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## **An improvisatory approach to nineteenth-century music**

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## Chapter 10. Cadenzas

### 10.1 Introduction

#### *Cadenzas on the threshold to the nineteenth century*

The first association of music lovers when confronted with the idea of improvisation in classical music is often the improvised solo cadenza. Mather's and Lasocki's description of cadenzas in the eighteenth century lists some essential features:

At the end of a piece of music or a major section of music, early singers and instrumentalists often added a fanciful, somewhat virtuosic flourish. This embellishment was intended to surprise the audience, heighten the intensity of the music, and probably also encourage an outburst of applause. During the embellishment, the movement of the accompaniment stopped. The soloist either entered on a long note or continued holding a note. The sudden interruption in the rhythmic and harmonic drive toward the resolution of the cadence and the unexpected change in timbre from full sonority to the soloist's lone note caused an excitement of anticipation in the listeners and prepared the way for the soloist's embellishment.<sup>885</sup>

By the end of the eighteenth century, cadenzas had generally become both longer and less numerous. In Classical and early-Romantic music they usually appear either on a dominant seventh chord or on a cadential six-four chord. The first situation typically occurs before the return of the main theme in an aria or a slow instrumental movement or rondo (where it is usually called an *Eingang* or lead-in), the latter at the end of (mostly) a movement in a solo concerto, just before the final orchestra *tutti* with the formal function of a coda. Cadenzas were usually indicated in the score by a fermata sign (the Italian term for a cadenza was *fermata*); the *Neue Mozartausgabe* reproduces Mozart's original wide arcs in these cases. Despite being an often mentioned topic, literature about cadenzas is relatively sparse, both in our time and in the early nineteenth century.

#### *Were cadenzas improvised?*

Martin Edin has tried to answer the question of where in the course of a musical piece cadenzas were supposed to be added.<sup>886</sup> The question this study seeks to explore is to what extent cadenzas were indeed conceived during the performance ('on the spot'). Many conversations with fellow musicians have made clear to me that two assumptions are rather common nowadays: that 'in the past', cadenzas used to be improvised, and that a cadenza is supposed to use thematic material from the

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<sup>885</sup> Lasocki, D. / Mather, B.B.: *The Classical Woodwind Cadenza: a Workbook*. New York, 1976; 1.

<sup>886</sup> Edin, M.: 'Cadenza Improvisation in Nineteenth-Century Solo Piano Music According to Czerny, Liszt and Their Contemporaries'. In: *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries* (R. Rasch, ed.). Turnhout, 2011; 163.

composition within which it appears, leading it through extensive modulations. Such ideas are usually not the fruit of research, but part of the body of traditional knowledge and shared beliefs that forms the background of current classical music practice. This chapter will show that these two assumptions are based upon different stylistic sources and therefore hard to reconcile. The height of improvised solo cadenzas was in the second half of the eighteenth century;<sup>887</sup> these cadenzas were primarily non-thematic embellishments on the chord where the accompaniment had stopped. The idea of a cadenza as a development section, featuring unexpected modulations and incorporating themes from the composition (preferably combining them in a clever way), is rather based upon the composed cadenzas for piano by Beethoven. They were the guiding model for the many cadenzas left by the great soloists of the nineteenth century. Such cadenzas, however, had mostly been composed beforehand and were practiced before a performance.

Whereas pianists are blessed with a large number of cadenzas for piano concertos of Mozart and Beethoven that were written by these composers themselves, the players of other instruments often have to deal with cadenzas that were composed by virtuosos from the later nineteenth century – which did not prevent some of these cadenzas from gaining a canonical status. Since many such concertos are studied at conservatories with a view to playing them at future orchestra auditions, the pressure to use the well-known (though unoriginal) composed cadenzas can be high. That this practice has turned the ‘fanciful flourish ... intended to surprise the audience’, into its absolute opposite goes without saying. The wealth of available (composed) original piano cadenzas, however, is a mixed blessing. When a great master composed a cadenza for his own concerto, one would assume that surely this must show his true intentions; who would dare to pretend to improve on the composer himself by being so bold as to play one’s own creation? As a result of this line of thinking, it is indeed hard to find pianists (especially those playing modern pianos) who do *not* play, e.g., Mozart’s own cadenzas when they perform his piano concertos. The refusal of (future) orchestra musicians to come up with their own cadenzas at least has a practical background; the reason why so few pianists do it, however, is purely artistic, which makes it even more problematic.<sup>888</sup>

The turn from the cadenza as an extempore flourish to a composed item is reflected in descriptions in musical dictionaries. To Thomas Busby, a ‘cadence’ is still a ‘graceful extempore close’.<sup>889</sup> Heinrich Christoph Koch describes the cadenza as a ‘Fantasie aus dem Stegreife’ [extempore fantasy] in which the musician could express the sentiment (*Empfindung*) of a composition one more time in his own way. In order to avoid turning a cadenza into *wirklichen Unsinn* [real nonsense], Koch suggests that

<sup>887</sup> Badura Skoda, P. & Drabkin, W.: entry ‘Cadenza’ in: Oxford Music Online, <https://doi.org/10.1093/gmo/9781561592630.article.43023>

<sup>888</sup> This view, however, traces back to the early nineteenth century, when especially Mozart and Beethoven already had a canonical status (→ chapter 5.2, 5.4).

<sup>889</sup> Busby, Th.: ‘Cadence’. In: *A complete dictionary of music*. London, 1811; (no page numbers.)

a passage from the composition that best represents its sentiment be used as a theme of this fantasy. Merely showing off mechanical virtuosity is a sign of bad taste.<sup>890</sup> As early as 1833, Johann Ernst Häuser omits the phrase *aus dem Stegreife* and replaces it by an emphasis on the thematic content: ‘Der Sänger oder Spieler entwickelt entweder einen Hauptgedanken des Tonstücks oder legt alle Hauptgedanken in ihrer Aufeinanderfolge nochmals in gedrängter Übersicht vor’<sup>891</sup> [the singer or player either develops a theme from the composition, or once more presents a survey of all themes in due order]. He finishes the entry with the remark (taken from Hummel, see below) that at that time cadenzas have become rare because the ‘modern’ concertos are different from the earlier ones (‘haben eine andere Gestalt erhalten’<sup>892</sup>) and the technical challenges are usually more spread across the composition (in other words, the need to display virtuosity in a cadenza had disappeared). Gottfried Wilhelm Fink (in Schilling’s *Encyclopädie der gesammten musikalischen Wissenschaften*) also writes about the improvised cadenza as something from the past. His terminology (*Bravour-Cadenz*, *Modecadenz* [fashionable cadence]) already announces his skeptical view on empty virtuosity. According to Fink, since not all virtuosos possess a good taste and *eine schöne Verknüpfungsgabe* [the ability to combine ideas convincingly], composers have started to write down their cadenzas and sometimes to have them accompanied by some orchestral instruments.<sup>893</sup>

Not surprisingly, some methods, too, sometimes address the question of whether cadenzas are expected to be improvised. Daniel Gottlob Türk took a rather practical position on this issue. In his *Clavierschule* (1789), he writes that inventing such a cadenza on the spot (*während der Ausführung erfinden*) could be problematic for some musicians:

Wer nicht hinlängliche Übung, ein vorzügliches Gedächtniß und sattsame Gegenwart des Geistes hat, dem ist vielmehr zu rathen, daß er die Kadenz aufschreibe, und sie vor sich lege. Oft wird zwar eine Kadenz während der Ausführung erst erfunden, und wenn sie geräth, verdient der Spieler desto mehr Beyfall. Allein dies Unternehmen ist zu gewagt, als daß man vor einer zahlreichen Versammlung auf ein so glückliches Ungefähr rechnen sollte. Zumal da wenigstens der größere Theil bey der Kadenz aufmerksamer ist, und in diesem kritischen Augenblicke beynahe mehr erwartet, als in dem ganzen vorhergegangenen Tonstücke. – Ich wenigstens würde lieber den sicheren Weg wählen, und die Kadenz vorher entwerfen. Ob der Spieler eben erst erfindet, oder bereits entworfen hatte, kann der Zuhörer ohnedies nicht wissen, vorausgesetzt daß die Ausführung so ist, wie sie seyn soll.<sup>894</sup>

[Whoever does not have sufficient practice, an excellent memory, and an adequate presence of mind is rather to be advised to write out the cadenza and lay it before him. To be sure, a cadenza is often first

<sup>890</sup> Koch, H.C.: ‘Tonschluß.’ In: *Musikalisches Lexikon*. Frankfurt, 1802; col. 1575 / 1576.

<sup>891</sup> Häuser, J.E.: ‘Cadenz’. In: *Musikalisches Lexikon*. Meissen, 1833; 69.

<sup>892</sup> Ibidem.

<sup>893</sup> Schilling, G.: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, vol. II. Stuttgart, 1840; 76-77.

<sup>894</sup> Türk, D.G.: *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende*. Leipzig, 1789; 313.

invented during the performance, and if it succeeds, the player receives so much the more applause. But this enterprise is too risky and one should not count on such a happy coincidence when playing for a larger audience, particularly since at least the larger part of the audience pays more attention during the cadenza and at this critical point expects almost more than from the entire preceding part of the composition. For my part, I would rather choose the more certain way, which is to sketch the cadenza in advance. Whether the player is making up the cadenza at the moment or has already sketched it beforehand is not going to be obvious to the listener anyway, assuming that the performance is as it should be.<sup>895</sup>]

Türk was probably still writing about eighteenth-century ‘ornamental’ cadenzas here. More than 40 years later, even Pierre Baillot still simply writes that ‘on peut donc faire un point d’orgue mesuré ou non mesuré, écrit ou non écrit (...)’<sup>896</sup> [one can make a cadenza in a metre or without one, written down or not]. Czerny, however, is rather positive about improvising large cadenzas:

Die älteren Concerte (z.B. alle Mozartschen, die meisten Beethovenschen, etc.) haben zum Schluss des letzten Tutti eine Aushaltung, nach welcher der Spieler eine grosse Fermate zu improvisieren hat.<sup>897</sup>

[The older concertos (for example, all of Mozart’s, most of Beethoven’s, etc.) have a prolonged pause towards the close of the last Tutti, after which the performer has to improvise a grand cadenza.<sup>898</sup>]

The great improviser Johann Nepomuk Hummel, writing at the same time, pays hardly any attention to cadenzas, improvised or not; he just remarks in a footnote:

Die sogenannte Schlussfermate (*Cadenza*, Tonfall) kam früher häufig in Konzerten etc., meist gegen Ende eines Stücks vor, und der Spieler suchte in ihr seine Hauptstärke zu entwickeln. Da aber die Konzerte eine andere Gestalt erhalten haben, und die Schwierigkeiten in der Komposition selbst vertheilt sind, so gebraucht man sie selten mehr. Kommt noch zuweilen in Sonaten oder Variationen ein solcher Haupt-Ruhepunkt vor, so giebt der Komponist selbst dem Spieler die Verzierung an.<sup>899</sup>

[The Pause denoting that an extemporaneous embellishment was to be introduced, appeared formerly in concertos &c. generally towards the conclusion of the piece, and under favor of it [i.e., at this place in the piece], the player endeavoured to display his chief powers of execution; but as the Concerto has now received another form, and as the difficulties are distributed throughout the composition itself, they are at present but seldom introduced. When such a pause is met with in Sonatas or variations of the present day, the Composer generally supplies the player with the required embellishment.<sup>900</sup>]

<sup>895</sup> Türk, D.G.: *School of Clavier Playing* (Raymond H. Haggh, trans.). Lincoln, 1982; 301.

<sup>896</sup> Baillot, P.: *L’Art du violon*. Mainz, n.d. [1835]; 166.

<sup>897</sup> Czerny op. 200, 29.

<sup>898</sup> Czerny op. 200, transl. Mitchell, 34.

<sup>899</sup> Hummel Anweisung II, 55.

<sup>900</sup> Hummel, J.N.: *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*. Weimar, 1827; 66.

All in all, the picture is not completely clear: apparently contrasting views on improvising cadenzas existed alongside each other. As concertos and arias were generally published without written cadenzas until the early decades of the nineteenth century, it is safe to assume that players and singers were expected to perform their own cadenzas, and that these were appreciated as their personal contribution to the piece. Regarding whether such cadenzas should also be improvised nowadays, the practical points of view of both Türk and Baillot still seem to be sensible advice to me: if somebody has the specific talent to perform a cadenza extempore, it is something that will be enjoyed by the audience; if not, a cadenza that is ‘sketched in advance’ can be as effective when it is performed ‘as it should be’ – that is, in an improvisatory way. It is interesting that Türk brings in the aspect of performance anxiety when he writes that improvising a cadenza might be too risky in front of a large audience. This remark suggests that for Türk, improvisation primarily belonged to the environment of small scale, less pretentious performances, as in salons. This matches with what Czerny writes about improvised preludes (→ chapter 9.3). Again, it should be emphasised that this circuit of nineteenth-century salon performances has disappeared long ago, and that both modern concert life and recording industry demand a type of perfection that is certainly no less stressful than Türk’s performances for large audiences. A good solution for those inclined to improvise might be to take Türk’s ‘sketching’ literally: it is possible to design the outline of a cadenza in advance, leaving the details to on-the-spot decisions.

What remains, though, is the expectation that a soloist would perform his own cadenza. In particular, Beethoven’s own cadenzas to his first four piano concertos pose a problem for the pianist in this respect because, much more even than Mozart’s cadenzas, they can be regarded as important compositions. Beethoven composed them within a short time in 1809, most likely for his patron Archduke Rudolph. He probably made no effort to get them published.<sup>901</sup> From a modern point of view, they simply count as very good Beethoven pieces, and many pianists wouldn’t like to replace them with their own products any more than they would like to substitute other pages by Beethoven for their own inventions. The same sentiment existed already when Beethoven was still alive: in 1826, ‘C.K.’ (Carl August Krebs) wrote a ‘Bitte an Beethoven’ [plea to Beethoven] in the *Berliner allgemeine musikalische Zeitung*, begging the famous composer to write cadenzas for his piano concertos. Obviously Krebs did not know the 1809 cadenzas, which were published as late as 1862. According to him, these concertos are played only rarely because not many performers are able to create a cadenza *die sich mit der Beethoven’schen Muse verträgt* [which harmonises with Beethoven’s muse]. He even compares playing an ‘ipse fecit-Kadenz’ in a Beethoven concerto with wearing a silk dress with cotton patches.<sup>902</sup>

<sup>901</sup> Beethoven, L. van: *Kadenzen und Eingänge zu Klavierkonzerten* (Edited by Fr. Loesti). München, 2012; 6.

<sup>902</sup> C.K.: ‘Bitte an Beethoven.’ In: *Berliner allgemeine musikalische Zeitung*, Issue 27 (5 July 1826); 220.

On the other hand, Czerny (who studied with Beethoven) mentions Beethoven's concertos as an example of the 'older' concertos (the fourth concerto, the last one with traditional cadenzas, was 24 years old by then) in which the soloist is supposed to improvise a cadenza. Indeed, even after the eventual publication of the Beethoven cadenzas, new ones were composed by a long list of pianists, including Ignaz Moscheles, Clara Schumann, Johannes Brahms, Eugen d'Albert and Ferruccio Busoni. Typically such cadenzas are large scale fantasies that in many cases are in no way limited to Beethoven's musical idiom.

### *Preludes and cadenzas*

One reason why the historical literature on how to produce a cadenza is sparse might be that this topic had already been dealt with in a different context. In every sense, a cadenza is like a prelude; the only small difference is in the harmonic context. Whereas a prelude originally embellished a tonic chord, a cadenza usually occurs on a dominant harmony. The *Eingang* (Mozart's term is universally used) consists of a flourish on (mostly) a dominant seventh chord; it is usually short and often leads into the connecting reprise of the principal melody in the tonic key. The final cadenza in, e.g., a concerto movement is typically placed on the cadential six-four chord and leads into a trill on its resolution in the dominant chord. This position provides both cadenza and *Eingang* with a stronger sense of direction than a prelude on the tonic. Early ornamental cadenzas, especially those for monodic instruments, usually started with a long tone from the six-four chord last played by the accompanying ensemble. When this tone happened to be scale degree  $\hat{4}$  (that is, the fourth above the bass), performers occasionally proceeded as though this pitch is actually the root of a I chord by beginning the cadenza with a prolongation of the tonic triad in its root position. In such cases, the harmonic tension created by the six-four chord over the fermata is greatly undermined, which blurs even more the difference with an ornamental prelude.

In addition, harmonic and melodic loci communes coincide with those in preludes, although the harmonic opening gesture is naturally often a dominant prolongation such as the one shown in chapter 9.5*a*. In chapter 4.5, I have shown that typical formulas of ornamentation (such as in the methods of Winter and García *père*) tend to focus on the cadence at the end of a phrase as well. The ornamental patterns in cadenzas in the brilliant style are the same ones as in chapter 9.6. The longer thematic cadenzas also have their counterparts in more extended preludes. In short, when it comes to the construction of cadenzas, there is not much to be added to what was already discussed in chapters 4 and 9. An exception is a very detailed late-eighteenth-century source on vocal cadenzas, which will be discussed in the beginning of the next section. The remainder of this chapter focuses on analytical discussions of notated cadenzas, explanations in treatises, and recordings of improvised cadenzas.

## 10.2 Vocal cadenzas

### *Hiller*

Part 2 of this study reflected the important status of the art of singing within the Western musical landscape. With respect to cadenzas, vocal music also seems to have been the source for instrumental music. Thomas Busby's definition, which was quoted from in section 10.1, explicitly calls a cadenza a part of an 'air'.<sup>903</sup> It will therefore make sense to start this *tour d'horizon* with examples of vocal cadenzas.

In 1780, Johann Adam Hiller published a singing method that devotes an large chapter to cadenzas. Hiller was a composer and pedagogue based in Leipzig; he became the first *Gewandhaus-Kapellmeister* and from 1789 worked as a *Thomaskantor*. From 1771 he conducted a *Singschule*. Hiller published his singing method in two parts; the second part, *Anweisung zum musikalisch-zierlichen Gesange* [guide to singing in a musically elegant way], deals with vocal performance. In the seventh chapter, *Von den Cadenzen* [about cadenzas], Hiller explains in great detail how a cadenza should be constructed.<sup>904</sup> The elaborateness of this text makes it a unique source for the study of early vocal cadenzas. The reason why Hiller gives so much attention to this topic might be that preludeing was (with very few exceptions) a typically instrumental phenomenon; for the explanation of cadenzas, a singing method could therefore not refer to a discussion of preludeing elsewhere. Since Hiller's chapter gives such a clear explanation of the fundamentals of nineteenth-century vocal and, by implication, instrumental cadenzas, it will be discussed relatively comprehensively here.

Stylistically Hiller refers to the galant style, and the cadenzas he describes are relatively short and generally purely ornamental. The musical pauses where he suggests adding flourishes are as yet more frequent than in the Classical and Romantic styles, and the harmonic situations are more diverse. His explanation, however, can also be directly applied to Mozart and provides a very firm basis for later bel canto cadenzas as well. It is a chapter that is worth being studied by every singer who is involved with this repertoire.

Hiller starts the chapter with the usual warnings against misusing cadenzas for the sake of effect, and against tiring the audience with unimaginative boringness when the singer's mind is 'dry' (*ibr Kopf ist trocken*<sup>905</sup>). One of the virtues of cadenzas, however, is that they contribute to variety<sup>906</sup> (→ chapter 3). Hiller repeats the familiar rule that a cadenza should be sung on one breath, but immediately adds that this is not always possible in practice; it is therefore enough when the necessary breathing happens unnoticed. The idea that a cadenza should be adapted to the character (affect) of

<sup>903</sup> Busby, Th.: 'Cadence'. In: op. cit., (no page numbers.)

<sup>904</sup> Hiller, J.A.: *Anweisung zum musikalisch-zierlichen Gesange*. Leipzig, 1780; 108-128.

<sup>905</sup> Hiller, J.A.: op. cit., 110.

<sup>906</sup> Hiller, J.A.: op. cit., 111.



an aria is familiar as well; a way of attaining this goal is to use representative material from the composition. Variety is a must, both in figures and in metre. *Je mehr Unerwartetes in eine Cadenz gebracht werden kann, desto schöner ist sie*<sup>907</sup> [the more surprises one puts into a cadenza, the more beautiful it is]. Hiller distinguishes three sorts of cadenzas: first, cadenzas on the cadential six-four that remain in the main key and that either embellish the six-four chord or change to the dominant harmony; these are the first two types. The third type is more adventurous:

Die dritte Art endlich ist, wenn man kurze Wendungen und Ausweichungen in entfernte Tonarten zu Hilfe nimmt. Doch muß man sich für allzufremden Tönen hüten und immer darauf sehen, daß sie als Dissonanzen gegen den Baß eine richtige Auflösung bekommen.<sup>908</sup>

[Finally, the third type is when one makes use of short turns and moves to remote keys. However, one should look out for too strange tones and always make sure that they, as dissonances against the bass, will get their proper resolutions.]

The second sentence in the quotation makes clear that Hiller is not speaking about full-fledged modulations here, but rather about alterations that function as extra leading tones to various scale degrees of the main key. It also shows that the bass tone of the chord that is embellished by the cadenza is thought to remain in force for the entire flourish, even though only ‘spiritually’ since it is not actually being played.

Hiller clearly juxtaposes harmony and figuration as the two main constituents of a cadenza.<sup>909</sup> As for the latter, he writes that one should have familiarised oneself with all kinds of *Figuren* [patterns] from which the *Passagien* [passages] can be put together. He explicitly makes the connection with ornamental patterns, along with trills and appoggiaturas.

Der Accord und die Tonleiter sind in der That die sicherste Grundlage, auf welche gute Cadenzen gebaut werden können. Wenn man sie durch allerhand Figuren zu verändern, und mit verschiedenen wohlgewählten und gut vorgetragenen Manieren zu beleben und zu verschönern weiß, so hat man gnugsame Mittel zur Hand, Cadenzen zu erfinden.<sup>910</sup>

[The chord and the scale are indeed the best basis to build good cadenzas on. When one manages to vary them with all kinds of patterns, and to revive and beautify them with several well-chosen and well-performed ornaments, one has at one’s disposal sufficient means to invent cadenzas.]

<sup>907</sup> Hiller, J.A.: op. cit., 112.

<sup>908</sup> Ibidem.

<sup>909</sup> Hiller, J.A.: op. cit., 113.

<sup>910</sup> Ibidem.

To summarise, Hiller's approach perfectly matches the organisation of the 'dictionary of ornamental patterns' in chapter 9.6, that was derived primarily from early-nineteenth-century brilliant style ornamentation. Hiller gives a number of examples of embellished scales, both rising and falling:<sup>911</sup>



Example 10.2.1

Similar patterns can easily be extended to a proper cadence. Hiller usually starts with a long note from the chord on which the fermata is placed, in the following example (10.2.2) the root of the  $I^{6/4}$  chord in F major. Such a long note was traditionally performed with a *messa di voce*. The falling sequence that follows would (in Hiller's terminology) probably be seen as an embellished scale downward, connecting to a rising dominant ninth-chord, after which a simple commonplace formula leads towards the final trill. This is an example of Hiller's first type of cadenza, primarily built on the

<sup>911</sup> Hiller, J.A.: op. cit., 113-114.

cadential six-four. Even so, it appears that the inclusion of a short passage on the dominant ninth (at the beginning of the second line) was considered inevitable.<sup>912</sup>



*Example 10.2.2*

Hiller's second type is also based on the cadential six-four but immediately moves to the dominant seventh and remains there:<sup>913</sup>



*Example 10.2.3*

Both types are not difficult for a modern singer to imitate. A point of interest is that, in the latter type, the chord change occurs at the very beginning, right after the obligatory long note. This makes it necessary to change (in this instance) to the b after the long c. It seems to be natural to separate these two tones, as if starting anew on the passage in sixteenth notes, whereas in the first example the passage evolves from the long note. Moreover, Hiller does not mention the choice of the peak tone of the flourish. Especially for a novice in this field, it is an aspect that deserves consideration. The upper and lower extremes in Hiller's examples of cadenzas are always part of the supporting harmony; the ninth of the dominant chord is used frequently, but in both cadenzas it neatly resolves into the octave.

Whereas both previous cadenzas were built mainly on scales, Hiller also gives examples of ornamented triads.<sup>914</sup> The third flourish below uses the turn, an ornament that would become very prominent in the early nineteenth century:

<sup>912</sup> Hiller, J.A.: op. cit., 115.

<sup>913</sup> Ibidem.

<sup>914</sup> Hiller, J.A.: op. cit., 116.



Example 10.2.4

Hiller explains that similar cadenzas are often performed even when the accompaniment doesn't pause, and gives examples that recall collections such as Winter's (chapter 4.5, note 64):<sup>915</sup>

Example 10.2.5

Hiller emphasises that cadenzas can also be effective without quick passage work, especially in Adagios. In general, however, the listener needs to be surprised, which preferably happens by mixing slow and fast movement in the cadenza. Even alterations and other dissonances (against the bass) can be useful in this respect, as long as they are properly resolved. The following example consists of a slow progression on the cadential six-four with a chromatic passing note that leads into a flourish on the dominant seventh. The dissonant d-sharp in the second line is resolved into the e (the ninth of the dominant chord), that in turn resolves into the octave d, preceded by a dissonant c-sharp.<sup>916</sup>

Example 10.2.6

<sup>915</sup> Hiller, J.A.: op. cit., 117.

<sup>916</sup> Ibidem.

Dissonances (or in this case, chromatic alterations) are also presented as a means to move into other keys, usually as a leading note. Hiller's commentary clearly shows that he presumes that the cadenzas he writes about are extempore:

Die Einmischung der Dissonanzen ist das Mittel zur Ausweichung in fremde Tonarten. Nur muß man sich nicht zu weit wagen, und auch nicht zu lange darinne aufhalten, weil man leicht in Gefahr gerathen kann, den Hauptton zu verliehren, und sich nicht wieder nach Hause zu finden.<sup>917</sup>

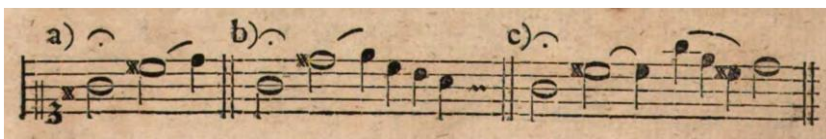
[Introducing dissonances is the means to modulate to other keys. Only one should not venture too far away, and should not stay there too long, because of the peril of losing the main key and not finding the way home.]

These last words recall an amusing anecdote about George Frideric Handel, according to which the composer conducted a violin concerto with Matthew Dubourg as a soloist; after an unusually long cadenza by Dubourg, Handel is said to have exclaimed: "Welcome home, Mr Dubourg!"<sup>918</sup> A cadenza by Hiller that avoids this risk looks quite harmless indeed.<sup>919</sup>



Example 10.2.7

Jumping from the tonic to unexpected alterations contributes to a feeling of surprise. In fact, Hiller only recommends a few of such moves:<sup>920</sup>



Example 10.2.8

He writes that leaping to the augmented fourth (example 10.2.8a) is very useful because on the one hand it leads towards the dominant key, which is closely related, and on the other hand it has the appearance of a very strange move. Example c shows how the resolution of the sharp fourth can be postponed. With respect to modern solfeggio methodology, it is worth noting that the modulations

<sup>917</sup> Hiller, J.A.; op. cit., 118.

<sup>918</sup> Sadie, J.A.: *Companion to Baroque Music*. Oxford, 1998; 310.

<sup>919</sup> Hiller, J.A.: op. cit., 118.

<sup>920</sup> Ibidem.

are hardly explained and are in fact approached largely intuitively. The student is supposed to remember which leaps work well, and the consequence is expected to follow naturally. Other dissonant leaps ‘stiften mehr Unheil an, als sie nutzen’ [cause more trouble than that they are useful], though some singers ‘treiben es damit bis zur Verwegenheit’ [push this to audacity].<sup>921</sup> In addition, leaps that are larger than an octave are given as examples of surprising moves in a cadenza. It is striking that the singer is constantly supposed to search for variety in order to surprise and, in that way, please the listener. The cadenza is expected to entertain the listener by surprises that miraculously turn out to work in the musical language at hand. Hiller’s singer of cadenzas is like a musical juggler who is admired by an audience marvelling at his ‘dangerous’ moves.

Hiller also describes shorter pauses that he calls *Fermaten*. From the context it becomes clear that these usually mark the end of a section, and most frequently occur on a tonic or dominant harmony. Hiller even mentions the fermata at the beginning of an aria,<sup>922</sup> something that also occurs in instrumental music from the Baroque – for instance, the first movement of Handel’s organ concerto in F major op. 4 no. 4. Generally, such fermatas on the tonic had become unusual during the period under investigation. The fermatas on the dominant, however, remained very familiar. Hiller distinguishes between fermatas on a consonant chord and on a dissonance; the latter should include the resolution of the dissonance, such as in this example:<sup>923</sup>



Example 10.2.9

Mozart’s *Eingänge* usually bridge the transition of the dominant harmony to the recapitulation of the main theme in the tonic (e.g., in a lied form or rondo); Hiller gives two examples of this situation, one containing only a suitable transition (a), the other adding an embellishment (b):<sup>924</sup>

<sup>921</sup> Ibidem.

<sup>922</sup> Hiller, J.A.: op. cit., 123.

<sup>923</sup> Hiller, J.A.: op. cit., 122.

<sup>924</sup> Hiller, J.A.: op. cit., 123.



Example 10.2.10

Hiller's sample cadenzas do not contain thematic material. In the end the aria remains the main thing, not the cadenza or *Eingang*: one cannot save a badly performed aria by the cadenza, and whoever cannot produce an elaborated cadenza may pay extra attention to the performance of the piece itself, contenting himself with a few tones from the chord plus a trill instead of a cadenza,<sup>925</sup> or a trill or *messa di voce* instead of an *Eingang*.<sup>926</sup>

Überhaupt ist es selten ein Fehler, daß eine Cadenz kurz ist, wohl aber sehr oft, daß sie zu lang ist.<sup>927</sup>

[Anyway, it is rarely a weakness that a cadenza is short, but very often so, that it is too long.]

Hiller also pays attention to the vowel on which a cadenza should be sung, and to *Doppelcadenzen* [cadenzas for more than one singer, or for voice and instrument]. Both topics lie outside the scope of this study – the first, because it concerns the technique of singing as such; and the second, because such cadenzas ought to be composed.

Daß solche Cadenzen aufgeschrieben werden müssen, ist leicht zu begreifen; und wenn bisweilen Sänger so etwas aus dem Stegreife unternahmen, so konnten sie wohl keine andere Absicht haben, als den Zuhörern Sand in die Augen zu streuen, oder sich einander lächerlich zu machen.<sup>928</sup>

[It is easy to understand that such cadenzas have to be written down; and when sometimes singers improvised something like this, they surely must have had the intention to throw dust in the eyes of the listeners, or to make fools of themselves.]

Finally Hiller notices that nothing is more difficult to describe than what the taste of the performer adds as an embellishment to the music:

<sup>925</sup> Hiller, J.A.: op. cit., 128

<sup>926</sup> Hiller, J.A.: op. cit., 121.

<sup>927</sup> Hiller, J.A.: op. cit., 128.

<sup>928</sup> Hiller, J.A.: op. cit., 125.

Die Sprache ist nicht reich genug, um alles mit Worten auszudrücken, was in der Empfindung öfters sehr lebhaft da ist. Die musikalischen Zeichen vermögen noch weniger, alle die Feinheiten der Manieren, den sanften Abfall vom Starken zum Schwachen, und umgekehrt, den frölichen, scherzenden, zärtlichen, klagenden Ton der Leidenschaft, dem Auge vorzustellen. Es ist darüber keine andere Belehrung möglich, als das Anhören guter Sänger, auch bisweilen guter Instrumentisten.<sup>929</sup>

[Language is not rich enough to express in words what is often vividly present to the feeling. Musical signs are even less capable of presenting to the eye all subtleties of ornamentation, all dynamic nuances, the joyful, joking, tender, plaintive tone of passion. There is no other way of instruction in this than listening to good singers and sometimes good instrumentalists.]

These are more than just obligatory remarks: they remind us of the (largely vanished) world of eighteenth- and nineteenth-century vocal expression that was the subject of chapter 4, and of the close connection between vocal and instrumental music. In addition, Hiller expresses the idea that musical notation is always a simplification (→ chapter 2.3); his advice to listen to good singers corresponds literally to what Chopin asked from his students some 60 years later (→ chapter 5.12).

### *Bel canto cadenzas*

Some nineteenth-century bel canto methods also pay a lot of attention to cadenzas. Luigi Lablache (1840) only mentions cadenzas on the dominant, distinguishing between two situations: the perfect cadence that moves to the tonic ('cadenza') and the half cadence ('fermata'); the latter situation corresponds with the *Eingang*. Familiar notions are the idea that the character of a cadenza must be adapted to the piece, and that it is 'taste and taste alone' that determines the choice of passages. The flourish should primarily use diatonic and chromatic scales and arpeggios. Like Hiller, Lablache writes that traditionally cadenzas have to be sung on one breath, but that 'modern singers' have abandoned this principle. Finishing a cadenza of the first kind with a long trill (such as in Hiller) has become old-fashioned to Lablache. Here are two examples in a more contemporary style:<sup>930</sup>



Example 10.2.11

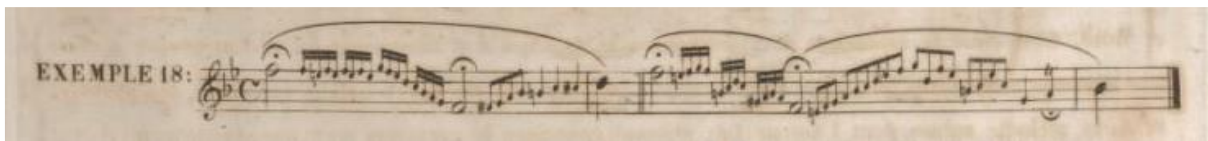
<sup>929</sup> Hiller, J.A.: op. cit., 127-128.

<sup>930</sup> Lablache, L.: *Méthode complète de chant ou analyse raisonnée des principes d'après lesquels on doit diriger les études pour développer la voix, la rendre légère et pour former le goût*. Paris, [1840]; 85.



Lablache's cadenzas shown here basically use the same techniques as Hiller's. They, too, start with a long note; the flourishes are based on arpeggiations of the dominant seventh chord or on modifications of the diatonic scale; in both cases the melodic peak is the ninth over the implied bass. Like Hiller, Lablache applies what I called ornamental loci communes. However, they are closer to the examples in the 'dictionary' (→ chapter 9.6). Generally speaking, it has become more accepted to introduce leading notes for every structural tone, as can be seen clearly in the ornamented arpeggiation of the dominant ninth in the first example. Another difference with Hiller is the already mentioned omission of the final trill.

'Fermatas', the cadenzas of Lablache's second kind, can also have an extension of several notes that leads into the following phrase; for this, Lablache uses the term *conducimento*.<sup>931</sup>



Example 10.2.12

Manuel García also writes about cadenzas in his *L'Art du Chant*. Interestingly, he writes that until the eighteenth century, singers used to modulate to almost any key of their liking, while in his time this 'liberty' is only allowed to singers who combine deep knowledge with an infallible taste.<sup>932</sup> Even more interesting are his examples of successful and less successful modulating cadenzas. The 'good' cadenza is a highly virtuosic one by Laure Cinti-Damoreau.<sup>933</sup>

Exemple bon. Point d'orgue de madame Damoreau. | Beispiel; gut. Ausschmückung der Madame Damoreau.

Marie. Andantino.

AUBER  
Le serment  
Air.

 A musical score for a cadenza, labeled 'Exemple bon. Point d'orgue de madame Damoreau.' and 'Beispiel; gut. Ausschmückung der Madame Damoreau.' The score is for 'Marie. Andantino.' by AUBER, from 'Le serment Air.' The lyrics are 'ne peu - - vent ja mais l'ou - - bli - er'. The music is written on a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The cadenza is highly virtuosic, featuring many sixteenth and thirty-second notes. A red circle highlights a specific passage in the middle of the cadenza.

Example 10.2.13

The contrasting example, which García does not recommend imitating, is by the late-eighteenth-century singer Giuseppe Millico:<sup>934</sup>

<sup>931</sup> Ibidem. A *conducimento* matches what Mozart terms an *Eingang*.

<sup>932</sup> García, M.: *École de García*, part 2. French / German edition; Mainz, n.d.; 67.

<sup>933</sup> Ibidem.

<sup>934</sup> Ibidem.

GIORDANI  
Artaserse  
Aria.  
Se al labbro mio „  
Composé en 1772

Example 10.2.14

García considers the latter ‘trop irrégulier’ [too unusual]. Since García’s topic here is the amount and manner of modulations, his reasons must have had to do with harmony. An important difference between the two cadenzas is in the relation between the structural tones of the flourish and the (implied) bass tone. Millico doesn’t really modulate, but the passage marked by the blue oval implies a subdominant harmony (II<sup>6</sup>) and, by consequence, a D in the bass. As a result, there is a rather strong and long-lasting dissonance with the implied E in the bass. Cinti-Damoreau’s cadenza is remarkably chromatic, especially in the section marked with the red oval. However, since the altered seventh chords ornament a passing melodic line A – B – C-sharp, they are at the same time dazzling and still in accordance with the implied bass tone A. That Cinti-Damoreau indeed possessed a ‘deep harmonic knowledge’ shows in many of her cadenzas.

García also writes in detail about the rule to sing a cadenza on one breath, as well as text placement. This discussion is particularly instructive because it makes clear what actually was considered the problem with breathing during a cadenza: it would interrupt the phrase. When the melody of a cadenza ‘allowed for it’, breathing was actually accepted, such as in this example:<sup>935</sup>

BELLINI  
Somnambula  
Cavatina.

Example 10.2.15

García furthermore emphasises the importance of variety within a cadenza. He mentions not only choosing three or four different ornamental patterns in a longer cadenza, but also aspects of performance: the singer should take care of *une certaine inégalité entre les valeurs des notes dans les différents dessins* [a certain ‘inégalité’ in the lengths of the notes in the different patterns], or a distinct variety in dynamics. The application of these two means will enliven the cadenza, and avoid the impression of a vocal exercise.<sup>936</sup> In fact, it is part 2 of this study in a nutshell.

<sup>935</sup> García, M.: op. cit., 68.

<sup>936</sup> Ibidem.

At the end of his book, García shows a large number of sample cadenzas. He includes the possibility of a fermata on the tonic at the beginning of a piece (see above), but this type of cadenza is represented only with a few examples. The vast majority are cadenzas on a dominant chord, and double cadenzas. The rich diversity of García's cadenzas makes it hard to summarise his ideas. Indeed, a singer who intends to explore this style can only be advised to study all of them. Within the harmonic and melodic framework he inherited from the eighteenth century, García has been remarkably inventive. His cadenzas show a striking virtuosity compared to those of Hiller. The following examples clearly build on the rigour of daily technical exercises as described in chapter 4 of this study.<sup>937</sup>

Example 10.2.16

Similar vocal fireworks can be found in the cadenzas Pauline Viardot composed for her arrangements of Chopin's *Mazurkas* (→ chapter 5), such as the next one in *L'oiselet*.<sup>938</sup> It is a lead-in that connects elegantly with the main theme by preluding upon its opening motif.

<sup>937</sup> García, M.: op. cit., 109.

<sup>938</sup> In: Viardot, P.: *12 Mazurkas* (J. Rose, ed.). New York, n.d.; 26.

Ah!

*mf*

*f* Ce-lui de qui tu plains les maux Gé-mit cap-tif sous les bar-

*p*

Example 10.2.17

An example of a relatively long vocal cadenza is Laure Cinti-Damoreau's version of the first *point d'orgue* in Marie's aria in the first act of Auber's opera *Le Serment*. The composer himself suggests the following short cadenza with echoes (example 10.2.18), which seems to evoke the joyful rural atmosphere of the aria (which announces a *fête au village* where Marie will sing and dance):<sup>939</sup>

M.

Point d'orgue en échos.

*ff* *pp* *ff* *pp* *ff* *pp*

puis ô bon-

Example 10.2.18

This second of Cinti-Damoreau's cadenzas (example 10.2.19) expands Auber's example to about four times the length of the original. (The first one is shorter and stays much closer to the original.) All of Auber's ideas are amplified and developed, not only the yodeling echo-effect, but also the turn to A minor. This is an example of a cadenza with a real modulation: the G dominant-ninth chord in the third line evokes C major, followed by a series of chromatically descending diminished seventh chords that lead back to the dominant of the main key. Probably it is the length of this cadenza, with many interruptions as a result of the echoes, that makes the listener forget about the implied tone E in the bass, and consequently reduces the dissonant effect of the move to a relatively remote key.

<sup>939</sup> Auber, D.F.E.: *Le Serment* (piano score). Paris [1832], 67.

Needless to say, the many silences in this cadenza not only create a strong rhetorical effect, but also provide the singer with opportunities for breathing.<sup>940</sup>



Example 10.2.19

The Italian tenor Fernando de Lucia (1860-1925) made quite a few recordings between 1902 and 1922. His style of singing appears to connect with the bel canto tradition of generations before him, a manner of singing that was already very much in decline in his day. His two recordings (1904 and 1908) of *Ecco ridente in cielo* from the first act of Rossini's *Il barbiere di Siviglia* allow for a close comparison. The earlier recording is with piano accompaniment, the later one with orchestra.

[10.2 #1 Rossini: *Ecco ridente in cielo*, Fernando de Lucia (1860 – 1925); rec. 1904<sup>941</sup>]

[10.2 #2 Rossini: *Ecco ridente in cielo*, Fernande de Lucia ; rec. 1908<sup>942</sup>]

Whereas there are many similarities between the recordings with respect to the choice of ornaments, the differences are still considerable. The two performances differ a great deal in their timing, but perhaps not in the way that might be expected; De Lucia actually sings more freely on the recording with orchestral accompaniment. Even when the same ornamentation occurs on the later recording, it can sound like new because of changes in timing and colour. The high A in bar 122, for instance, a part of the ornamentation, is sung very delicately in the falsetto on the 1904 recording (1'23'') whereas De Lucia uses the chest voice in 1908 (1'17''). This might be so that he can be heard over the stronger orchestra accompaniment, but not necessarily so.

<sup>940</sup> Cinti-Damoreau, L.: *Méthode complète de chant*. Paris, 1849; 95.

<sup>941</sup> <https://youtu.be/cgI31ALSQc> (uploaded 2014 by 'Gianluigi Cortecchi')

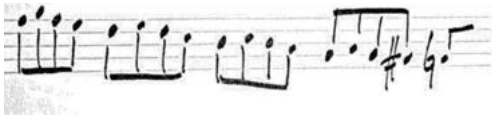
<sup>942</sup> <https://youtu.be/YwEt4qyaunI> (uploaded 2011 by 'belcantopera')

De Lucia inserts cadenzas in several places, not all of them indicated by Rossini, but without doubt following the tradition. Here it seems clear that his interpretation was (to a certain extent) flexible. The final cadenza in bar 189 on the 1904 recording (4'04'') is by and large similar to the version Luigi Ricci later printed in his *Variazioni – Cadenze – Tradizioni* (→ chapter 4):<sup>943</sup>



Example 10.2.20

However, De Lucia sings a richer version of the downward scale by embellishing it with patterns that are familiar from the dictionary (→ chapter 9.6):



Example 10.2.21

Moreover, De Lucia's dynamics on the final notes differ from Ricci's version.

On the 1908 recording, the same cadenza is sung slightly differently, with a more energetic and unadorned descending scale (3'23''). Such small differences can very well be the result of extempore decisions.

Whether the latter is also true for the more important differences in the cadenza in bar 130 (right before the *allegro*) is not certain, but at least the two recordings reveal De Lucia's flexibility in this aspect of the performance. On the 1904 recording, he sings a cadenza (2'20'') that is entirely centred on the tone D. Initially, a slow upwards arpeggiation to a long high A returns stepwise to the D; next, the area below the same note is 'explored' by means of a quick flourish; the D is then held for a long time before finally resolving. The singer seems to breathe twice during this cadenza.

On the 1908 recording, De Lucia sings an altogether different cadenza, elements of which can be found in Ricci's later account of traditional cadenzas (2'02'').<sup>944</sup> The echo-element in the beginning corresponds with the fragment in the blue oval; after a short bridge, De Lucia concludes with a passage as shown in the red oval, though he chooses to finish on the high G. Ricci only mentions his sources in a general sense ('Garcia, Rubini, Mario, Tamburini, Battistini' – all singers from the nineteenth century) but it is plausible that De Lucia drew from the same well.

<sup>943</sup> Ricci, L.: *Variazioni – Cadenze – Tradizioni* (vol. 2). Milano, 1993; 5.

<sup>944</sup> Ricci, L.: op. cit., 5.

Example 10.2.22

Even in this (shorter) cadenza, De Lucia breathes. In general, his cadenzas and fermatas are constructed according to the principles described in early nineteenth-century methods. To what extent he improvised his cadenzas is hard to tell, but we have two of his recordings, made within a few years of each other, of a famous piece that he had been singing since the beginning of his career, and these performances reveal considerable differences. They certainly suggest an ‘improvisatory’ approach.

### 10.3 Cadenzas for monodic instruments

Instrumental cadenzas from the first decades of the nineteenth century tend to be longer than their Classical counterparts. Mather and Lasocki quote a relatively long cadenza for flute that was published in 1829 by Louis Drouët (→ chapter 5.5). For the discussion of monodic cadenzas in this section, Drouët’s cadenza will serve as an example, along with the explanations on this topic in Pierre Baillot’s violin method (→ chapter 5.4). Drouët’s cadenza shares many features with vocal bravura cadenzas such as those of Cinti-Damoreau. Its outlines are traditional: it starts with a long note from the cadential six-four, long enough to ensure silence and full concentration on the soloist, and it finishes with the obligatory long trill that remained in vogue in instrumental cadenzas (unlike in vocal music). Harmonically it is situated on the cadential six-four, and therefore it most likely is thought to serve as a final cadenza in a concerto movement. The harmonic structure is extremely simple:  $I^{6/4} - V^7 - I^{6/4} - \#IV^7_{dim.}$ <sup>945</sup> –  $I^{6/4} - V^7 - I$  (indicated in the score below). The cadenza makes the impression of being non-thematic. The range is large: the inclusion of the low C-sharp and the many high G’s are virtuosic features.<sup>946</sup>

<sup>945</sup> Or: viio7 / V.

<sup>946</sup> Lasocki, D., Mather, B.B.: op. cit., 45.

The musical score for Example 10.3.1 is a single melodic line in G major, 4/4 time. It begins with a *p* dynamic and a *scherzando* marking. The first staff (a) contains three ascending scales: a fast scale starting on G, a second fast scale starting on A, and an angularly broken triad starting on B. A blue oval highlights the starting note of each scale. The second staff (b) continues with a fast scale starting on C. The third staff (c) features a fast scale starting on D, with a *V7* chord symbol above it. The fourth staff (d) shows a fast scale starting on E, marked with a forte *f* dynamic. The fifth staff (e) contains a *dolce* marking and a fast scale starting on F. The sixth staff (f) is marked *con grazia* and features a fast scale starting on G, with an *I6/4* chord symbol above it. The seventh staff (g) shows a fast scale starting on A, with a *#IV7 dim* chord symbol below it. The eighth staff (h) features a *dolce* marking and a fast scale starting on B, with a *V7* chord symbol above it. The ninth staff (i) concludes with a fast scale starting on C, with an *I6/4* chord symbol above it.

Example 10.3.1

Like in Cinti-Damoreau's cadenza quoted earlier, Drouët makes extensive use of rhetorical silences, opening with a triple presentation of an ascending gesture, growing higher each time (a). The first two gestures are fast scales ('*gammes lancées*'), while the third one is an angularly broken triad. It is an opening that, by the choice of the target note of each scale, basically embellishes the ascending tonic triad. The starting tone of each scale (the root of the chord) is highlighted by a turn (blue oval). Here follows a list of other ornamental loci communes that Drouët applies, in order of appearance:



(b) The high D is linked to the low D by a descending scale-based figure, embellished with little changes of direction around structural tones of the chord.

(c) The dominant seventh chord is embellished by a chromatic scale upwards from D to D, followed by an arpeggiation downwards.

(d) The high D from the previous flourish is connected melodically with its neighbour C, followed by a descending arpeggiation with each chord tone embellished by an incomplete turn.

(e) By picking up the high C from the previous flourish again, a melodic top line emerges. Here it moves in curves from the C to the B.

(f) A downward arpeggiation of the  $I^{6/4}$  with added leading tones to every chord tone, connected by short scale-like passages that suggest an increase in speed towards the non-harmonic tone C-sharp.

(g) This tone forms the starting point of an arpeggiation of the diminished seventh chord, followed by the resolution, which is also arpeggiated.

(h) The final trill seems to start without lead-in on A, continuing the truncated melody of (e), but dissolves into a scale-based flourish that ends abruptly (a feature already familiar from the seventeenth-century *stylus phantasticus*).

(i) The cadenza finishes with another trill, a sixth above the previous one.

Within the very simple harmonic frame, Drouët brings variety to the patterns (as García required from performers, → section 10.2), but also to the length of the flourishes, in the application of pauses, and in the dynamics. Towards the end a few surprises occur (the unexpected dissonant chord in (g), the abandoned final trill and the cut-off scale in (h)); an overarching sense of unity is achieved by suggesting a melodic top line that connects the different flourishes.

Incidentally, it would be incorrect to assume on the basis of this non-modulating cadenza that Drouët thought that cadenzas should never modulate. In the chapter on modulation in his *Nouvelle méthode de flute* (→ chapter 9.8) he writes:

Dans la Musique sévère, d'Église, dans les Fugues, on n'emploie guère que les Modulations qui parcourent les tons relatifs du primitif; mais dans la Musique libre (et surtout en improvisant sur un Instrument) on peut, après avoir fait entendre un ton, passer dans tout autre que l'Imagination pourra suggérer, pourvu, qu'on arrive à ce nouveau mode par sa dominante, et qu'on parvienne à cette dominante par un enchaînement d'Accords dont l'un aura toujours en commun avec le suivant au moins une Note intégrante.<sup>947</sup>

[In strict music, in church music, in fugues, only modulations to keys that are related to the principal key occur; but in free music (and particularly when one improvises on an instrument) one can move to any key that imagination may suggest, provided that one arrives at this new mode through its dominant,

<sup>947</sup> Drouët, L.: *Méthode pour la flute*. Paris, [1828]; 25.

and that one reaches this dominant by a sequence of chords of which one always shares with the next one at least one common tone.]

As we have seen in chapter 9.8, Drouët explicitly mentions cadenzas ‘ad libitum’ in this respect. The chapter on modulation also elaborates on the principle of common-tone modulations.<sup>948</sup>

Whereas Drouët does not write in detail about preludes and cadenzas in his *méthode*, Baillot gives an extensive survey of different types of cadenza in *L’Art du violon*. Its context is a chapter about *points de repos* [pauses]: moments where the music temporarily comes to a rest, indicated by a fermata sign. Baillot takes great care to explain in which situation one should add nothing at all, when a small embellishment is allowed, and when a proper cadenza is appropriate. The main body of the chapter consists of a very large number of notated examples of all different types, although Baillot emphasises that these examples should not be taken as models because this type of ornamentation is left to the taste of the performer.<sup>949</sup>

Again, this is a chapter that any violinist should read; it would lead too far afield to summarise it here. To give an idea, Baillot’s taxonomy of cadenzas may suffice:

1. Embellishments on the tonic;
2. Short flourishes on the dominant, leading into the final trill;
3. Cadenzas with a bass note that is held until the end;
4. Cadenzas without such a bass note and without modulation;
5. Cadenzas with accompaniment (= held bass note?) and modulation;
6. Cadenzas without accompaniment and with modulation;
7. Thematic cadenzas;
8. Thematic, mixed with *passages de fantaisie*;
9. Totally *caprice*;
10. Lead-ins.

It is remarkable that Baillot still mentions flourishes on the tonic (though he calls those on the dominant the ‘proper’ cadenzas), and that he assumes the possibility of holding the bass note throughout the cadenza, something that was generally seen as outdated. Continuing from the previous example by Drouët – a bravura cadenza without ‘accompaniment’ and without modulations – it makes sense to finish this section on monodic cadenzas with an example from Baillot’s sixth category: a modulating, non-thematic cadenza. It is a long cadenza that shows a large variety of ornamental patterns. Apart from scale- and chord-based patterns from the brilliant style vocabulary, there are several loci that are idiomatic for the violin, mostly with double stops.<sup>950</sup>

<sup>948</sup> The distinction Drouët makes between ‘musique sévère’ and ‘musique libre’ has a counterpart in the training of organists at the conservatory in Paris, → chapter 13.

<sup>949</sup> Baillot, P.: op. cit., 166.

<sup>950</sup> Baillot, P.: op. cit., 174-175.



Harmonically, there are well-known loci present here, such as the falling-fifth-sequence in bars 14-16, a Monte sequence in 18-22 and a 5-6 sequence in 46-47, alternating with long stretches of passage work that is based upon one or more common tones with other wandering voices, for instance in 22-39.

#### 10.4 Piano cadenzas: Mozart's concertos

##### *Mozart's original cadenzas*

The *Clavierschule* of Daniel Gottlob Türk contains a chapter about cadenzas that might be seen as a pianistic counterpart to Hiller's text (→ 10.2). Türk presents ten rules for simple cadenzas still often quoted today.<sup>951</sup> However, Türk's relevance for nineteenth-century cadenzas differs from Hiller's. Whereas the vocal tradition of the late eighteenth and the early nineteenth centuries was virtually unbroken, especially in bel canto, not everything Türk was writing applies to nineteenth-century music. One important reason is that Türk was primarily writing about playing the clavichord, not the piano. Stylistically his point of reference was Carl Philipp Emanuel Bach, not Mozart – tempting though it may be to understand his rules as a theoretical underpinning of Mozart's cadenzas. Türk's rules will therefore largely be left aside in this section. A short discussion of Mozart's original cadenzas will serve as a reference for 'historically inspired' improvised examples.

The large number of surviving original cadenzas by Mozart was already mentioned in the introduction to this chapter. The cadenzas were published soon after the composer's death. Eva and Paul Badura Skoda gave an analytical overview of this remarkably homogeneous body of composed cadenzas.<sup>952</sup> Since Mozart's keyboard music forms the threshold to – but is not really part of – the period under investigation in this study, only a few characteristics will be described here. The Badura-Skodas point out that three parts can be identified in many of Mozart's first-movement cadenzas:<sup>953</sup> an often virtuosic opening, a calmer middle section, and a virtuosic final section that finishes with the familiar trill. The final part is usually non-thematic, but in the opening and middle sections a variety of thematic material from the concerto can occur. The middle section typically quotes a lyrical theme (often from the second theme group); the opening of a cadenza can also be based upon a motif from a theme or a transition. A characteristic ending is the quickly rising diatonic scale, followed by a sudden pause, after which the final trill is played; an example of this procedure is the end of the second cadenza<sup>954</sup> to the first movement of KV 414 in A major (blue oval):<sup>955</sup>

<sup>951</sup> Türk, D.G.: op. cit., 310-313.

<sup>952</sup> Badura-Skoda, E. and P.: *Mozart-Interpretation*. Wien, 1957. Transl. by L. Black: 'Interpreting Mozart on the Keyboard'. New York, 1962.

<sup>953</sup> Ibidem, 215-216.

<sup>954</sup> 'Cadenza A' in the *Neue Mozart-Ausgabe*: Serie V / Werkgruppe 15 / Band 3. Kassel, 1976; 32.

<sup>955</sup> In the discussion of Drouët's cadenza (section 10.3) the roots of this type of gesture in the *stylus phantasticus* were mentioned already.

Example 10.4.1

Mozart's cadenzas usually seem to avoid structural modulations: 'the opening of the cadenza always culminates with a theme in the tonic'.<sup>956</sup> Very common are I<sup>6/4</sup> prolongations by way of progressions such as in chapter 9.5 *b*. An extensive example can be found in the same cadenza (incidentally in two sections) to the first movement of KV 414; this quotation is from the cadenza's opening section, which very typically uses a motif from the first theme and turns it into a sequence:

Example 10.4.2

It is unclear for whom Mozart wrote the cadenzas. With respect to the relation between these composed cadenzas and improvisation, several twentieth-century authors take a position that appears to be predicated on the *Urtext*-paradigm. The Badura-Skodas, for instance, claim:

(...) [I]t is probable that in his longer cadenzas he did not improvise, or seldom did so. This is suggested by the balance and careful working out of many of the surviving cadenzas, which make them unlikely to be improvisations.<sup>957</sup>

<sup>956</sup> Badura-Skoda, E. and P.: op. cit., 221.

<sup>957</sup> Badura-Skoda, E. and P.: op. cit., 215.

To an improviser, the last sentence shows a peculiar line of thought. The musicologist William Drabkin also thinks that the cadenzas Mozart composed must be what he wanted to be played when his concertos were performed:

(...) [T]he fact that authentic cadenzas to most of Mozart's concertos were indeed written down – and published soon after his death – suggests that we must regard a cadenza in the manner of Mozart as 'composed', transmitted in a recordable form.<sup>958</sup>

Drabkin regards improvising a cadenza as an 'instinctive approach: we forget, for a moment, all our learned ways and just get on with the job of filling out a short time-span with appropriate music (...), without preconceptions about what should or should not be heard after the fermata on the 6/4 chord.'<sup>959</sup> Similarly problematic is Frederick Neumann's rejection of replacing Mozart's original cadenzas with a 'transplant that is bound to be inferior in invention, style and form'.<sup>960</sup>

The problem with such views is that they completely ignore the function of a cadenza as it has been articulated by numerous authors from the late eighteenth and early nineteenth centuries. Basic notions such as the audience's eagerness for surprise and the personalised display of the performer's virtuosity are absent here. If Badura-Skoda, Drabkin and Neumann are right, Mozart's cadenzas must have been an absolute exception in the concerto genre, and one would expect ample confirmation of this fact in contemporary literature (as it is the case with J.S. Bach, who wrote out ornamentation in his scores much more often than usual at that time). To my knowledge, no such accounts exist about Mozart.

### *Improvised cadenzas by Robert Levin*

Somebody who eloquently acts counter to both Drabkin's ideas about improvisation and Neumann's *Urtext*-paradigmatic view is the pianist (or rather *Clavierspieler*) and musicologist Robert Levin. In his interdisciplinary study *The Improvising Mind*, Aaron Berkowitz uses Levin's improvised cadenzas in his recordings of Mozart concertos as a case study. Berkowitz specifically writes about what Derek Bailey called 'idiomatic' improvisation, in Berkowitz's words: 'the spontaneous rule-based combination of elements to create novel sequences that are appropriate for a given moment in a given context.'<sup>961</sup> He shows how both in late-eighteenth-century pedagogy and in Levin's praxis the musical idiom is acquired just like a verbal language. Of course, an important difference between then and now is that a contemporary of Mozart could easily pick up musical vocabulary by listening, whereas nowadays we ultimately depend on musical notation (even when

<sup>958</sup> Drabkin, W.: 'An interpretation of musical dreams: towards a theory of the Mozart piano concerto cadenza'. In: *Wolfgang Amadè Mozart: Essays on his Life and his Music* (ed. S. Sadie). New York, 1996; 162.

<sup>959</sup> Ibidem.

<sup>960</sup> Neumann, F.: *Ornamentation and Improvisation in Mozart*. Princeton, 1986; 258.

<sup>961</sup> Berkowitz, A.: *The Improvising Mind: Cognition and Creativity in the Musical Moment*. Oxford, 2010; XIX.

we listen to other musicians' renditions). Berkowitz, however, does not distinguish between music as written and music as it sounds. Thus, Mozart's composed cadenzas serve as models for Levin's improvised ones. In chapter nine of *The Improvising Mind*, Berkowitz compares Mozart's two original cadenzas for the first movement of the piano concerto in E-flat major, KV 271, with three different recorded cadenzas for the same piece Levin improvised at several occasions between 1994 and 2005.<sup>962</sup>

Levin's Mozart-inspired improvised cadenzas are most convincing as 'novel sequences that are appropriate for a given moment in a given context', and in my view they deny both Neumann's claim that new cadenzas are bound to be 'inferior in invention, style and form' and Drabkin's somewhat distorted rendition of improvisation. Like Mozart, Levin quotes extensively from the concerto, using both thematic and figurative material that is often extended into sequences. This already enhances the idea of the cadenza as an organic part of the concerto movement. Even with respect to harmony, Levin stays close to Mozart's composed cadenzas, though he tends to dwell longer on passing keys. On his recording of KV 456 and 459 with The Academy of Ancient Music and Christopher Hogwood,<sup>963</sup> both first movement cadenzas explore the subdominant region already at an early stage, more elaborately, I think, than Mozart tended to do. However, this is a type of comment that is relevant only because of the very clear frame Levin has chosen, and that will inevitably keep coming up when somebody intends to improvise or compose in a specifically chosen earlier style.

More interesting, perhaps, is a basic assumption that underlies Levin's way of improvising Mozartian cadenzas. Though he shows that it is very well possible to produce new cadenzas in the style of those that Mozart composed for his own concertos, he seems to share with the authors mentioned above the idea that these original cadenzas provide us with a model of how Mozart liked a cadenza to be. There is even the suggestion that we can know how Mozart himself used to improvise his cadenzas by studying his composed ones. I would say, however, *pace* Levin, that this is far from certain. Mozart had a strong reputation as an improviser on keyboard, as well as on the organ. From an improviser's point of view, it seems highly unlikely that, given this background, Mozart would have written his cadenzas for personal use;<sup>964</sup> but even when he composed them for somebody else, for instance a student, he may have done so in a style very different from that of his own improvisations. Indeed, Mozart may have kept his most brilliant and unexpected ideas to himself, either because they would be most appropriate in an improvised performance, or because he simply didn't want to give them away. If he wrote cadenzas for others, it would certainly make sense to write rather generic – and not too personal – music that would work in many different circumstances.

<sup>962</sup> Ibidem, 165-176.

<sup>963</sup> L'Oiseau-Lyre – 452 051-2 [1996].

<sup>964</sup> A position taken by e.g. Christoph Wolff, according to a reference in Berkowitz, 157.

Something similar occurs when a Baroque figured bass is realised for a modern edition for practical use: a player who needs such a realisation is best helped by one which is fairly generic and without too many surprises (and which can relatively easily be adapted to the needs of a specific situation), rather than by a highly individual one. Personally, I prefer to see Mozart's notated cadenzas as such a musical 'safety net'; obviously one cannot go wrong by using them as a model, but it would be a pity to exclude more digressive options for that reason.

This last step may seem speculative, and indeed we will never know what Mozart played when he improvised – or his contemporaries, for that matter. However, there are a few less well-known (and in fact rarely performed) piano compositions of Mozart that cast his supposed style in a different light. A piece like the *Capriccio* in C major KV 395 (1778), for instance, is definitely much more fanciful than any of the cadenzas, or even the well-known fantasies KV 397 and 475; already in the seventh bar, a long, wandering progression starts without metre on unresolved diminished seventh chords, culminating in the key of B-flat major, which is rather unusual in the context of the main key. In addition, the *Präludium* or *Fantasie und Fuge* KV 394 (1782) show a very different and, one feels inclined to say, highly improvisatory side of Mozart. The unfinished *Fantasie* or *Sonata* KV 396 (1782) and the *Sonata* KV 400 (1781) may be less capricious formally, but they display a level of instrumental virtuosity that is much higher than in many more well-known works of Mozart, featuring passages in octaves and quick runs in thirds.

In 1787, Muzio Clementi published a small collection of generic preludes and cadenzas 'à la manière de' several composers of his time, some of them forgotten today: Joseph Haydn, Leopold Koželuch, Johann Franz Xaver Sterkel, Johann Baptist Vanhal, himself, and Mozart.<sup>965</sup> The pieces are not connected to any specific composition and give the impression of having a didactic purpose. Today, Clementi's style imitations may seem not very convincing, but it is true that the 'Mozart' cadenza contains few structural modulations. On the other hand, the other cadenzas sometimes show rather wild changes of key. The cadenza 'in the style of Haydn', for instance, touches upon C minor and A-flat major, whereas the principal key is D major. Whether Clementi based his Mozart-pastiche upon composed cadenzas or on Mozart's own playing is hard to tell; the two famously met during a competition organised by the emperor Joseph II in Vienna in December 1781, but never afterwards. Incidentally, Mozart was impressed by Clementi's virtuosity, notably his passages in thirds – is it a coincidence that his pieces mentioned above that contain similar difficulties date from the same time? Either way, they show that Mozart's style was more in a state of flux than is often acknowledged today; Clementi's book also gives an idea of the broad stylistic range of the late eighteenth century. Moreover, it is common to read in contemporary treatises that a cadenza should be in the character of the composition, but not that it is expected to be in the style of the composer! In sum, I believe

<sup>965</sup> Clementi, M.: *Musical characteristics* op. 19. London, [1787].



that there is ample reason to appreciate the fundamental improvisatory freedom in classical cadenzas much more than is usual in our time.

### *Three improvised cadenzas to KV 414*

One of the possibilities is to include thematic material that does not come from the concerto itself but that is relevant for other reasons. The Mexican pianist Ahmed Anzaldúa, for instance, once used his improvised cadenzas for Mozart's concerto in C major KV 467 to hint at other pieces that were performed during the same concert.<sup>966</sup> In this way he emphasised the 'situationality' of the cadenza, making music for this very occasion and for this specific audience – very much like what happened in the liturgical prelude in the previous chapter.

Whereas Anzaldúa does not stylistically deviate very much from the idiom Levin is using, I would like to show, as a contrast, three improvised cadenzas I included in a performance of Mozart's concerto in A major, KV 414, in September, 2018. This concerto also exists in a chamber version for piano and string quartet; this is the version we played, reinforcing the bass part with an added double bass. My stylistic inspiration in the cadenzas came rather from the late-eighteenth-century London piano school (Clementi, Dussek) which was a major influence on Beethoven's keyboard style. The characteristics of the English style of piano playing cannot be separated from the instruments that formed its context, with John Broadwood as its most famous exponent. As has been discussed before (→ chapter 5.8), the instrument's possibilities influence the improvisation to a large extent. Since I played an early-twentieth-century Pleyel on this recording, technically more akin to the English instruments than to the light Viennese pianos, one could say that I was in a way invited to this style by the piano itself: dynamic contrasts, full chords and legato playing work particularly well on this instrument. It should not be forgotten that Robert Levin's cadenzas were performed on a (copy of a) Viennese pianoforte, which probably made his self-chosen stylistic 'limitations' feel very natural to him at that moment. Likewise, the vaguely Beethovenian touch (which some might criticise, with Czerny, as rather 'wüst und verworren', → chapter 9.2) in my cadenzas was certainly partly inspired by the instrument. There was no fixed harmonic or thematic plan; for every movement, I had a sheet with some pre-selected ideas from the score laid in front of me. Not all ideas were actually used during the improvisation, but the original sheets will be reproduced here.

In the following analysis of the recorded cadenzas, I will be switching between two different layers: one is a reconstruction of my train of thought during performance (insofar as this is possible), and the other is my analysis on the basis of repeated listening to the recordings. The goal of the analysis is to show how *loci communes* played a role in these improvisations, either by conscious application at the time of performance, or by identifying their appearance afterwards. I am aware that, from the

<sup>966</sup> <https://youtu.be/XIH-PMg5pEQ> (uploaded 2015 by 'Ahmed Fernando Anzaldúa')

point of view of a music analyst, other analytical approaches might seem appropriate as well (or even more attractive). For instance, one might wonder why I do not focus more on the live experience of listeners, and why my analyses resemble traditional analysis of musical texts. It is my view, however, that any music analysis is based upon some kind of 'text'; also a recording may serve as such. In addition, this study strongly focuses on the role of the performer; the perspective of the listener is highly relevant but warrants another study. Generally, the analyses of recorded improvisations in this dissertation aim to investigate the functioning of loci communes. Insofar as these are by definition shared between musicians and listeners (→ chapter 2.2), incidentally, the latter are never wholly absent.

*a. First movement: Allegro.*

*Example 10.4.3*

[10.4 #1 Mozart: KV 414, cadenza 1<sup>st</sup> movement; Bert Mooiman, rec. 2018]

The motifs were chosen on the basis of their usefulness as material for sequences and development. The first two are from the main theme: the scale in Lombardic rhythm from its second bar (bar 2), and the beginning of the extension in the piano consequent (bars 76-77, also used by Mozart in the other cadenza to this piece). The third motif is from the transitional phrase (bar 86). The fourth one is taken from the beginning of the second theme group (bar 115). The final motif is taken from the

development section, right before the beautiful sequence in F-sharp minor (bar 173). They are all characteristic in the sense of being easily recognisable and yet general enough to be developed in various ways.

The cadenza starts with figuration that continues the energy of the preceding ‘orchestra’ *tutti*. At 0’25”, the varied figuration touches upon the high F-sharp, thereby exceeding the range of Mozart’s keyboard that ran until F<sup>”</sup>. On the one hand, this spoils the illusion of an ‘authentic’ cadenza; on the other hand, it feels very unnatural to stick to an imaginary boundary where the modern keyboard still has 19 more keys to go. Moreover, the keyboard compass was in a constant state of development in Mozart’s day: Broadwood built pianos that ran up to the high C<sup>”</sup> already in 1792.<sup>967</sup> I will not go into the discussion whether I should have avoided ‘too’ high or low notes here, since in this case I did not aim for stylistic ‘correctness’ from the onset.

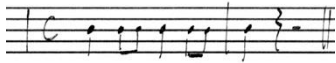
The figuration is an elaboration of two harmonic loci communes: at first a move to the VI chord (1), followed by a variant of a *Romanesca* sequence (cf. chapter 9.5c.) that runs all the way down to the key of G major (2). This is exactly the unusual key relationship that was referred to above with respect to the *Capriccio* in C major KV 395. Example 10.4.4 shows a harmonic reduction of this passage:

Example 10.4.4

G major is then tonicised with the opening motif of the development section that is played over a new accompaniment in triplets (0’34”). The use of this motif was a spontaneous decision: it was not included in the previously made selection. The new accompaniment lends it a calmer, more singing character; it modulates to E minor. The dialectics of the energetic figuration and the broadness of the melody will remain active throughout the cadenza. At 0’50” the figuration takes over again, modulating to the dominant of B minor (0’55”), that is prolonged in its turn with melodic material, this time taken from the last motif on the sheet, followed by a general pause. With the arrival of B minor, a new section starts (1’08”); the melodic material is taken from the second theme group, though in the minor mode (which gives opportunities for chromatic colouring, for instance in the dominant seventh – flat fifth chord on 1’22”). The theme is sequenced in falling fifths through E minor (1’18”) to A major (1’27”) where only the opening motif is retained, covered by the energetic

<sup>967</sup> Rowland, D.: ‘Piano music and keyboard compass in the 1790s’. *Early Music* vol. 27 no. 2 (1999); 283.

figuration again – a process of splitting-off that is usually associated with Beethoven. The falling fifth sequence continues at a faster pace until C major, developing a frenzy that may be difficult to reconcile with Mozart. In C major (1'36''), a new rhythmic motif is brought in, whose descent seems hard to explain initially (example 10.4.5).



Example 10.4.5

However, it turns out to foreshadow 1'51'', where a motif from Mozart's second original cadenza is unintentionally quoted (bar [23]):



Example 10.4.6

Since both original cadenzas have been familiar to me for a long time, the arrival at the  $I^{6/4}$  must have triggered this association subconsciously; in my cadenza the neighbour chord (blue ovals) is chromatically enriched to a German sixth chord.<sup>968</sup>

Back to 1'36'', where C major was reached: at this moment I must have decided to find the way back to the dominant of A major, apparently already associating the  $I^{6/4}$  as a goal with Mozart's motif and 'preluding' on its rhythm. The route from C major to the dominant of A major is through a freely harmonised chromatic bass line, ascending from C to A and finally D – D# - E on which Mozart's motif mentioned above occurs. Over this chromatic bass line the figuration shows a 'Beethovenian' shortening, retaining only the furious arpeggio from the material that was introduced on 1'36''.

The rhythmical motif mentioned above gets an obsessive touch on the  $I^{6/4}$ , finally resolving into the  $V^7$  on 2'02'' where fast downward scales run into a long low E (2'05'') – as such, a Mozartian gesture.

The rush to the final trill, though, shows again the influence of Beethoven. The effect of the long scale upward is maximised by developing it from a short diatonic scale that is restarted several times, getting gradually longer and faster, until it runs to the extreme of the Mozartian keyboard and down

<sup>968</sup> In this analysis, I have chosen for what appeared to be the most appropriate explanation. I decided not to address the question whether the idea of 'embodied knowledge' might also play a role here; this discussion is too complex and wide-ranging to be reflected in this chapter.

again, finally arriving at what should be the final trill on B' (2'20"). During the trill the left hand joins with another chromatic scale that finishes on bass note E (2'24"). What follows is a prolongation of what in Baroque cadence theory was called the *antepenultima*, the suspension before the leading tone within the dominant chord. Johannes Menke has shown how already in seventeenth-century music this chord could be expanded by way of sometimes highly dissonant bass figurations;<sup>969</sup> exactly the same thing happens here.

In the end, the first three of the selected motifs were not used at all, and two that were not listed *were* used. At the performance, the cadenza incited spontaneous applause after the first movement. I believe that this could be due to a certain energy that may have surprised the audience. (One also notices that the accompanying ensemble, not used to improvised cadenzas, plays the concluding *tutti* faster than the main tempo). One of the listeners told me that he had enjoyed my cadenza because he liked it for being so 'over the top'; I wonder, though, whether such a remark doesn't especially say something about the image many people have of Mozart's music: pleasant, beautiful, harmonious, well-balanced, Apollonian – isn't this idea 'plus Mozart que Mozart'?

*b. Second movement: Andante*

Example 10.4.7

[10.4 #2 Mozart: KV 414, cadenza 2<sup>nd</sup> movement; Bert Mooiman, rec. 2018]

For the cadenza to the slow movement, I previously selected three musical ideas: the beginning of the second theme group in the main key (as in bar 82), and two motifs from the orchestra codetta of the second theme group (the first motif as in bar 51, the second one in the main key, as in bar 103). The

<sup>969</sup> Menke, J.: *Kontrapunkt II: die Musik des Barock*. Laaber, 2017; 66-68.

cadenza starts with the last motif, played an octave higher and repeated in minor. The same thing happens in the piece at the beginning of the development section, where the piano repeats the orchestra motif in minor. Mozart also used this effect at the end of the first original cadenza (bars 8-9), where it is followed by a deceptive cadence that turns into a German sixth chord, which (indirectly) resolves into a  $I^{6/4}$  (blue oval):<sup>970</sup>



Example 10.4.8

In my cadenza, the same major – minor shift occurs (o'31''), including the deceptive cadence, but without the turn to the German sixth and the eventual major. My conscious decision to stay in the minor mode for a while and strike a more melancholic note relates to an anecdote that is connected with this movement. The piano concerto was composed during the autumn of 1782. On January 1<sup>st</sup> of the same year, Johann Christian Bach had died. Johann Christian was the youngest son of Johann Sebastian Bach and had made a career in London. In 1764, the eight year old Mozart visited London with his father and sister; at that occasion Bach became his mentor for five months, and Mozart was to develop a lifelong admiration for Bach.<sup>971</sup> As a musical tribute to his friend, Mozart quoted a theme from Bach's overture for *La calamita de' cuori* (1763) in the second movement of KV 414 (bars 1-4).

In the cadenza this story inspired me to play an expressive instrumental 'recitative' on the #IV<sup>972</sup> and dominant harmonies. The highly dissonant appoggiatura on o'45'' falls outside the compass of Mozart's keyboard. On o'53'' a passage starts that makes use of the second selected motif (interpreted here as a series of expressive *Seufzer*). The turn back to major is realised by repeating a chord progression (II<sup>4/3</sup> – V<sup>7</sup>) at 1'24'' – an inversion of the procedure at the beginning of the cadenza. The final part of the cadenza picks up motif 3 again (1'31''), this time on the original pitch, and turned into a sequence that is derived from what Robert Gjerdingen calls a *Monte-Romanesca* (→ 9.5c). After three times (and some hesitation) the sequence is varied and condensed to a harmonisation of the major scale in the bass. The concluding #IV<sup>dim.7</sup> – I<sup>6/4</sup> – V<sup>7</sup> uses familiar material again: the

<sup>970</sup> *Neue Mozart-Ausgabe*: Serie V / Werkgruppe 15 / Band 3. Kassel, 1976; 46.

<sup>971</sup> Portowitz, A.: 'The J.C. Bach – Mozart connection'. In: *Musicology Online*, Vol. 6/II (2006);

[http://www.biu.ac.il/hu/mu/min-ad/06-2/8\\_Bach-Mozart89-104.pdf](http://www.biu.ac.il/hu/mu/min-ad/06-2/8_Bach-Mozart89-104.pdf).

<sup>972</sup> Or: viio7 / V.

downward arpeggiation of the diminished seventh chord from the original cadenza quoted above (bars 6-7, 1'53''), the typical scale followed by an abrupt pause (but this time played *leggiero*, 2'01''), and finally a very familiar way to enter the last trill, applied also by Mozart in the same cadenza on bars 13-14 (2'06''). The first previously selected idea was eventually dropped.

c. Third movement: Rondeau (*Allegretto*)

The image shows three systems of musical notation for a piano and bass. Each system consists of a grand staff (treble and bass clefs). The first system shows a piano introduction with a trill in the right hand and a diminished seventh chord in the left hand. The second system continues the melodic line in the right hand with a trill. The third system shows a continuation of the melodic line with trills in both hands.

Example 10.4.9

[10.4 #3 Mozart: KV 414, cadenza 3<sup>rd</sup> movement; Bert Mooiman, rec. 2018]

The selected material for the large third movement cadenza is taken from the piano entrance (bars 21-22), the continuation of the same theme (bar 25), and the first couplet (bar 52). Both original cadenzas start with a motif from the continuation of the rondo theme (as in bar 8). In the orchestra *tutti* that leads into the cadenza Mozart develops this motif in a canonic way (on the recording: 0'05''). Both original cadenzas in their opening sections go back to this imitational treatment of the motif, and in this way continue the final *tutti*. My cadenza does the same thing, though not by referring to the imitation but instead to the very last measure of the tutti (0'20''). It is a well-known rhetorical locus communis in music: repeating the last idea, and taking this as a starting point for a new development. In the cadenza this is again done by repeating it in the minor mode (0'26''). I remember that during the improvisation I was already aware of the fact that by doing so, I repeated a procedure that had been applied already a few times in the earlier cadenzas, and that I should take care not to become too predictable. This probably was the reason why I brought in new material on this spot, material that came to me spontaneously at that moment; only when listening to the recording did I manage to recognise its origin: Cherubino's aria *Non so più cosa son, cosa faccio* from Mozart's opera *Le Nozze di Figaro*. At the end of this piece (which is very familiar to me), the lovesick Cherubino sighs that, when nobody wants to listen, he will speak out his love to himself. The short

*Adagio* interruption of this fast aria (bars 92-95) contains the short 'sighing' motif that subconsciously returned in my cadenza, enhanced by extra appoggiaturas (0'32"). In the cadenza the motif appears concurrently with a similar interruption of mode and mood.

However, I did not want to dwell in this melancholic mood for too long; at 0'43", a determined return to the *allegro* of the beginning of the cadenza takes place. It is the locus communis of the final scale upward, starting on a low dominant tone, creating the expectation of the approaching final trill. This cadenza plays with that expectation. First of all, the scale is much more chaotic than usual, gradually including chromatic passages as well. It neither ends in a sudden pause, nor in the expected final trill: it lands on a tremolo on the dominant E (0'51"), above which the third selected motif is repeated *presto* and turned into a modulating Romanesca sequence. At 1'01" the key is g minor; a Monte sequence starts with the chromatic line in the bass, ornamented with a free motif in the bass and furious arpeggios in the right hand. At 1'08" a 'Beethovenian' shortening doubles the pace, followed at 1'10" by another doubling. This passage is based upon a harmonic model that has been applied a few times in the earlier cadenzas: after the arrival of the chromatic bass line on the tonic, it jumps to the subdominant (II<sup>6/5</sup>) to circle chromatically around the dominant, prolonging the I<sup>6/4</sup>. At this moment (1'18") I was aware of the risk of slipping into the same path the first-movement cadenza had taken; avoiding another quotation of the rhythmical motif mentioned in section *a*, I played a sinuous diatonic scale downward to the low E (1'23"). In fact, the whole fast section from 0'43" to here turns out to have been a formal feint: the real concluding part starts here. Again, there was a risk of repeating what had been played in the first movement cadenza already, in this case the extended final scale with retakes. A similar set-up seems to happen at 1'24", but after one retake the scale is continued as a more or less normal chromatic scale, eventually culminating on the long-expected final trill. Because this cadenza doesn't connect to a triumphant orchestra *tutti*, but to the rondo theme surprisingly played by the piano solo, I copied the way Mozart finished both of his original cadenzas, namely by not resolving straight away on the tonic, but continuing the trill chromatically into the first note of the theme – logically with a decrescendo. Incidentally, the first two of the pre-selected motifs were dropped.

### **Conclusion**

One of the fascinating experiences with analysing one's own improvised music is that one may recognise large-scale structures that were not consciously planned before or during the playing. This makes clear that the course of the music is not determined by the conscious application of analytical concepts or of memorized passages, but rather that mind and body choose a bed through which the music can flow 'spontaneously' – in short, to use the term applied throughout this study: the music is based on loci communes. Knowing the specific loci of a style means being aware of the conventions of that style, and in this way it is possible to 'say' new things with a familiar vocabulary. For an



improviser (with or without a score), it is important not to feel constrained by bans and restrictions, but to be able to see a style as a source of inspiration. The language metaphor is appropriate here: saying something in a foreign language may be frustrating to a beginner, but upon attaining a certain degree of mastery, the speaker finds that the language has become a medium he can improvise with. In my cadenzas I consciously chose for another musical language than Levin's. In this case the choice of a nineteenth-century, post-Mozartian idiom can be justified historically as well, because Mozart's concertos were still performed after his death. One could say that in my improvised cadenzas, I consciously connected with the reception history of this piece. This is a path that may ultimately lead to a certain eclecticism. To be sure, I consider it artistically fully justifiable to use more recent musical idioms as well, including atonal ones. However, in the example cadenzas my intention was to remain close to (and to give my view on) the stylistic field described at the beginning of this section: the London piano school and Beethoven. In the next section the focus will be on the early-nineteenth-century style of cadenzas as represented by Czerny.

### 10.5 Cadenzas according to Czerny

Carl Czerny devotes the third chapter of his *Systematische Anleitung zum Fantasieren auf dem Pianoforte* to all sorts of cadenzas. The chapter appears after the two chapters on preluding, which confirms what was written in section 10.1 about the relation between preludes and cadenzas. The contradiction between Hummel and Czerny was mentioned already in that section; Hummel's view that improvising cadenzas is a thing from the past can be seen as the more 'modern' one. However, the text in the *Anleitung* clearly connects with the late-eighteenth-century practice, which, one could say, is continued with nineteenth-century means. The chapter consists of two parts: the first one deals with lead-ins, the second one with large cadenzas in concertos. In his terminology Czerny does not distinguish clearly between *Fermate* and *Cadenz*: the term *Cadenz* is also used (following Mozart) for what is usually called an *Eingang* today, and *Fermate* (also: *Schluss-Fermate*) is often (but not exclusively) used for large cadenzas.

#### a. Lead-ins

Czerny stresses that short cadenzas in the middle of a piece on a  $I^{6/4}$  or  $V^7$  are especially called for in 'compositions intended for a glittering, elegant or sentimental manner of playing' – that is, 'in variations, potpourris, arrangements of vocal works, or whatever products of popular taste [*des herrschenden Geschmacks*]<sup>973</sup>].<sup>974</sup> This means that he recommends such flourishes primarily for the

<sup>973</sup> Czerny, C.: *Systematische Anleitung zum Fantasieren auf dem Pianoforte* op. 200 [Wien, 1829]; facsimile reprint: Wiesbaden, 1993; 22.

<sup>974</sup> Czerny, C.: *A Systematic Introduction to Improvisation on the Pianoforte* op. 200 (A.L. Mitchell, trans.). New York, 1983; 27.

lighter genres, probably in the brilliant style. Indeed, Czerny remarks that they should not be applied to ‘works of profound content and serious character’ such as Beethoven’s *Sturm*-sonata op 31 no. 2,<sup>975</sup> in which any *Zugabe* [addition] would be out of place.<sup>976</sup> This last wording might imply more than just an objective distinction between musical styles: in a contribution to a Beethoven biography, Czerny describes how Beethoven once gave him a dressing down when he had dared to add ornamentation during a performance of his *Quartet for Piano and Wind instruments* in E-flat major op. 16.<sup>977</sup>

Czerny’s prescriptions for lead-ins contain nothing unfamiliar: they should match the character of the piece, they should be not too long and not *rhapsodisch* (incoherent), they should not modulate but stick to the fundamental harmony, and connect elegantly with the following idea. Czerny calls them *Verzierungen* and doesn’t fail to refer to ‘good taste’ as a fundamental condition. An interesting addition, however, is his remark that one may extend lead-ins that have been written down by the composer, but that one feels to be too short (which is precisely what Cinti-Damoreau did, → section 10.2).

Czerny provides twelve examples to be practised or imitated in all keys. Except for one, they are all constructed on a dominant seventh chord; there are no bar lines and the left hand is mostly accompanying, while passage work in the right hand dominates. It is no wonder that many patterns from the ornamental dictionary can be found here, since the music is essentially prolongational. Some lead-ins suggest a vocal reference, such as the one in example 10.5.1,<sup>978</sup> which imitates a recitative – much like Beethoven did in the slow movement of his piano sonata op. 110:

Example 10.5.1

<sup>975</sup> Czerny writes: op. 29.

<sup>976</sup> Czerny, C.: *Systematische Anleitung...* op. 200; 22.

<sup>977</sup> Czerny, C.: *Erinnerungen aus meinem Leben* (W. Kolneder, ed.). Strasbourg, 1968; 34-35.

<sup>978</sup> Czerny, C.: *Systematische Anleitung...* op. 200; 25.

### *b. Cadenzas*

In his description of *Concertfermaten* Czerny clearly escapes the relatively limited scope of Mozart's composed cadenzas. Cadenzas can be regarded as independent fantasies; they may be of considerable length, and the player can allow himself any conceivable modulation. 'All interesting subjects from the concerto as well as its most brilliant passages must make their appearance here, although one can tone them down or build them up, according to one's discretion.'<sup>979</sup> What follows is a large (over 100 bars long) cadenza for the first movement of Beethoven's first piano concerto in C major, op. 15. A few years later, Czerny published a different cadenza to the same piece.<sup>980</sup> Beethoven wrote three different cadenzas for this piece; one remained unfinished.

Kathryn Mosley has researched the original Beethoven piano cadenzas (not only the ones he composed in 1809 but also sketches) and their relation with cadenzas for Beethoven's concertos that were composed by others.<sup>981</sup> In her study, the cadenzas are primarily treated as compositions, not as 'solidified' improvisations. Mosley argues that the construction of especially the first movement cadenzas 'illustrates the composer's intention that they form an integrated extension and completion of the movements.'<sup>982</sup> Indeed, Beethoven's original cadenzas are strikingly tightly knit. He can be said to have amplified several characteristics of Mozart's composed cadenzas. Even more extensively than Mozart, Beethoven quotes from the concerto movement, drawing on both thematic material and passage work; in fact, there is not much non-thematic material in his cadenzas. As in Mozart, material is often developed by means of sequences, but Beethoven modulates much more daringly; one gets the impression that any key is in principle possible. All together this gives a strong sense of focus, and despite their inventiveness and capriciousness, the Beethoven cadenzas generally make a 'composed' impression in their musical purposiveness. One could even say that Beethoven's cadenzas act like extra development sections. The aspects mentioned here were imitated and even developed in newly composed cadenzas by pianist-composers such as Moscheles, Liszt and Clara Schumann.

Czerny's cadenzas fall within this category as well. Czerny's prescriptions in the *Anleitung*, quoted at the beginning of this section, match perfectly with the original cadenzas of Beethoven. Incidentally, it is unclear whether Czerny knew them, since they had not been published yet. Mosley discusses Czerny's cadenzas for op. 15 within the same compositional frame she applies to the other cadenzas. She speculates that Beethoven might have heard both cadenzas, and even that he might have sanctioned 'a version of what we today have in print'.<sup>983</sup> Mosley explains the difference in

<sup>979</sup> Czerny, C.: *A Systematic Introduction...* op. 200; 34.

<sup>980</sup> Czerny, C.: *Cadenzen zu Ludwig van Beethovens Concerten für das Piano-Forte* op. 315, erstes Heft. Wien, [1833]; 1-6.

<sup>981</sup> Mosley, K.J.: *The Cadenzas to Beethoven's Piano Concertos: Compositional Processes and Early Performance Traditions* (diss.). Goldsmiths, University of London, 2016 (unpublished).

<sup>982</sup> Mosley, K.J.: op. cit., 27.

<sup>983</sup> Mosley, K.J.: op. cit., 252.

technical difficulty between the cadenza that was printed in opus 200 and the one in opus 315 (the cadenza in the *Anleitung* is easier) by stating that the latter was intended for professionals, whereas the former was ‘designed for amateurs, with a pedagogical purpose in mind’.<sup>984</sup> To which extent Czerny’s opus 200 was intended for amateurs remains to be seen; after all, he demanded from the novice in improvisation a ‘vollkommen ausgebildetes Spiel (Virtuosität)’!<sup>985</sup> More importantly, what Mosley seems to ignore is that the two cadenzas probably served different purposes. Opus 315 may indeed be seen as a composition in its own right, just like the cadenzas by Beethoven, Moscheles, Liszt and others; all musical examples in opus 200, however (they constitute about 85% of the book), are definitely meant as a guide to the reader, notated in the absence of the possibility of a live demonstration. Czerny sometimes makes this very clear: in the chapter on short preludes, he emphasises that the example pieces should be varied upon, and should sound as if they are spontaneous inventions (→ chapter 9.6); moreover, the larger fantasies are punctuated with additional remarks about how one could extend a passage, or which other possibilities the material offers. I consider it likely that Czerny intended to show how an improvised cadenza could look like in score, and that for that reason he avoided certain technical difficulties that maybe would be more appropriate in a piece that was meant to be practised.

To summarise, the strong case Czerny makes out for improvising this type of cadenza seems to be rather contrary to the tendencies of his day. Gottfried Wilhelm Fink, who wrote an already mentioned review of Czerny’s book in the *Allgemeine Musikalische Zeitung*, praised the chapter on cadenzas, but his advice to the readers reflects the ambiguity noticed before. He writes that not every player should allow himself to perform *willkürliche Cadenzen* instead of the often excellent examples that ‘nowadays’ can be found in the compositions themselves – this is about Czerny’s first category, the lead-ins.<sup>986</sup> Regarding the large cadenzas, Fink writes that Czerny’s cadenza in the *Anleitung* can only be of the highest interest to concert pianists. He advises them to write down their own cadenza at first, combining the most suitable lyric and virtuosic passages from the concerto (according to Czerny’s recommendations) and only after that to compare their work with Czerny’s example cadenza. In this way they will see *was sie selbst oder mit Hülfe eines Geübteren an der ihrigen zu verbessern haben möchten* [what they can improve in their own cadenza by themselves or with the assistance of someone more experienced].<sup>987</sup>

In the meantime, Czerny’s intentions should be taken seriously. Even Fink does not exclude the possibility of improvising such a cadenza, even though he seems to consider it a challenge that only

<sup>984</sup> Mosley, K.J.: op. cit., 247.

<sup>985</sup> Czerny, C.: *Systematische Anleitung...* op. 200; 4.

<sup>986</sup> Fink, G.W.: review of ‘Systematische Anleitung zum Fantasieren op. 200’. In: *Allgemeine musikalische Zeitung*, (2 September 1829, no. 35); column 578.

<sup>987</sup> Fink, G.W.: op. cit., col. 579.

the very gifted should take up. How can one learn from Czerny's example? Clearly, it makes no sense here to learn it by heart and transpose it to other keys, like with the preludes. Czerny aims to show how *Gesangsstellen und Passagen* from the concerto can be combined, and recommends comparing the cadenza with the piece. This, then, will be necessary: to check out what exactly Czerny did with the material, to recognise and identify his models and loci communes. Such an analysis of Czerny's cadenza in the *Anleitung* is presented below. The cadenza is divided into sections, and section by section a figured bass reduction is connected to analytical remarks on the musical material. I am aware that such a descriptive analysis might reinforce the idea that, for Czerny, improvising a cadenza might have meant filling in a pre-designed structure. In what way, one might wonder, does this example cadenza differ from Czerny's 'normal' compositions? I will go into this question in the concluding remarks after the analysis.

*Section A: free virtuosic I<sup>6/4</sup> – prolongation*

30 Cadenza. Allegro.

Ex: 37.

FF FF pp Cresc:

F Cresc: accelerando

8a FF

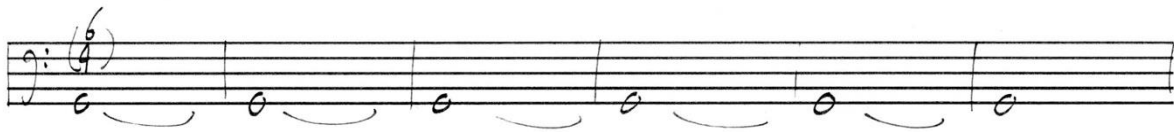
loco

Long G octaves at beginning:  
reference to 18<sup>th</sup>-c. cadenzas?

Free opening section on the I<sup>6/4</sup>; 'Beethovenian' shortening of a motif that might have been taken from the opening of the second theme, but that is commonplace enough to have no thematic connection.



Continuation of the build-up by transformation into free ornamental material (see 'Dictionary of ornamental patterns'), followed by a scale downward.



*Section B: quotation from the transition to the second theme*

The image shows a complex musical score for Section B, featuring piano and violin parts. The piano part includes dynamics like P, Cresc., and FF, and markings for 'sa' and 'loco'. The violin part includes 'Vivace.' and 'sF' markings.

Quotation from bars 126-133 with varied dynamics, thickened texture and faster tempo. Falling fifth sequence; the last chord surprisingly minor (unlike the original), possibly thus enabling the modulation to E flat major in the next section.



Section C: material from transition and entry of the soloist

The image shows a musical score for Section C, consisting of two systems of piano and soloist parts. The piano part is in the upper system, and the soloist part is in the lower system. The piano part begins with a dynamic marking of *P Dol: espress: e un poco riteneute* and includes a *sf* marking. The soloist part begins with a *sf* marking and includes a *Cresce stringendo* marking. The score is marked with *8a* and *loco* above the soloist part, and the number 34 is written at the end of the soloist part.

Continuation of the previous quotation by using connecting material from bars 134 – 137, however with important changes. The harmonic background is turned into an ornamented cadence in E-flat major:  $I^{6/4} - V^2 - I^6 - V^{4/3} - I$  (instead of the original prolongational progression in G), giving these four bars the character of a bridge. Allusions to the brilliant style. Harmonically the move from the previous section to the E-flat:  $I^{6/4}$  is strange since the g minor sixth chord (in E-flat:  $III^6$ ) hardly prepares for the cadence to follow. The only ‘explanation’ of this connection is in the common tones that make it possible to ‘slide’ into the  $6/4$  chord, though it remains a functionally weak connection.

New sequence on a Monte progression, surprisingly constructed with material from the opening bars of the solo part: bars 107-110. This material is not related to the thematic material in the composition; Beethoven probably took the idea to let the soloist enter with new material (after a long orchestra introduction that presented all thematic content of the piece) from Mozart, who applied it in many piano concertos.

The image shows a sequence of chords in E-flat major, labeled with Roman numerals 6, 2, 6, 3, 7. The chords are written on a single staff with a bass clef and a key signature of two flats. The notes are:  $I^{6/4}$  (E-flat, G, B-flat, C),  $V^2$  (E-flat, G, B-flat, C),  $I^6$  (E-flat, G, B-flat, C),  $V^{4/3}$  (E-flat, G, B-flat, C), and  $I$  (E-flat, G, B-flat, C).

Section D: free ornamentation on wandering harmony

Free ornamental material. The turn from the previous section to the diminished seventh-chord is again common-tone motivated. What follows is a sequence on parallel diminished seventh-chords, descending almost chromatically. The main motif from the first theme of the piece is used for the left hand.

Continuation with the same material; wandering harmony with elements from Omnibus progressions, very much common-tone motivated.



*Section E: free ornamentation in the style of an ornamental prelude*

32

FP

sa... Joco

sa... Dim:

sa... p poco a poco

sa... rall. PP Ritard:

Free cadenza according to the principles of an ornamental prelude in the brilliant style, entirely built on a dominant seventh-chord and applying patterns from the 'dictionary'. This 'cadenza in a cadenza' forms a bridge between first-theme material and second-theme material; incidentally, Beethoven structured his third original cadenza to this concerto in the same way. It is unclear whether Czerny knew or heard this cadenza.

7

7

Section F: quotation and development of the second theme

The musical score for Section F consists of a vocal line (marked '8a') and a piano accompaniment. The tempo is marked 'Moderato'. The score includes several dynamic markings: *sf*, *PP Smorz:*, *Cresce*, *Cresce stringendo*, *FF con fuoco*, *Fz*, and *sf*. Performance instructions include *tr* (trill), *3* (triplet), *5* (quintuplet), *7* (septuplet), *Molto All?*, *con fuoco*, *Fz* (forzando), and *loco*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Quotation: antecedent from beginning of second theme group (bars 162-165), transposed to A major. Accompaniment texture slightly different, starting on a  $I^{6/4}$  – probably in order to connect with the latent bass note E in the previous section.

The consequent is new: it gets rid of the original extension and modulates to the dominant key. Here as well, allusions to the brilliant style.

Handwritten musical notation on a single staff, showing a sequence of chords and notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the notes are the numbers: 4, 7, 2, 6, 6, 5, 7, 6, 7. This likely represents a sequence of chords or fingerings for the notes above.

Development of the previously quoted thematic material: an altered version of the melody of 162-163 is played in the bass, and turned into a sequential model. The varied sequence is based upon the falling third model (→ chapter 9.5c). After two times, melody and accompaniment are inverted; the broken octaves very much recall Beethoven.



Section G: quotation from codetta

Abridged and transposed quotation of the codetta of the second theme group: bars 199-201, 213-224. The texture is adapted. Both the Monte and the falling fifth-sequences are slightly extended.

The internal extension of the long chromatic falling fifth-sequence (three bars before the end of this fragment, at the 'loco' sign) makes it possible to finish with a complete perfect authentic cadence in C major, including the Neapolitan sixth chord and the diminished seventh on the raised fourth degree. At this moment the cadence is interrupted by the fortissimo diminished seventh chord.





recognisable and versatile motif such as the opening of the first theme can serve as a common thread through the whole cadenza. Ornamental material from the concerto can appear alongside more general virtuosic passages (section H) and the style of ornamental preludes or lead-ins can serve for introductory or connecting sections (sections A, E).

Despite Czerny's remark that the quoted passages are connected in an order that differs from the concerto,<sup>989</sup> the organisation of the material is actually quite straightforward: the first part of the cadenza deals with material from the first theme section (cadenza sections A – D), and after a free lead-in (section E) the second part consists of material from the second theme group (sections F – I). Nonetheless, there are certainly aspects that suggest an improvisatory approach. The harmonic structure at large seems to be rather free: the principal keys are C, E-flat, A and again C major, showing not much of a systematic plan. The small-scale harmonic progressions are based on well-known sequential models such as the Monte and falling fifth-sequences, variants of authentic cadences and progressions based on common tones (often modulatory). As I have shown, it is primarily on this level (which is also the level of the musical phrase) that *loci communes* guide improvised music. The connection between sections B and C, which was earlier described as harmonically weak, may well have been included by Czerny to enhance a feeling of spontaneity, since his compositions are usually harmonically conventional.

The cadenza rather makes the impression of a sampling than of a carefully designed piece – and there is no indication that Czerny had different intentions. An interesting question remains whether Czerny was describing a living practice here. Did indeed some pianists manage to improvise this type of cadenza, quoting so freely from such a wealth of material in the piece? Speaking from personal experience, I would carefully suggest that one tends to remain with a motif or theme longer when improvising, rather than arriving at such a kaleidoscopic whole. One can never tell for sure, but it seems likely that *if* a pianist intended to play a cadenza of this thematic richness, he would at least have premeditated the rough outline of it. In a letter from 1839, Franz Liszt wrote to Marie d'Agoult about a *concert spirituel* that took place the preceding evening; Liszt writes that he played Beethoven's third piano concerto op. 37 with an improvised cadenza. Whether this cadenza was anything like Czerny's example is impossible to tell, but at least in this case it is unlikely that Liszt had spent much time designing his cadenza: he writes that he had learnt the whole concerto in 24 hours...<sup>990</sup>

<sup>989</sup> Ibidem.

<sup>990</sup> Quoted in Mosley, K.J.: op. cit., 264.