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# MOZART AND THE "CLAVIER"

By NATHAN BRODER

"VERY GREAT CONFUSION exists on the subject of the harpsichord, the clavichord, the spinet, and the pianoforte," wrote Mme. Wanda Landowska more than thirty years ago.<sup>1</sup> Much of the confusion remains, and its clouds seem especially dense about the clavier music of Mozart. During his brief lifetime the brilliant career of the harpsichord faded swiftly, while the piano sprang from obscurity to dominance. During that same short period the clavichord achieved its greatest popularity—a popularity confined, to be sure, to Central Europe. Which of these instruments did Mozart have in mind when he wrote a particular concerto, or sonata, or trio, or song? One looks in vain in Abert or Wyzewa and Saint-Foix for any definite information on this point.

It is, in fact, impossible to say with certainty for which of the stringed keyboard instruments some of the clavier works were intended; but as regards most of them—including many of the most important—the answer seems clear. And perhaps some light can be thrown on the former group by consideration of a few facts that have hitherto been given insufficient attention.

\* \* \*

Let us see what is known about Mozart's relationships with the three main types of instruments—the harpsichord, the clavichord, and the piano. The first (named also, according to the language employed, *clavecin*, *Flügel*, *cembalo* or *clavicembalo*,<sup>2</sup> and *clavecimbael*) was, of course, during most of Mozart's life, the predominant keyboard instrument, in the opera house,<sup>3</sup> in the concert hall,

<sup>1</sup> Wanda Landowska, *La Musique ancienne*, 2nd ed., 1909, p. 194.

<sup>2</sup> The second number on the program for the concert Mozart gave in Mantua on January 16, 1770, is a "*Concerto di Gravecembalo*" and the fourth a "*Sonata di Cembalo*". (Otto Jahn, *W. A. Mozart*, Vol. I [1856], p. 187.) This would seem to support the claim of some writers that "*gravecembalo*" referred to an instrument with a larger compass than that of the *clavicembalo* or *cembalo*, and was not merely another name for the same thing.

<sup>3</sup> The piano may have entered the opera house while Mozart was still alive. A piano with a built-in conductor's stand has survived from "the end of the 18th century". "Such instruments were used by opera conductors to accompany *secco-recitative*." (Georg Kinsky, *Musikhistorisches Museum von Wilhelm Heyer in Cöln. Katalog*, Vol. I [1910], p. 137.)

and—especially in its smaller form, the spinet—in the home. The Mozart family owned a large instrument, with two manuals, made by Christian Ernst Friederici of Gera.<sup>4</sup> Possibly they had a spinet also.<sup>5</sup>

The clavichord is seldom mentioned in any discussion of the influences that affected Mozart's style of writing for the keyboard. But it is not unlikely that this instrument had a large share in determining that style. Leopold Mozart must have been aware of the great importance attached to the clavichord by C. P. E. Bach and other eminent musicians of the time, especially for teaching correct performance to the young. Bach wrote:

Whoever can play the clavichord well will be able to do the same on the harpsichord also, but not *vice versa*. One must therefore employ the clavichord for learning good performance, and the harpsichord for acquiring the requisite strength in the fingers.<sup>6</sup>

The popularity of the clavichord was greatest in North and Central Germany,<sup>7</sup> but the instrument seems to have found a place in many households in South Germany and Austria also. We know that there was one in the Mozart home at least as early as 1769, when Wolfgang was thirteen,<sup>8</sup> and that he played on clavichords in Augsburg and Mannheim in 1777, and in Linz in 1783;<sup>9</sup> and a report from Dresden in 1789 mentions that "his skill on the clavichord and the fortepiano is indescribable".<sup>10</sup> A clear indication of his attitude towards the instrument is given in a letter from his father, April 13-20, 1778:

If you could find in Paris a good clavichord, such as we have, you would no doubt prefer it and it would suit you better than a harpsichord.<sup>11</sup>

<sup>4</sup> See Leopold Mozart's letters of Dec. 8, 1763, and Nov. 13, 1777, in Emily Anderson, "The Letters of Mozart and his Family", 1938, Vol. I, p. 45; Vol. II, p. 537.

<sup>5</sup> They definitely had one if the Stein "*clavier*" mentioned in Leopold's letter of Aug. 20, 1763, and in Wolfgang's letter of Oct. 3, 1778, is the same as the "*Spinnetel*" mentioned by Constanze in a letter of June 13, 1810.

<sup>6</sup> *Versuch über die wahre Art das Clavier zu spielen*, Part I, 1753, p. 11. See also the citations from Virdung, Praetorius, Mattheson, Walther, Marpurg, and others in Cornelia Auerbach, *Die deutsche Clavichordkunst des 18. Jahrhunderts*, 1930, pp. 9 f., 46 ff.

<sup>7</sup> Auerbach, p. 61.

<sup>8</sup> "In a fit of absentmindedness I took away with me on my watch the key of our clavichord." Leopold Mozart to his wife, in Anderson, Vol. I, p. 148.

<sup>9</sup> Anderson, Vol. II, pp. 460, 495, 540; Vol. III, p. 1281.

<sup>10</sup> *Musikalische Real-Zeitung*, 1789, p. 191.

<sup>11</sup> Anderson, Vol. II, p. 781.

After he was married Mozart had a clavichord of his own, on which, according to Constanze, he played and composed a great deal.<sup>12</sup>

Since the fingers have almost direct control of the metal tangents that strike the strings, a good clavichord in the hands of an expert player is capable of a sustained singing tone,<sup>13</sup> it allows innumerable gradations of tone within a limited range of dynamics (*ppp* to *mf* according to modern standards),<sup>14</sup> and it permits the nicest of phrasing. It seems reasonable to suppose that it was familiarity with such an instrument from infancy on that predisposed Mozart towards the piano—in many ways and except for its lack of the *Bebung* a clavichord of greater dynamic range and power—and that accounts partly for his expressive playing of both the harpsichord and the piano.

It is commonly thought that Mozart had little to do with the piano until he visited Johann Andreas Stein in Augsburg in 1777. But there is reason to believe that, though pianos were by no means plentiful before the last quarter of the century, he had heard about them, seen them, and even occasionally played upon them since his early childhood. Stein made a piano for the Archbishop of Salzburg probably before Mozart was born.<sup>15</sup> Leopold Mozart, the author of the *Violinschule*, undoubtedly knew Quantz's *Versuch*

<sup>12</sup> Arthur Schurig, *Konstanze Mozart. Briefe, Aufzeichnungen, Dokumente*, 1922, p. 96. Constanze bequeathed it to her sons, one of whom, Karl, eventually presented it to the Mozarteum in Salzburg. This instrument has started a little game of errors of its own. Where Constanze writes "Clavier", Schurig, in his explanatory footnotes, calls the instrument once a "Spinett" and another time a "Klavichord (Spinett)". This latter mistake appeared also in an early catalogue of the Mozarteum, and led Mme. Landowska to write: "Mozart never availed himself of either the clavichord or the spinet. I have not yet had the pleasure of visiting the Mozarteum, but I can assert that this instrument must be a square piano." (*La Musique ancienne*, p. 195.) In the 1931 edition of the Mozarteum catalogue the instrument is called simply a "Clavichord", which is what Constanze called it in her will. (Schurig, *Op. cit.*, p. 127.) There are photographs of it in Ludwig Schiedermair, *Die Briefe Mozarts und seiner Familie*, 1914, Vol. V, plates 56 and 57. For a picture of Mozart's piano, see opp. p. 426 *infra*.

<sup>13</sup> Cf. Leopold Mozart's letter to Wolfgang, Nov. 13, 1777: "[Herr Pfeil] has a clavichord also in mahogany, which he would not sell for 200 gulden, as he says that this instrument simply has not got its equal; that the descant sounds like a violin being played softly, and the bass notes like trombones." (Anderson, Vol. II, p. 537. We have substituted "trombones" for Miss Anderson's "trumpets"; the German version has "Posaunen".)

<sup>14</sup> Erwin Bodky, *Der Vortrag alter Klaviermusik*, 1932, p. 21.

<sup>15</sup> In Stein's list of instruments he finished after coming to Augsburg in 1750, there is an entry reading:

Forte P. Erzbischof Salz. 200.-

Eva Hertz, *Johann Andreas Stein*, 1937, p. 93.

*einer Anweisung die Flöte traversiere zu spielen.* Quantz was one of the earliest champions of the piano, and the elder Mozart could hardly have ignored a passage like the following, which, in 1752, probably startled musicians and perhaps even seemed exaggerated:

Everything required [for accompaniment] can be executed most conveniently on a pianoforte, for this instrument, more than any others that are called "clavier", has in itself most of the attributes that are necessary for proper accompaniment; and this depends exclusively upon the player and his judgment. The same is true, indeed, of a good clavichord, as regards playing, but not as regards effect, for the *fortissimo* is lacking.<sup>16</sup>

Only ten years later C. P. E. Bach wrote concerning the clavier as an accompanying instrument:

The fortepiano and the clavichord support best a performance in which the finest nuances of taste appear.<sup>17</sup>

The piano was not unknown in London when the Mozart family lived there in 1764 and 1765 and the nine-year-old Wolfgang fraternized with Johann Christian Bach, who is said to have preferred that instrument to the harpsichord.<sup>18</sup> The first actual evidence we have of Mozart playing on a piano is a report in Schubart's *Deutsche Chronik* for 1775, in which a correspondent from Munich writes:

Last winter in Munich I heard two of the greatest clavier players, Herr Mozart and Herr Captain von Beecke. My host, Herr Albert, who is an enthusiast for the great and the beautiful, has an excellent fortepiano at home. There I heard these two giants compete on the clavier.<sup>19</sup>

In 1777 Mozart called upon Stein in Augsburg, played on his pianos, and wrote a famous and oft-quoted letter, part of which we may perhaps be forgiven for printing once more:

This time I shall begin at once with Stein's pianofortes. Before I had seen any of his make, Späth's claviers had always been my favourites. But now I much prefer Stein's, for they damp ever so much better than the Regensburg instruments. . . . In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even. It is true that he does not sell a piano-

<sup>16</sup> *Versuch* . . ., 1752, new ed. 1906, p. 175.

<sup>17</sup> *Versuch* . . ., Part II, 1762, p. 2.

<sup>18</sup> "Grove's Dictionary of Music and Musicians", 4th ed., Vol. IV, p. 154.

<sup>19</sup> *Deutsche Chronik*, Jahrg. 2 (1775), p. 267. This report is wrongly attributed to Schubart himself, writing in the *Chronik* for 1776, in Abert (*W. A. Mozart*, Vol. I, 1923, p. 369).

forte of this kind for less than three hundred gulden, but the trouble and the labour which Stein puts into the making of it cannot be paid for. His instruments have this special advantage over others that they are made with escape action. Only one maker in a hundred bothers about this. But without an escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them. . . . He guarantees that the sounding-board will neither break nor split. When he has finished making one for a clavier, he places it in the open air, exposing it to rain, snow, the heat of the sun and all the devils in order that it may crack. Then he inserts wedges and glues them in to make the instrument very strong and firm. He is delighted when it cracks, for he can then be sure that nothing more can happen to it. Indeed he often cuts into it himself and then glues it together again and strengthens it in this way. . . . The device too which you work with your knee is better on his than on other instruments. I have only to touch it and it works; and when you shift your knee the slightest bit, you do not hear the least reverberation.<sup>20</sup>

Little is known about Franz Jacob Späth's pianos except that they were highly praised by such contemporary writers as Schubart and Forkel.<sup>21</sup> There is nothing to indicate that Mozart actually owned a Späth instrument, as has been claimed; but the whole passage points to a previous knowledge of the piano, a knowledge that was far from superficial.

Pianos must have been comparatively rare in Salzburg, but Mozart found them "everywhere"<sup>22</sup> in Mannheim in 1777 as well as in Paris the next year. And from the first days of his permanent settling-down in Vienna to the end of his life the piano was plainly the stringed keyboard instrument he played on by choice. We know that he used a piano at his first public concert as a mature artist in Vienna, on April 3, 1781<sup>23</sup>—probably a Stein borrowed from Countess Thun. Sometime between the beginning of 1782 and 1785 Mozart acquired a piano of his own, an instrument made by Anton Walter of Vienna about 1780 and now in the Mozart-

<sup>20</sup> Anderson, Vol. II, p. 478 ff.

<sup>21</sup> Heinrich Herrmann, *Die Regensburger Klavierbauer Späth und Schmahl und ihr Tangentenflügel*, 1928, p. 21.

<sup>22</sup> "Everyone thinks the world of Wolfgang, but indeed he plays quite differently from what he used to in Salzburg—for there are pianofortes everywhere here, on which he plays so extraordinarily well that people say they have never heard the like." Mozart's mother to his father, in Anderson, Vol. II, p. 644. (We have added the word "everywhere" ["überall" appears in the German version].)

<sup>23</sup> See the facsimile of the announcement in Robert Haas, *Wolfgang Amadeus Mozart*, 1933, p. 26.



**Mozart's Grand Piano**  
Made by Anton Walter of Vienna, c. 1780  
(Mozarteum, Salzburg)

eum. In a letter of March 12, 1785, Leopold Mozart writes to his daughter from Vienna:

Since my arrival your brother's fortepiano has been taken at least a dozen times to the theatre or to some other house. He has had a large fortepiano pedal made, which is under the instrument and is about two feet longer and extremely heavy. It is taken to the Mehlgrube every Friday and has also been taken to Count Zichy's and to Prince Kaunitz's.<sup>24</sup>

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The titles of Mozart's clavier works are not very helpful towards the solution of our problem. Almost all the individual works of this sort specifically mentioned in the family correspondence are referred to as for "*Clavier*". It is obvious that the Mozarts invariably employ this term in its generic sense, though it was otherwise often used in the second half of the 18th century to mean only "clavichord".<sup>25</sup> In the thematic catalogue of his own works that he kept from 1784 on, Wolfgang uses only "*Klavier*".<sup>26</sup> The evidence of the musical MSS would seem to indicate that it was Mozart's lifelong habit usually to write "*Cembalo*" (sometimes "*Clavicembalo*"), if he named the keyboard instrument at all. "*Pianoforte*" occasionally appears from about 1782 on, but he continues to use "*Cembalo*" during the last decade, when, as we shall see, he can mean by it only the piano.

The first editions of those of Mozart's works that were published during his lifetime also throw little light on our problem. As early as 1763, Johann Gottfried Eckard wrote in the preface to his own Op. 1, *6 Sonates pour le Clavecin*:

I have endeavored to render this work equally useful for the harpsichord, the clavichord, and the pianoforte [*forté et piano*]. It is for this reason that I have felt obliged to indicate so often the soft and loud passages, which would have been useless if I had had only the harpsichord in view.<sup>27</sup>

With the growing popularity of the piano, publishers took no chances of losing the business of owners of either the new instrument or the old. Of 109 items for or with clavier reviewed or announced in the first volume of Cramer's *Magazin der Musik* (pub-

<sup>24</sup> Anderson, Vol. III, p. 1325.

<sup>25</sup> Auerbach, p. 44 f.

<sup>26</sup> *Wolfgang Amadé Mozart, Verzeichnis aller meiner Werke*. Facsimile edition by O. E. Deutsch, 1938.

<sup>27</sup> Hertz, p. 28 f.

lished in 1783 and covering publications from 1779-83), 60 are for "Clavecin ou Pianoforte", 27 for "Clavecin", 12 for "Clavier" (clavichord), 5 for "Pianoforte", 2 for "Clavier oder Fortepiano", 1 for "Clavichord", 1 for "Clavier, Clavecin oder Pianoforte", and 1 is a concerto for harpsichord *and* pianoforte.<sup>28</sup> From about 1778 most of Mozart's publications for or with clavier issued during his lifetime are "*pour le Clavecin ou le Pianoforte*".

The compass of a particular work does not necessarily indicate a particular instrument. The standard range of all the instruments we are concerned with was, during the greater part of Mozart's lifetime, five octaves, from FF to f<sup>'''</sup>.<sup>29</sup> And Mozart never exceeds these limits.<sup>30</sup>

Eckard's preface, however, yields a clue that proves useful when applied to the works of Mozart: Where the original MS, or a first edition that was presumably issued under Mozart's supervision, contains a large number of dynamic indications,<sup>31</sup> which, because of their profusion or their nature ("*crescendo*" and "*diminuendo*", for example), were all but unrealizable on the harpsichord, it seems safe to assume that the work in question was intended for the piano, or just possibly for the clavichord.

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Up to about 1770, pianos were still scarce. The piano did not appear on a public concert platform until 1767, and "the world's first piano recital" was given, by J. C. Bach, in London the following year,<sup>32</sup> the same year in which a Paris audience first heard the

<sup>28</sup> "Herr J. C. Kellner announces a quite new double concerto for a harpsichord and piano forte or 2 harpsichords with the accompaniment of 2 violins, 2 flutes, 2 horns, viola, and bass, in F major . . ." Cramer, Vol. I, p. 520.

<sup>29</sup> See Curt Sachs, *Sammlung alter Musikinstrumente bei der staatlichen Hochschule für Musik zu Berlin*, 1922.

<sup>30</sup> An f-sharp<sup>'''</sup> appears in the clavier part of the G major violin Sonata, K. 379, as printed in the *Gesamtausgabe*, but this note is not in the first edition (Vienna, 1781). Similarly with the EE in Mozart's cadenza for the last movement of the clavier Concerto in B-flat, K. 456, which, though in the *Gesamtausgabe*, is not in the André edition of the cadenzas. The e<sup>'''</sup> in the printed score of the four-hand Sonata in G, K. 357, is in a portion of the work that was written by Julius André after Mozart's death. I believe that the f-sharp<sup>'''</sup> in the last movement of the Sonata in D for two claviers, K. 448, is an editor's insertion. The oldest source I have been able to consult is the Breitkopf & Härtel edition of 1803.

<sup>31</sup> The *Gesamtausgabe* is quite unreliable in this respect. The frequent use there, for example, of the symbols < and >, and of the term "*legato*", does not represent Mozart's own practice.

<sup>32</sup> Curt Sachs, "The History of Musical Instruments", 1940, p. 395.

instrument in a concert hall.<sup>83</sup> There is no evidence that young Mozart, on tour or at home, at any time up to his final return from Italy in 1773, played in public any clavier but the harpsichord. It seems safe to say, therefore, that all the compositions for or with clavier written by him during this period were intended for the harpsichord. This is certainly true of the violin sonatas in this group (K. 6-15, 26-31), all of which were published soon after they were composed; according to the title pages of the first editions they are all "*pour le Clavecin . . . avec l'Accompagnement de Violon*".

The songs of this period, however, may have been written with the clavichord in mind as much as the harpsichord or spinet, just as those composed later were probably intended as much for the clavichord as for the grand or square piano. Most of the songs with German text were doubtless written for performance in intimate surroundings, and the ubiquity of the clavichord in German households must have been taken into account by Mozart when he wrote them.<sup>84</sup>

The nature of the clavier called for in the works written between the fall of 1773 and November, 1777, is not certain. The compositions in question are two sets of variations (K. 179, 180), the four-hand Sonata in B-flat (K. 358), probably the *canzonetta*, *Ridente la calma* (K. 152), a Divertimento for clavier, violin, and 'cello (K. 254), an Allegro in G minor (K. 312), six sonatas (K. 279-84), four concertos for clavier and orchestra (K. 175, 238, 246, 271), and the Concerto for three claviers (K. 242).

Except in the case of the six sonatas, there is nothing to show that any of these works were not intended for the harpsichord. The concertos, particularly, from the standpoint of style, seem to call for that instrument. This is true also of a work composed somewhat later—the Concerto for two claviers, K. 365 (1779), which displays no especially pianistic traits; it was apparently intended for use by Wolfgang and his sister in Salzburg, and was consequently very probably planned for harpsichords (*cf.* p. 426). Leopold Mozart actually refers to K. 242 as the "*Clavier Concert*

<sup>83</sup> Michel Brenet, *Les Concerts en France sous l'ancien régime*, 1900, p. 292.

<sup>84</sup> *Das Veilchen* and *Das Lied der Trennung* were published in Vienna in 1789 as "*Zwey Deutsche Arien zum Singen bey dem Clavier*". Of such "arias" in general, Auerbach writes: "All the odes and songs 'with clavier accompaniment', 'for singing at the clavier' . . . are . . . to a certain extent 'clavichordistic'; in any case they are always playable on the clavichord." (Auerbach, p. 75.)

*a 3 Clavecin*".<sup>35</sup> Some of us may feel that the variations on Salieri's *Mio caro Adone* (K. 180) and the Sonata for four hands (K. 358) sound better on the piano, but this is a matter of opinion.

Concerning the set of six sonatas, however, we are in somewhat better case. They are the first of Mozart's compositions for clavier alone in that form. They were written, in part, according to Einstein in the new "Köchel", for the trip Mozart took to Munich towards the end of 1774. We have seen that Mozart played the piano in Munich that very winter. These works contain dynamic indications, including "*crescendo*" and "*decrescendo*", in extraordinary profusion, far more than in any previous clavier works by Mozart and more than in most of his subsequent ones. To realize all of these shadings would have been a virtual impossibility on an 18th-century harpsichord. It would seem as though Mozart, knowing that he would encounter pianos in Munich, took advantage of this knowledge to emphasize in these works effects possible only on an instrument like the piano, the nature of such effects being known to him from his familiarity with the clavichord and from such experience with the piano as he may already have had.<sup>36</sup>

By the end of 1777, Mozart, as we have seen, found pianos wherever he went; and the reports of contemporaries,<sup>37</sup> combined with information yielded by the MSS<sup>38</sup> and the internal evidence

<sup>35</sup> Schiedermaier, Vol. III, p. 229.

<sup>36</sup> In the letter in which he described Stein's pianos Mozart remarked that he had played his six sonatas frequently in Munich and in Mannheim and that "the last one, in D, sounds exquisite on Stein's pianoforte". Wyzewa and Saint-Foix believe that the first five sonatas were definitely intended for the harpsichord and that only the one in D, K. 284, was written for the piano. (*W.-A. Mozart*, Vol. II, p. 215.) But even on the basis of the notes alone, it is difficult to find ground for agreement with these great scholars about the first five sonatas. If the first and last movements of K. 279 are in pure harpsichord style, the Andante is not; and the style of the lovely slow movement of K. 280, which seems like a study for the Adagio of the A major Concerto, K. 488, is not at all apt for the harpsichord but is well suited for the piano or clavichord.

<sup>37</sup> An example: A correspondent in Cramer's *Magazin der Musik* reports from Vienna, under date of March 22, 1783: "Today the celebrated Herr Chevalier Mozart gave a concert for his benefit in the National Theatre . . . The two new concertos and other fantasies that Herr Mozart played on the forte piano won a most enthusiastic reception." (Vol. I, p. 578.) One of the concertos was K. 415 and the other K. 175 with K. 382 as a new finale.

<sup>38</sup> Some examples: The superscription on the autograph MS of K. 457 reads in part: "*Sonata. Per il Pianoforte solo.*" This work was published together with K. 475 in Vienna, 1785, as "*Fantaisie et Sonate Pour le Forte-Piano*", one of the very few of Mozart's clavier works published in his lifetime that were not issued "*pour le Clavecin ou Pianoforte*". K. 526, according to the autograph MS, is a "*Sonata per Piano-forte e Violino*"; and the clavier part of the E major trio, K. 542, is marked "*Piano-forte*" in the original MS.

afforded by the music itself, leave no doubt that all the clavier works written from that time on, with the probable exception of K. 365, must have been intended for the piano. By internal evidence is meant the style that results when a work is planned for the piano, as distinguished from the style of a work planned for the harpsichord. Mozart's maturest piano style, to be sure, contains many elements that started life in answer to the needs of an instrument with plucked strings; but its most characteristic elements are those called into existence by the possibilities afforded by having hammers instead of quills. Thus embellishments, being no longer needed to emphasize particular tones, tend to disappear, the melodic line acquires a more flowing, song-like character, and sustained tones appear more frequently and are used with greater effect.

It was very likely the tone quality of the piano that led Mozart to one of his innovations in the field of orchestration: the skilful blending, in the later concertos, of woodwind and horn tone with the smooth, liquid piano tone, a blending impossible to achieve if, instead of piano tone, one of the elements of the mixture had been the comparatively edged, pinched tone of the harpsichord.

The available evidence, then, justifies the assumption that all of Mozart's sonatas for solo clavier, all the clavier concertos, beginning with K. 414, and all the chamber music with clavier composed after 1777 were intended for the piano. To believe that a performance of any of these works on a modern grand piano accurately represents what Mozart had in mind, however, is another matter, at least as far as tone quality is concerned. It is important to remember that the Stein, the ideal instrument for Mozart's piano works, differed from modern pianos in several essential respects. Hans Brunner has described a Stein piano and others of its type and has compared them with earlier as well as later instruments. He finds that the pianos of the Stein type, while retaining the agility, the clear-cut tone quality and rhythmic precision of harpsichords and earlier pianos, have in addition the all-important ability to sing. "The chief goal [in the construction of these pianos] is sustained, singing, clear tone, of sufficient volume and carrying power, but thin enough to be clear and elastic."<sup>39</sup> The modern

<sup>39</sup> For full particulars, see Hans Brunner, *Das Klavierklangideal Mozarts und die Klaviere seiner Zeit*, 1933.

piano, with its much larger dimensions, its iron frame, its longer and thicker strings, its heavier sounding-board, produces tone that is more diffuse, less elastic; and it can be made to sing a melody only with difficulty. Nevertheless it is our opinion that a performance of a Mozart piano work, by an intelligent and sensitive artist, on a modern piano, is closer to what Mozart must have had in mind than a performance on a harpsichord.