harmony so as to create drive and momentum and keep the tension. Thematic quotes were particularly dangerous as they could not be too close to the original material as this would create a sense of stability. In terms of phrasing, regular four-bar phrases were always avoided, since these would also contribute to stability. The only four-bar phrase in the cadenza occurs at the beginning of the middle “stable” section of the cadenza, however the following phrase – four bars in the original theme – is three bars before being interrupted by an unexpected diminished seventh chord.

Another significant challenge I faced was in finding the right motivic shapes and melodic figurations, especially for the passage-work. The main factors involved were that the right harmony was emphasised (or not emphasised), that the figuration was not boring, or over-complicated, and that it flowed nicely into the following material or from the previous material – this was generally done by keeping the passage-work in context with the material preceding or following it; having small intervals if this was scalic,³ or larger if arpeggiated.⁴ The flow of the figuration could be manipulated for harmonic effect also, for example the E – D-sharp – D chromatic descent onto bar 11. Related to this aspect was writing rhythms which sounded appropriate and interesting, and that maintained tension. This involved using many different rhythms throughout for variety, and using these to intensify material, especially build-ups and repetitions. Rhythmic figuration was nearly always changed for the latter, as the same figuration would be much too static otherwise.

Other important factors considered when writing the cadenza were; that the cadenza sounded virtuosic but was simultaneously not exceedingly technical to play, and that the writing was effective and idiomatic for the instrument. Although double and triple-stopping was used to great effect throughout, I decided against devising a bi-linear melody since this kind of canon motif does not occur in the actual movement, and sustaining a melody over an E pedal would be extremely difficult on a violin. Deciding where fermatas should occur in the cadenza was also difficult; the finished result has five fermatas, four of which are in the closing section, as this section is the most important section in which to emphasise the dominant. Four of the fermatas are on the dominant scale degree. The opening section contains structural dominants, however fermatas are not used as these could detract from the melodic flow. The middle section also contains structural dominants although not so many are needed here as this section is typically the most stable. The fermatas used signal important places in the cadenza like the beginning of the closing section and the approach to the final cadence. Two fermatas highlight the question and answer type motifs contained in the first four and a half bars of the closing section. These are also related to register: these two high register notes are structural – the first note, E is a structural note in the opening section, while the C-sharp is structural as its occurrence demands resolution, which then comes

³ See Appendix C: Original cadenza for K. 219 1st movement, bars 6 to 7.

⁴ See Appendix C: Original cadenza for K. 219 1st movement, bars 22 to 23.

in bar 34. Structural notes in the lower register also have resolutions: the D-sharp to E in bars 9 to 10 is left hanging when the melodic line only continues from the A (bar 10), but resolution comes in bars 31 to 32.

In conclusion, the cadenza which I ultimately composed adhered to structural harmonic principles found in Mozart's cadenzas, and in addition, the melodic detail and rhythmic figuration is strongly in a Mozartian style. My original goal was to write a cadenza with deeper structural elements of a Mozart cadenza but from a modern-day perspective; in the end, however, I realised just how important Mozart's motivic and melodic details are to the function of the cadenza, and how all the different elements are connected intricately. In order to have written a cadenza from a modern-day perspective, I would have needed to do something completely original⁵ as by the end of my research, I had come to the conclusion that a cadenza that was structurally Mozartian but with a modern style would have been conflicting. It was for this reason that I focussed more on being guided by Mozart's principles than on trying to incorporate a more modern aspect, and though it was not possible to achieve the elusive "modern-day perspective," I am nevertheless very pleased with the outcome of my research. Structurally and harmonically, the cadenza follows important principles found in Mozart's cadenzas, and while it may not be quite as virtuosic and showy as say the Joachim cadenza, it sounds appropriate and idiomatic for the concerto. Finally, this research has given me a much greater appreciation of the language of Classical music, and of just how skilful Mozart was in composing music which is so ingenious and diverse but which simultaneously follows an underlying set of musical principles.

⁵ Nigel Kennedy's recording of Mozart's Violin Concerto in D major K. 218 includes very original cadenzas, which involve solo electric violin with harpsichord and double bass on continuo accompanying. Kennedy has decided to embrace "jazz and other non-classical styles in radical cadenzas which nevertheless keep the composer's own material very much in mind." (*Beethoven: Violin Concerto; Mozart: Violin Concerto No. 4*, performed and conducted by Nigel Kennedy with the Polish Chamber Orchestra, EMI Classics, 2008, compact disc).