THE BIOGRAPHY OF A STRING QUARTET:
Mozart’s String Quartet in D minor, K. 421 (417b)

by

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A thesis submitted in conformity with the requirements for the degree of Doctor of Musical Arts
Faculty of Music
University of Toronto

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Abstract

Wolfgang Amadeus Mozart’s String Quartet K. 421 in D minor remains one of his most celebrated quartets. K. 421 is the second work in a set of six quartets dedicated to Mozart’s colleague and mentor, Joseph Haydn, and is the only ‘Haydn’ Quartet in a minor key. An overview of the historical background of K. 421, the significance of D minor in Mozart’s compositions, as well as the compositional relationship between Mozart and Haydn situates this work amongst Mozart’s other string quartet compositions and provides context for the analysis of different editions. An outline of the historical practices and roles of editors, as well as a detailed analysis and comparison of different editions against the autograph manuscript and the first edition published by Artaria in 1785 examines the numerous discrepancies between each of the different publications of K. 421. Using the information acquired from the comparative study of selected historical editions, some possibilities for future editions of K. 421 are discussed. When undertaking the study of a new quartet, performers can learn a great deal from listening to recordings. In addition to this analysis, an outline of the evolution of string quartet performance practices is provided. The individual conclusions formed from studying the historical background, different publications and selected recordings of a specific composition can be extended beyond this quartet and applied by performers to any work they choose to undertake.
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Introduction

Mozart’s String Quartet No. 15 in D minor, K. 421 is regarded as one of the pillars of the classical string quartet repertoire. That it is still one of the most celebrated and performed string quartets today, more than two hundred years after it was composed, is a testament to Mozart’s superb thematic writing and use of innovative compositional ideas. Undertaking a performance of this work entails both academic and musical challenges. There is a substantial amount of scholarly writing on Mozart’s string quartets, encompassing all aspects of Mozart’s life, his compositional style and influences, as well as the melodic, harmonic and rhythmic analyses of each of his works in this genre. As a performer, it can be challenging to know where to begin when searching for contextual information on one’s chosen piece of study. By providing a comprehensive examination of the historical context surrounding K. 421, including biographical information and personal correspondence, the expressive implications of the key of D minor to Mozart and the influence of Haydn on Mozart’s string quartet writing, this thesis will provide performers with pertinent information regarding this work without having to consult multiple sources. When preparing K. 421 for either private study or public performance, players have access to many different editions of this work. Over 100 editions of K. 421 have been published since Artaria first printed the six ‘Haydn’ quartets in 1785, creating many discrepancies in compositional details. The analysis and critical examination of numerous editions of this work attempts to highlight the many inconsistencies in notes, articulation, and dynamics that have arisen, and to aid performers in their own editorial process. To bring the discussion of editorial discrepancies further into the performance arena, an analysis of several

1 In 1862, Austrian musicologist Ludwig Ritter von Köchel published his Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts (Chronological-thematic Catalogue of the Complete Musical Works of W. A. Mozart). Mozart did not start keeping a list of his own compositions until 1784, so Köchel estimated the dates of all prior works through style comparison and paleography. As more Mozart compositions were discovered and re-attributed, the Köchel Catalogue was updated (most notably by Alfred Einstein in 1937) to reflect the new additions, hence the double numbers on certain pieces.

2 K. 387 in G Major (1782), K. 421 in D Minor and K. 428 in E-flat Major (1783), K. 458 in B-flat Major, the ‘Hunt’ (1784), and K. 464 in A Major and K. 465 in C Major, the ‘Dissonance’ (1785).
recordings of K. 421, made throughout the twentieth and twenty-first centuries, will provide context for the examination of different editions and show how performance practices of the work have evolved. The principal aim of this thesis is to provide performers with tools for scholarly interpretation as a supplement to their own unique skills as players. By encouraging creative and personal interpretation based on academic study, interdisciplinary collaborations may be forged to further the fields of both musicological research and performance practice.

In order to appreciate the depth and evolution of K. 421, a brief historical study of the sixteen quartets that preceded the six ‘Haydn’ Quartets will illustrate the stylistic and technical development in Mozart’s string quartet writing. K. 421 stands out among the five other quartets in this set, which Mozart dedicated to his colleague and mentor, the composer Joseph Haydn, as the only one of the six in a minor key. Mozart’s decision to compose the work in D minor, a key of great personal and emotional significance to him, indicates the importance Mozart himself placed on this composition. While the six ‘Haydn’ Quartets were not unanimously well received by the critical public after their initial performances in 1783\(^3\), they have come to be regarded as one of the cornerstones of the classical string quartet repertoire in the two centuries that followed. Haydn heard the first three quartets (K. 387, 421 and 428) at a private performance on January 15, 1785, and the remaining three (K. 458, 464 and 465) the following month in another private concert with Mozart, his father Leopold, and the two barons Tinti making up the performers in the group. That Mozart was able to hear directly from Haydn of his approval of the K. 387, K. 421 and K. 428 quartets, and subsequently the last three ‘Haydn’ quartets, further solidified the already strong and supportive musical relationship between the two composers. This relationship is further evidenced by the several mutual musical quotations and references contained in both Mozart’s and Haydn’s quartets.

A performer must examine several avenues in order to give a thoroughly considered interpretation of this formidable quartet. Firstly, the historical context of K. 421, including personal correspondence from Mozart and his colleagues regarding this work and early critical reception of the piece, will provide the necessary foundation for a broader understanding of this

individual piece as it relates to the other works in the ‘Haydn’ quartets, and also to other string quartets written around that period by other composers. An understanding of some of the issues facing historical and contemporary editors and publishing houses when seeking to print an edition of K. 421 should be considered by performers in order to help them gain insight into the critical decision making process regarding articulations and dynamics, which ultimately influences a string quartet’s interpretation and performance.

The string quartet in the eighteenth and early nineteenth centuries had been largely a social forum for players to meet and for composers to express and exchange ideas. With the rise of the professional string quartet in the nineteenth and twentieth centuries, a shift was precipitated in the way quartets were learned and played. As the number of published editions increased throughout history, performers gained more choice in finding a preferable edition for their study. These numerous and widely differing published editions, coupled with the academic study of K. 421 by noted twentieth-century musicologists like Alfred Einstein, have left modern professional performers with a vast amount of information to parse in preparation for performance and recording of K. 421. This preparation varies depending on the individual performer. The numerous recordings of K. 421 made throughout the twentieth and twenty-first centuries provide an extensive illustration of the variety of musical interpretations possible for a single piece of music. The resurgence of interest in historical performance techniques in the 1960’s added a new dimension to musical interpretations by some ensembles. Examinations of the opening phrase of K. 421 from several historical and modern recordings reveal discrepancies and differences in articulation, tempo, and interpretative style between each performance.

It is through this academic and performance study of Mozart’s K. 421 that the performers of today’s generation may pass on their insights and cumulative knowledge of this work, thus giving inspiration to the next generation of players and audiences for the ongoing performance evolution of this enduring quartet.

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Chapter 1
The Historical Evolution of K. 421

The History and Genesis of K. 421

1.1 Early Quartets

Mozart’s string quartet writing underwent an extensive stylistic and compositional evolution throughout the sixteen works he composed in this genre before the iconic ‘Haydn’ Quartets. The first of his string quartets is a stand-alone work, K. 80 [73f] in G Major, “Lodi”, written in 1770 (with a fourth movement added in 1773 – 4). This was followed by three quartets designated ‘Divertimenti’ on the manuscript (K. 136[125a] in D Major, K. 137[125b] in B-flat Major, and K. 138[125c] in F Major), composed within the span of a few months in 1772. Next came a set of six compositions, the ‘Milanese’ Quartets (K. 155[134a] in D Major, K. 156[134b] in G Major, K. 157 in C Major, K. 158 in F Major, K. 159 in B-flat Major, and K. 160[159a] in E-flat Major), all written at the end of 1772 while Mozart was in Italy. After the ‘Milanese’ quartets, Mozart composed another set of six quartets, the ‘Viennese’ Quartets (K. 168 in F Major, K. 169 in A Major, K.170 in C Major, K. 171 in E-flat Major, K. 172 in B-flat Major and K. 173 in D minor), these over the summer months of 1773. From the first “Lodi” quartet to the six ‘Viennese’ quartets, Mozart’s style of writing for string quartet can be traced from its infancy to its full development.

1.1a String Quartet in G Major “Lodi”, K. 80 [73f] (1770)

Mozart composed the first three movements of his first string quartet, K. 80[73f] in G Major “Lodi”, in a single evening on March 15, 1770 at an inn in the town of Lodi, during his first trip to Italy. K. 80 is comprised of four short movements, and written more in the style of a Serenade, with the two violins trading florid melodies over a cello *basso continuo*, and passages

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reminiscent of the older trio-sonata. As Alfred Einstein remarks: “Mozart’s first quartet is undoubtedly not yet a quartet, and shows very clearly the transitional character of quartet production about 1770”.⁷ K. 80 denotes the geographic location of its composition, with imitations of the *galant* style in the violin melodies and a simple *Milanese* minuet.⁸ Perhaps dissatisfied with the original structure of K. 80, Mozart added a fourth movement, a *Rondo*, either at the end of 1773 or the beginning of 1774. This *Rondo* shows significant stylistic and compositional evolution from the previous three movements, with increased cohesive texture between the instruments throughout the movement and more substantial parts for the inner voices. The opening first violin melody of the *Rondo* movement is reminiscent of the main theme from an arietta in Christoph Willibald Gluck’s *L’Île de Merlin*.⁹ Mozart was well versed in the practice of referencing another composer’s melodies in his own compositions, and used quotations from quartets written by his colleague and mentor, Joseph Haydn, in both of his D minor quartets.

### 1.1b ‘Divertimenti’, K. 136 – 138 (1772)

Mozart’s next compositions for string quartet came in the space of a few months, written at the beginning of 1772, while he was in Salzburg. They are labelled ‘Divertimenti’ on the manuscript, but it is likely that this designation came from an outside source. It was common practice in Europe to give pieces of chamber music this title, with Haydn labeling all of his quartets, up to and including Op. 20, as ‘Divertimenti’. Furthermore, Einstein identifies the musical form as a divertimento, which customarily contains two minuets, and points to the fact that these three compositions contain no minuets at all as proof that Mozart was not responsible for the designation at the top of the manuscript on these three quartets. The soloistic melodies of the violins over the perpetual *basso continuo* lines of the cello in the first movement of K. 136 result in a *concertante* feeling to this movement. K. 138 is the most developed of these three Divertimenti, with the last two movements showing a more intricate compositional style, yet all

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three works would still be suitable for orchestral performance. Though Einstein likens these three works to “symphonies for strings alone”, with subtle direction toward more independent quartet writing, he puts forward the argument that they were written in preparation for Mozart’s upcoming Italian journey.

1.1c ‘Milanese’, K. 155 – 160 (1772 - 1773)

In the final months of 1772 and the beginning of 1773, while journeying toward, and staying in, Milan, Mozart wrote his ‘Milanese’ Quartets. These six compositions represent a ‘transitional’ period in Mozart’s string quartet writing, where fragments of his later compositional style are heard within the three movement ‘divertimenti’ style form, and developed further from his three previous quartets. As Einstein writes, it was “on the journey to Milan – or in Milan itself – that the shift to chamber music is definitely made”. The ‘Milanese’ Quartets contain elements written in the Italian style, heard especially in the finales of this set of works, which combine the brightness of the tonic key and the high energy characteristic of this style. Mozart later used a motive from the finale of K. 156 in his opera Così fan tutte, his last opera buffa. While these six quartets contain references to the Italian style, there are aspects to their composition which demonstrate Mozart’s growth in the genre and show his assertions of independence from other quartets written at this time. Mozart chose to set the ‘Milanese’ quartets in a cycle-of-fifths key scheme (D, G, C, F, B-Flat and E-Flat), an Austrian trait in composition, rather than an Italian one. It is within these six quartets that the preliminary allusions to Haydn’s influence can first be heard, specifically in the finale of K. 155 in D Major, where the first violin is given virtuoso melodic episodes over a short rondo theme. According to Einstein, K. 156 in G Major “also has the character of early Haydn”, perhaps in reference to the cheerful 3/4 opening and the use of unison writing at the end of the first phrase, which Haydn used so masterfully throughout his quartets.

11 Einstein, Mozart, His Character, 172.
12 Einstein, Mozart, His Character, 173.
13 Griffiths, The String Quartet, 34.
14 Einstein, Mozart, His Character, 173.
1.1d ‘Viennese’, K. 168 – 173 (1773)

Mozart’s next foray into string quartet writing came in the late summer of 1773, when he was sixteen years old. While only separated by a few months from the ‘Milanese’ Quartets, the set of six ‘Viennese’ Quartets mark a distinct departure in style and form from their predecessors, showing Mozart’s growing compositional awareness of the string quartet genre. It was around this time that Mozart was introduced to the Op. 17 and Op. 20 quartets of Joseph Haydn, and it is noted that these quartets affected Mozart deeply on both a professional and personal level.\(^\text{15}\) Haydn himself had been expanding the boundaries of the string quartet genre with his Op. 17 and Op. 20 quartets; having tired of the galant style, he was seeking to infuse a greater seriousness and depth into the string quartet genre. Haydn demonstrated this move towards a more substantial string quartet form by incorporating fugue-like elements into the finales of several of his Op. 20 quartets, specifically No. 2 in C Major, No. 5 in F minor and No. 6 in A Major. Mozart attempts fugues in the finales of his K. 168 and K. 173 quartets, though Einstein asserts that they do not have the “personal quality or humour of Haydn’s fugue-finales”.\(^\text{16}\) It should be noted that while Mozart may not have achieved the grace and subtlety of Haydn’s fugue-finales within his ‘Viennese’ quartets, he was still only sixteen years of age, and more than two full decades younger than his mentor, Haydn. After the completion of his six ‘Viennese’ quartets in 1773, Mozart left the string quartet genre for almost a decade before picking it up once more with his celebrated ‘Haydn’ quartets.

1.2 Historical Context of K. 421

Mozart’s six ‘Haydn’ quartets were written over an extended period between December 1782 and January 1785, while Mozart was living in Vienna.\(^\text{17}\) This extended period of composition for the ‘Haydn’ quartets is perhaps indicative of Mozart’s compositional maturation and evolution, for these quartets display an almost completely new aesthetic to his previous works in the same genre. In addition to these six quartets, this time period marked a particularly prolific

\(^\text{15}\) Griffiths, The String Quartet, 261.
\(^\text{16}\) Einstein, Mozart, His character, 177.
compositional period for Mozart, seeing him complete more than 150 compositions. Of these compositions, there are a significant number of chamber works, both for winds and brass, as well as for strings. As Mozart was not working for one single employer at this time, he sought to generate a wide variety of compositional material in order to explore “every possible way to make a living and to fulfill his ambitions as a composer”. He had gained popularity with key members of the Viennese aristocracy within his first year in Vienna, such as Prince Galitzin and Archduke Maximilian Franz, and had been invited to give performances at their residences on several occasions. Mozart was able to secure sporadic engagements for concerts and commissions, but a permanent position remained elusive, a problem that became all the more pressing after his marriage to Constanze Weber on August 4, 1782. Edward Holmes speculates that Mozart wrote K. 421 while Constanze was pregnant with their first child, a boy named Raimund Leopold, who was born on June 17, 1783, and lived only for a few months. Mozart makes allusions to his professional and personal circumstances in his correspondence around the time he was composing K. 421, and there are anecdotal accounts of first-hand reception of both the complete ‘Haydn’ Quartets, and also of K. 421 individually.

1.3 Genesis and Critical Reception of K. 421

Mozart composed K. 421 during a seven month period between December 1782 and July 1783 as part of a set of six quartets dedicated to his colleague and mentor, composer Joseph Haydn, while living in Vienna. Mozart composed K. 421 second in this set of six, though letters from

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18 For winds and brass: a Serenade for winds in C Major, K. 388[384a], a Horn Quintet in E-flat Major, K. 407[386c], Adagio’s K. 410[484d] in F Major for two basset-horns and bassoon and K. 411[484a] in B-flat Major for two clarinets and three basset-horns, Five Divertimenti in B-flat Major for basset-horn, clarinet and bassoon K. 439b, and a Quintet in E-flat for keyboard and winds K. 452. For strings: a fragment of his Violin Sonata in C Major K. 403[385c] as well as his Violin Sonata in B-flat Major K. 454, two Duos for violin and viola, K. 423 in G and K. 424 in B-flat and a String Quintet in c minor K. 406[516b].


20 Edward Holmes, *The Life of Mozart* (London: The Folio Society, 1991), 195. Holmes notes the German biographer Nissen’s information that Mozart wrote the third movement of K. 421 in Costanze’s chamber while she was in the early stages of labour with their first child. Nissen says that Mozart’s “agitated state of mind” can be heard in this composition, given the anxieties of impending first-time parenthood, and the grave dangers of child birth during the eighteenth century.

21 Tyson, “Mozart’s ‘Haydn’ Quartets”, 83 – 85. K. 421 does not bear an autograph date. Tyson’s thorough study of the types of paper Mozart used to compose his six ‘Haydn’ quartets reveals that Mozart was likely working on movements from K. 421 and 428 simultaneously, as they share the same paper type. The last movement of K. 421
Mozart’s personal correspondence and studies of the manuscript paper indicate that Mozart began work on K. 458 in the summer of 1783, before the completion of K. 421. The earliest allusion to these six ‘Haydn’ Quartets in Mozart’s personal correspondence came from a letter he wrote to the French publisher Jean-Georges Sieber on April 26, 1783, where Mozart outlines his plan to compose “six quartets for two violins, viola, and bass”. Mozart arranged a private performance of the first three ‘Haydn’ Quartets (K. 387, K. 421 and K. 428) on January 15, 1785 in order for Haydn to hear the works in person. Haydn’s verbal approval of these three quartets to Mozart must have bolstered Mozart’s confidence towards writing the final three quartets in this set (K. 458, K. 464 and K. 465). Indeed, Mozart drew great pleasure from composing the ‘Haydn’ Quartets, as “they were one of the few sets of major works Mozart wrote for his own satisfaction”, rather than being tailored to meet a commission. Overall early public critical reception of the ‘Haydn’ quartets remained positive upon their first circulation after publishing, with German music theorist Heinrich Christoph Koch praising “their special mixture of the strict and free styles and the treatment of harmony”. However, K. 421 did not meet with unanimous praise. One critic wrote in Cramer’s Magazin der Musik in 1787 of Mozart’s compositional aspirations in his ‘Haydn’ Quartets: “His aim is too high…his new quartets may well be called too highly seasoned – and whose palate can endure this for long”. Nor did it escape the critical gaze of Italian opera composer Giuseppe Sarti. Sarti criticized Mozart’s harmonic writing, suggesting that Mozart did not adhere to the established principles of Pythagorean tuning and intervals. According to Sarti, there are four instances of these Pythagorean ‘grievances’, all also shares the same paper type as an inserted leaf in the last movement of K. 387, leading Tyson to deduce: “the most likely explanation is that on finishing the D-minor in the summer of 1783 Mozart decided to revise a passage in the G-major.”

Irving, ‘Haydn’ Quartets, 86.


Allanbrook, “‘To Serve the Private Pleasure’”, 133.


Allanbrook, “‘To Serve the Private Pleasure’”, 152.

William J. Mitchell, “Giuseppe Sarti and Mozart’s Quartet, K. 421” (Current Musicology, No. 9, 1969), 149. A Pythagorean limma and apotome are enharmonic equivalents (d-flat vs. c-sharp), though the apotome is a few cents sharper than the limma (113.7 cents to 90.2 cents), resulting in a marginal difference in pitch to the ear. Sarti wrote of the first movement of K. 421: “The E following Eb (bar 45) in failing to go to F, creates an errant apotome monodico, one of the greatest musical faults. In order to make such a detour, Eb must become D#, which might perhaps have happened here if the e-flat had not been clearly established by D in the first quarter of the bar and the two preceding bars; hence it is impossible for the listener to believe that he hears D#, thus being spared from a horrible sensation on the entrance of E.”
from the development of the first movement. Both Mozart and his father Leopold read Sarti’s criticism of K. 421, and “felt it was written in a bitter spirit”. Evidently, Mozart was not swayed by this detailed attack on the minutiae of K. 421, as he left the disputed measures unchanged after reading of Sarti’s disapproval. To appreciate Mozart’s refusal to make changes to K. 421 after Sarti’s criticism, one must examine the construction and form.

1.4 Construction and Form of K. 421

K. 421 stands apart from the other ‘Haydn’ quartets not only in its choice of key, but also in its length. It is by far the shortest in the set of six, spanning only 408 measures, while the others quartets range in length from 706 to 873 bars. K. 421 is comprised of four movements, and follows the established form of the classical string quartet for the first three movements: a sonata form first movement, a slow second movement in the relative major key, and a minuet and trio third movement. The finale of K. 421 is a theme and variations, a departure from the standard rondo, or sonata rondo form, but seen in other final movements of Mozart’s compositions.

While the form may be conventional, Mozart deviates from predictability by pushing melodic boundaries and inserting many details in K. 421 that move it beyond a conventional string quartet work.

1.4a I: Allegro moderato

The first movement, a haunting Allegro Moderato, is more serious and reserved than the first movements of the other ‘Haydn’ quartets. The exposition is remarkable for its antithetical

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28 Mitchell, “Giuseppe Sarti and Mozart”, 151 – 152. “The three remaining criticisms addressed to K. 421 are...: the minor second of bar 54 is considered wrong because it lasts approximately two seconds rather than a proper one second as taught by the science of harmony, or a proper half bar as allowed in the study of counterpoint. The 16th note of the viola, G#, also in bar 54 is considered very harsh even though it is fleeting. The upper tone of the trill in the second violin, bar 55, forms a false octave with the C# in the first violin, thus by extension creating another apotome and another instance of depraved taste.”

29 Mitchell, “Giuseppe Sarti and Mozart”, 147.

30 The finales of the Violin Sonata in E-Flat Major, the Piano Concerto No. 24 in c minor, K. 491, and the Quintet for Clarinet and Strings in A Major, K. 581 are all theme and variations.

31 Based upon score examination of the first movements of K. 387, K. 428, K. 458, K. 464 and K. 465, with the exception of the opening Adagio of K. 465, which bears resemblance to opening of the first movement of K. 421 in the legato quarter note accompanimental figures in the cello and the long note values in the melodic line.
treatments of the two main subjects. The quartet opens full of pathos and tragedy, with a plaintive melody in the first violin supported by a descending bass line in the cello that is reminiscent of an antiquated lament. Nineteenth-century French theorist Jérôme-Joseph de Momigny imagined the opening melody of K. 421 “as a tragic soliloquy by the abandoned Dido”. The use of the octave leap is pervasive throughout not only this movement, but also in the rest of K. 421. The second theme, despite its major key, possesses a pleading lyricism in the first violin line that is reinforced by a palpitating accompaniment of repeated sixteenth notes in the inner voices. In the restatement of the second theme beginning m. 29, Mozart writes contrasting articulations in the inner voices – legato in the second violin line and staccato in the viola part – in order to allow the triplet embellishments in the first violin “to be clearly heard above the rest of the ensemble”. As the second theme progresses, Mozart incorporates the triplet figure into the inner lines, accelerating “into a nervous triplet figure that becomes almost a signature motive for the opus”. When the lengthy development section of this movement begins, it echoes the opening phrase with the octave leap in the first violin and the descending cello line, however this time it appears in a major key. This modal uncertainty plays out throughout the rest of the movement, alternating between the plaintive lament of the minor mode and the sweet cantabile of the major passages.

1.4b II: Andante

The second movement, a reflective Andante in F Major in episodic ternary form, provides a calm respite from the drama of the previous movement. The movement opens with a simple melodic statement, which is direct and memorable. The 6/8 metre of the Siciliano gives this movement a pastoral quality that permeates nearly the entire movement, and contains elements of traditional Austrian folksong that Haydn often favoured in his slow movements. Mozart plays with phrase length in the opening statement of the movement, inserting “an unassuming triadic upbeat figure” between measures 2 and 3 in order to elongate the traditional four bar phrase. This “little” figure appears throughout the movement, transforming most significantly in the middle of

32 Allanbrook, "To Serve the Private Pleasure", 147.
33 Irving, 'Haydn' Quartets, 34.
34 Zaslaw and Cowdery, The Compleat Mozart, 265.
the movement into a dramatic outburst in the minor key in the cello line. Irving argues that “this underlying rhythmic connection between seemingly disparate elements of radically different emotional character is a significant factor in the Andante’s continuity”.36

1.4c III: Menuetto – Trio

The third movement, a short and dramatic Menuetto, is the one noted for its anecdote about Constanze’s labour.37 The chaconne-type bass which appeared in the opening of the first movement, returns here, again in the cello line. The use of chromaticism appears throughout the Minuet, first in the opening cello line, and then in the first violin, second violin and viola in the second half of the Minuet. Irving observes that the main material remains virtually monothematic throughout the entirety of the Minuet.38 The intrigue in the opening section of this movement comes from the unconventional phrase length, a ten-bar thematic statement, as opposed to the usual eight. In m. 22, a cadence on the dominant is interrupted by a “quasi-development” based on the opening dotted rhythm. In this exchange, Mozart pairs the first violin and viola, and the second violin and the cello in alternating statements of the opening theme, before returning to an identical recapitulation of the original ten measure phrase. A lullaby-like Trio section in D Major provides a playful respite from the darker character of the previous section and introduces some unusual “effects” in the individual parts: a playful “scotch-snap” rhythm in the first violin, the use of pizzicato accompaniment in the three lower voices and two-octave doubling in the violin and viola when the theme repeats for the final time in the trio section.

1.4d IV: Allegretto ma non troppo

The finale of K. 421, an Allegretto ma non troppo set of theme and variations, “returns to the topic of the second movement, just as the minuet did to that of the first movement”, lending a

36 Irving, “Revisiting Mozart”, 95.
37 See footnote 21.
cyclical feeling to the entirety of the work. Like the Andante, this movement is in 6/8 time, an unusual choice for finales of the Classical period. Traditionally, Mozart selected rounded binary form for the theme of his variation movements (as he did in the Clarinet Quintet, K. 581), resulting in a lighter mood and more galant style. However, the opening theme of this movement departs from a few notable conventions, thereby preventing it from being in true binary form. The failure to move into a major key at the end of the first half of the theme maintains a more sombre and tragic sentiment throughout the opening of the Finale. Instead of returning to the original thematic material at the end of the second half of the theme, Mozart finishes the final four measures of the main theme with a chromatic progression that circulates through the upper voices, while retaining the siciliana rhythm. Also unconventional is the tempo Mozart chose for this finale, an Allegretto ma non troppo, rather than the traditional Allegro or Presto most often chosen for last movements. The use of polymetre between the four lines (first violin in 3/8, second violin in 12/8, and viola and cello in 6/8) in the second variation, suggests the study of Bach, with rhythmic intricacies reminiscent of the seventeenth century. The presence of a viola-centric variation is noteworthy, as it was relatively uncommon to feature the instrument in any kind of soloistic role at this time. As in the first movement, Mozart juxtaposes the tragedy of D minor against the more optimistic key of D Major, constantly shifting the listener’s ear in order to achieve an unsteady quality. Finally, Mozart takes the normally consonant interval of an octave – first seen at the very opening of K. 421 – and turns it into a dissonance in the final variation of this movement, “and it is this dissonance, left unresolved until the very end, that impels the movement from one variation to the next and also gives it its needling power”. The coda takes a new, faster tempo – marked più allegro – and transforms the duple sixteenth notes from the original statement of the theme at the beginning of the movement to a triplet motive, recalling the second violin line the the final three measures of the first movement. The final four measures of the quartet modulate to D Major, a compositional device used in a number of Mozart’s other works in D minor, which signifies triumph and often transcendence over adversity and tragedy.

39 Allanbrook, “‘To Serve the Private Pleasure’”, 151.
41 Griffiths, The String Quartet, 49.
Against the five remaining quartets in this set, K. 421 stands out not only in its emotional sentiment but also in its choice of key. It is the only work of six ‘Haydn’ Quartets that is in a minor key and in fact, one of only two quartets that Mozart wrote in a minor key. The fact that Mozart chose D minor for both of his minor quartets is perhaps telling, as Mozart assigned great importance to the key of D minor within his own compositions.

The Significance of D minor in Mozart’s Compositions

1.5 Key Characteristics in the Eighteenth Century

The concept of assigning a specific mood or meaning to a particular key is often debated in the musicological community. The German composer and music theorist Johann Mattheson devised a scale that incorporated the unequal tuning of chromatic pitches by interval, thus revealing the unique “personality” of each mode. Mattheson first published his scale for interpreting each of the modes and keys in his 1713 treatise Das neu-eröffnete Orchestre, and further explained his system in his 1739 publication Die vollkommene Capellmeister. “Following the principle of the harmonic triad, we produce twenty-four keys out of the twelve octave divisions of our diatonic-chromatic tonal gamut through varying the thirds, each of which exhibits its special and unique nature”. Mattheson classified D minor as one of the “initial eight church modes”, and described it as a melancholy and devout key. Between 1784 and 1785 the German organist Christian Schubart wrote a treatise entitled Ideen zu einer Ästhetik der Tonkunst (published by the Viennese house Bey J. V. Degen in 1806) in which he characterized

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42 Irving, ‘Haydn’ Quartets, 13. Mozart’s other string quartet in D minor is Quartet No. 13, K. 173, the last in his set of six ‘Viennese’ Quartets, written in 1773.
45 Harriss, Mattheson’s Capellmeister, 187.
46 Joel Lester, Between Modes and Keys: German Theory 1592 – 1802 (New York: Pendragon Press, 1989), 114 – 115. Mattheson divided the keys as follows: The eight initial Church modes (Dorian, Phrygian, Lydian, Mixolydian, Hypodorian, Hypophrygian, Hypolydian, Hypomixolydian), the “newer” keys (c minor, f minor, b-flat minor, d-sharp major, a major, e major, b minor, and f-sharp minor), and the final eight keys, the “heavily accidental” keys (b major, f-sharp major, g-sharp minor, b-flat minor, g-sharp minor, c-sharp minor, c-sharp major, and e-flat minor).
the key of D minor as “melancholy womanliness, the spleen and humours brood”.\footnote{Christian Schubart, Ideen zueiner Ästhetik der Tonkunst (Vienna: Bey Degen, 1806; repr. with forward by Fritz and Margrit Kaiser, Hildesheim: Olms, 1969), 377.} Nineteenth and early twentieth century musicologist Sir Donald Tovey dismissed the idea of key characteristics outright,\footnote{Sir Donald Tovey, “Tonality,” in Music and Letters 9 (1928), 343. Tovey said: “Notions about the character of keys in themselves are entirely subjective”.} while his contemporary Hans Keller ardently defended the practice.\footnote{Hans Keller, “Key Characteristics,” in Tempo 40 (1956), 5. Keller accused those who did not believe in key characteristics of amusicality and “lacking in ears”.} German musicologist Werner Lüthy wrote that “each great composer preferred to associate similar emotional meanings with the same or related keys” in his 1931 dissertation Mozart und die Tonartencharakteristik.\footnote{F. O. Souper, ‘Mozart and Tonality,’ in The Monthly Musical Record 63 (1933), 202 – 3.} Throughout the eighteenth and early nineteenth century, the key of D minor was described as serious and grave in nature, with a sense of melancholy, gloom and tenderness.\footnote{Steblin, A History of Key Characteristics, Appendix A, 243.} Whether or not Mozart subscribed to these particular key characteristics of D minor, the key no doubt had an important personal significance.

### 1.6 Personal Significance of D minor

Of Mozart’s over 600 compositions, only 14 are written in the key of D minor. American musicologist Martin Chusid further breaks down Mozart’s works in D minor into two categories: vocal numbers and instrumental works.\footnote{Martin Chusid, “The Significance of D Minor in Mozart’s Dramatic Music,” in Mozart-Jahrbuch (1955/56), 88.} Mozart’s vocal numbers in D minor deal primarily with the idea of vengeance or supernatural vengeance. Chusid observes that the subject matter of the D minor arias in Idomeneo, Thamos: König in Ägypten, The Magic Flute, and Don Giovanni all pertain to retribution, “either administered by the gods or sworn with the gods as witnesses”.\footnote{Chusid, “The Significance of D Minor”, 89.} Otherwise, in his D minor instrumental compositions, such as K. 421, the Piano Concerto K. 466, and the Requiem, Mozart explores the concepts of fate, tragedy and death. Of these works, Mozart composed the majority in his final decade. Mozart used significant chromaticism when writing in D minor, as seen in the opening fugato section in the finale of his String Quartet K. 173.
Certain instrumental compositions in D minor were written when Mozart was experiencing significant personal events. K. 421 was written as the birth of his first child approached, the Piano Concerto K. 466 was written in anticipation of Leopold Mozart’s 1785 visit to Vienna and was, perhaps, a reflection of Mozart’s often strained relationship with his father,\textsuperscript{54} and the Requiem K. 626 was composed in the final months of Mozart’s life when he was gravely ill and knew he would not recover. Each one of Mozart’s works in D minor shows impressive breadth and emotional depth and defines significant, often personally troubling periods in his life that he attempted to resolve in his compositional connection to D minor.

1.7 Works in D minor

1.7a La Betulia Liberata, K. 118 [74c]

The first appearance of D minor in Mozart’s compositions appears in the three part sinfonia overture to his oratorio La Betulia Liberata K. 118[74c]. The work, considered to be Mozart’s “only true oratorio”, was composed in 1771 when he was just fifteen years old as a private

\textsuperscript{54} David Grayson, Mozart Piano Concertos Nos. 20 and 21 (Cambridge: Cambridge University Press, 1998), 2. Grayson cites musicologist Stuart Feder’s argument that Mozart’s works in D Minor may have somehow been connected as reflections of the composer’s relationship with his father: “...the D Minor ‘affects of rage and vengeance’ as the ‘displacement’ of Mozart’s anger toward his ‘controlling father’.” However, Grayson cautions: “For obvious reasons, connecting these quite specific affects and images to Mozart’s ‘abstract’ instrumental compositions D minor is both more speculative and dangerously reductive”.
commission by Italian patron Don Giuseppe Ximenes de Principi d’Aragona.\textsuperscript{55} It is unlikely that Mozart wrote much of \textit{La Betulia Liberata} during his trip to Italy at the time of the commission, but rather, completed the work upon his return to Salzburg some four months later.\textsuperscript{56} The grave subject matter of \textit{La Betulia Liberata} – the Old Testament story of Judith and Holofernes – may have swayed Mozart to set the overture in D minor. The \textit{sinfonia} sets the scene for the oratorio with a dramatic opening theme in D minor, which reappears once again in the final section of the work.

\textbf{1.7b String Quartet in D minor, K. 173}

The next occurrence of D minor in Mozart’s compositions comes in his String Quartet No. 13, K. 173, last in the set of his six ‘Viennese’ Quartets, composed in 1773. Drawing inspiration from Haydn’s String Quartet Op. 9, No. 4 in D minor, Mozart most likely chose this key based on Haydn’s decision, rather than for significant personal reasons. From the prophetic opening of this work, the tension created by the chromaticism within the key of D minor can be heard in the thematic material.

Example 1.2 W. A. Mozart, \textit{String Quartet in D minor, K. 173} (International Stiftung Mozarteum Online Edition 2006), \textit{Allegro ma molto moderato}, mm. 1 – 8


\textsuperscript{56} Zaslaw and Cowdery, \textit{The Compleat Mozart}, 32.
Griffiths observes that chromatic tension in this quartet is felt acutely and is “as bold in form as it is high-pressure in content”. Rather than ending this movement with a reprise of the chromatic part of the exposition, Mozart adds a long coda in D minor, creating a different and unexpected conclusion. The finale of K. 173 contains a chromatic fugato in D minor that is almost identical to a fugue theme written by German composer Johann Pachelbel nearly one hundred years earlier (see example 1.1).

1.7c Thamos, König in Ägypten, K. 345 [336a]

In 1773, celebrated playwright Baron Tobias Philipp von Gebler asked Mozart to provide the incidental music to his play Thamos, König in Ägypten, K. 345 [336a]. Thamos tells the story of the traitorous Pheron and Mirza, and their ill-conceived attempt to seize the Egyptian throne from Thamos. After the gods become angered with Pheron’s plans, Mozart “begins the finale with an impressive section in D minor”. In fact, Mozart revised and expanded this final chorus in 1779, using a revised text by playwright Johann Andreas Schachtner. The use of the foreboding D minor as the High Priest sings a warning against blasphemy towards the gods that is then echoed by the chorus, highlights Chusid’s observation that Mozart used this key to signify supernatural vengeance. Thamos’s rich orchestration in the D minor section of the finale comes at a crucial point in the story, and lends an air of gravity to Mozart’s only incidental theatre music. When the gods deliver punishment to Pheron by striking him down with a lightning bolt, and justice is once again restored, “Mozart alters the mode and concludes the chorus in D Major, a key he often selects to reflect triumphant or cheerful situations”.

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57 Griffiths, The String Quartet, 37.
58 Einstein, Mozart, His Character, 160. Mozart’s inspiration for the fugue in the last movement of K. 173 came from Johann Pachelbel’s Fugue in D minor, written in 1683.
59 Zaslaw and Cowdery, The Compleat Mozart, 70.
60 Chusid, “The Significance of D Minor”, 89.
61 Chusid, “The Significance of D Minor”, 89.
1.7d Idomeneo, rè di Creta, K. 366

Mozart’s next use of D minor comes in two vocal numbers from *Idomeneo, rè di Creta*, K. 366, written in 1781. *Idomeneo* is often considered a turning point in Mozart’s operatic career, as it relaxes the conventions of the traditional Italian *opera seria*, and combines elements of French, Italian and German operatic styles. In Act I, Electra sings of her jealousy for Ilia and cries for “vengeance and cruelty upon her who stole that heart from me”. As he did in *Thamos*, Mozart uses the key of D minor in Electra’s Act I aria to help illustrate acts of godly retribution. The frenzied introduction of the strings contributes to the urgency of this vocal number. The second appearance of D minor in *Idomeneo* comes from the chorale finale of Act II, “Corriamo, fuggiamo”. Here, Mozart uses D minor to signify the people of Sidon’s fear and panic as “they attempt to flee from the avenging monster sent by Poseidon”.

1.7e Fantasia No. 3, K. 397 [385g]

The dates of composition for Mozart’s unfinished *Fantasia No. 3*, K. 397[385g] for piano remain unclear. It was written either sometime in the early months of 1782 or between 1786 and 1787. ‘Unfinished’ is somewhat misleading, as Mozart completed all but the final measures of the piece. The *Fantasia* is in three parts, a haunting arpeggiated *Andante*, the central *Adagio*, and a final *Allegretto* in D Major. The *Adagio* evokes the theatricality of an operatic *scena*, with its many “changes of pulse and mood, [and] its startling silences and passionate outcries”. Again chromaticism plays a prominent role in the thematic material throughout the *Adagio*, colouring not only the melodic lines, but also the descending bass figures in the left hand. After a brief respite in D Major in the *Allegretto* section, Mozart revisits the opening D minor arpeggios of the *Andante*, returning to the solemnity of the original thematic material. However, Mozart concludes the piece on an arpeggiated major chord, signifying ‘transcendence’ over the grave thematic material.

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63 Chusid, “The Significance of D Minor”, 90.
64 The final ten bars were completed by German composer August Eberhard Müller, who was a great admirer of Mozart.
1.7f Piano Concerto No. 20 in D minor, K. 466

Mozart began writing his Piano Concerto No. 20, K. 466 in January 1785, and completed the work in a little over one month, just in time to serve as conductor and soloist for the February 11 premiere at the Mehlgrube.\(^6^6\) This was a time of prolific activity for Mozart, as he was completing work on the final two string quartets in the ‘Haydn’ set in addition to preparing for visits from both his father and from his mentor, Joseph Haydn.\(^6^7\) Two years later, a teenaged Beethoven played K. 466 at a handful of public performances during his visit to Vienna in April 1787, where he had travelled in the hopes of studying with Mozart.\(^6^8\) On March 31, 1795, Beethoven performed K. 466 with his own improvised cadenzas during the intermission of a performance of La Clemenza di Tito, in Vienna’s K.K. Theater an der Burg.\(^6^9\) Beethoven composed the cadenzas for K. 466, which even today remain the most frequently performed, between 1802 and 1805, and by 1809, he had formally transcribed them for his student Ferdinand Ries to play.\(^7^0\)

As with his string quartets, Mozart wrote only two piano concertos in a minor key, and only one in D minor. Mozart uses the key to establish an air of foreboding from the opening orchestral introduction. The piano syncopated chords in the strings, “combined with the menacing rising ‘slide’ figure in the cellos and basses” further intensify the ominous feelings that D minor brings forth.\(^7^1\) A stormy orchestral recapitulation of the opening thematic material returns to the tonic key, reclaiming the ominous mood that was foreshadowed in the opening. The finale of K. 466 returns to D minor and reprises the first movement’s tensions through its “wide range of affect, brooding, chromaticism and stormy outbursts”.\(^7^2\) Like the ending of K. 421, Mozart transitions to D Major for the final seventy-five measures of the last movement, allowing for tragedy to be averted “and transcendence achieved”.\(^7^3\) However, the treatment of this modal transition varies greatly from the final four measures of K. 421. After the final

\(^{6^6}\) Spaethling, Mozart’s Letters, 322.  
\(^{6^7}\) Grayson, Mozart Piano Concertos, 2. Leopold arrived in Vienna mere hours before the premiere of the K. 466 piano concerto. The following day (February 12, 1785), Mozart arranged a private performance of the first three ‘Haydn’ Quartets for Haydn himself. It is at this reading that Haydn remarked to Leopold: “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name”.  
\(^{6^9}\) Georg Kinsky, Das Werk Beethovens (Munich: G. Henle-Verlag, 1955), 504.  
\(^{7^0}\) Das Werk Beethovens, 504.  
\(^{7^1}\) Grayson, Mozart Piano Concertos, 31.  
\(^{7^2}\) Zaslaw and Cowdery, The Compleat Mozart, 131.  
\(^{7^3}\) Grayson, Mozart Piano Concertos, 85.
cadenza, the solo piano re-states the main theme in D minor, only to be answered by the orchestra with a cheerful and boisterous transformation of the second thematic material into D Major. After the dramatic and intense iterations of D minor material, the up-beat conclusion of K. 466 is reminiscent of the opera buffa style. American musicologist Wye J. Allanbrook likens this ‘comic close’ to “a celebration of the social man, of reconciliation, and of accomodation to the way things are”.74

1.7g Kyrie in D minor, K. 341 [368a]

Mozart’s Kyrie in D minor K. 341[368a] is a solemn work that again uses chromaticism to accentuate the severity of the key. The Andante maestoso tempo and the differentiation between the vocal and instrumental lines further enhance the gravity of Mozart’s key choice. German scholar Otto Jahn assigned the date of composition as between November 1780 and March 1781, during the period when Mozart was also working on Idomeneo.75 However, upon examination of the manuscript paper in comparison to other Mozart Kyries, musicologist Alan Tyson puts the date of composition at approximately 1788, possibly just prior to Don Giovanni, another one of Mozart’s works with the central key of D minor.76

1.7h Don Giovanni, K. 527

Following the success of Le Nozze di Figaro, Mozart undertook a second collaboration with librettist Lorenzo da Ponte in 1787, resulting in Don Giovanni K. 527. Chusid writes that the theme of supernatural vengeance “forms the very essence of Don Giovanni”, making Mozart’s choice to write several key passages of the opera in D minor in keeping with the composer’s thoughts on this particular tonality.77 The ominous D minor chords that open the overture immediately set the tone for a turbulent journey. Again, Mozart uses chromaticism in the melodic line of the overture to add additional tension to the opening, as well as syncopation in the strings, as he did in the orchestral opening of the piano concerto.

74 Grayson, Mozart Piano Concertos, 84.
75 Zaslaw and Cowdery, The Compleat Mozart, 15 – 16.
76 Zaslaw and Cowdery, The Compleat Mozart, 16.
77 Chusid, “Significance of D Minor”, 90.
Example 1.3  


The accompanying music for the introductory scene, in which the Commendatore attempts to avenge his daughter’s honour, is in D minor. The next prominent occurrence of D minor appears in Act I, Scene II, in Donna Anna and Don Ottavio’s duet “Fuggi, crudele, fuggi”, as the two characters swear vengeance upon her father’s murderer. In addition to the opening of the overture, the beginning of scene I and the Act I duet, Mozart writes an extended section in D minor during the finale of the first act, as “three masked conspirators, Donna Anna, Don Ottavio and Donna Elvira, approach Don Giovanni’s residence in order to expose him for his misdeeds”.78 One of Mozart’s most dramatic utilizations of D minor comes in the final scene of Act II, when the Statue of the Commendatore reappears to condemn Don Giovanni for his numerous sins. A startling *fortissimo* outburst from the orchestra signals the return of the Commendatore and the foreboding dotted rhythms and syncopated thematic material from the overture play beneath him as he sings of his impending revenge upon Don Giovanni. Resigned to his inevitable demise, Don Giovanni takes the Commendatore’s hand, thus sealing his fate to be dragged down to hell by a chorus of demons.79 While the Commendatore and Don Giovanni sing this scene, Mozart scores the orchestra with a haunting reprisal of the opera’s opening D minor thematic material, with some subtle modifications to the melody and harmonies. The final appearance of D minor comes later in the scene, as Leporello recalls Don Giovanni’s fate amidst “the general rejoicing and planning for the future” which is written in the lighter key of D

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78 Chusid, “The Significance of D Minor”, 91.
Though the reappearance of D minor is short, it is of critical importance, as it references the fate of the lecherous Don Giovanni and returns to the levity of the original thematic material within the lighter *lieto fine* which was customary of many operas at this time.

### 1.7i Die Zauberflöte, K. 620

Mozart wrote *Die Zauberflöte*, K. 620 in 1789 in collaboration with German librettist Emanuel Schikaneder. The aria “Der Hölle Rache kocht in meinem Herzen” is the sole important appearance of D minor in the opera. In this aria, the Queen of the Night is ordering her daughter Pamina to kill Sarastro. “Should Pamina refuse, the Queen calls on the vengeance gods to witness her curse”. As in the D minor arias of *Thamos*, *Idomeneo*, and *Don Giovanni*, “Der Hölle Rache kocht in meinem Herzen” involves the thematic elements of supernatural retribution.

### 1.7j Requiem, K. 626

In the summer of 1791, when Mozart received the commission to write the Requiem K. 626 from an unknown benefactor, his health was already fragile. Mozart “soon became obsessed with the idea that his visitor was an emissary from another world, bidding him write his own Requiem”. When Mozart and his wife travelled to Prague in August 1791, the mysterious commissioner suddenly appeared by the Mozarts’ travel carriage and asked after the progress of the Requiem. Already weakened by chronic illness, and experiencing periods of mental instability, Mozart believed “that it was a communication from the supernatural world”. Sadly, Mozart was unable to complete the Requiem before his death on December 5, 1791, and his wife

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80 Chusid, “The Significance of D Minor”, 91.
81 Chusid, “The Significance of D Minor”, 91.
83 Cliff Eisen, Liner Notes, *Mozart’s Requiem Realisations*, Stephen Cleobury (conductor), Sony KGS0002, 2013, compact disc, 5. The mysterious commissioner was later revealed to be Franz Anton Leitgeb, an employee of the Austrian Count Franz Walsegg-Stuppach. Count Walsegg was an amateur composer and it is thought that he secretly commissioned Mozart to write the Requiem so that he could later pass it off as his own composition at a December 14, 1793 concert that the Count organized in memory of his late wife.
Constanze turned to Franz Xaver Süssmayr, an Austrian composer and frequent copyist of Mozart’s works, and asked him to complete the remaining sections.\textsuperscript{86} After the Requiem’s initial publication in 1799 by the Leipzig house Breitkopf & Härtel, public uncertainty began to circulate as to how much of the work was actually written by Mozart.\textsuperscript{87} Both Constanze and Süssmayr maintained that Mozart had held lengthy discussions with Süssmayr about the composition of the Requiem and had made extensive sketches for his successor to follow in the event of Mozart’s death.\textsuperscript{88} There have been several subsequent editions of the Requiem in the twentieth century, including Franz Beyer (ca. 1970), Richard Maunder (1988), Duncan Druce (1992), Simon Andrews (1995), and Robert Levin (2012). Regardless of how much Mozart personally completed on the Requiem, his use of D minor in key movements is powerful and significant.

D minor seems like the ideal choice for a central key in the Requiem, a work about fate and death. In the chapter “Tonart” from his 1827 book, \textit{Kleines Taschenwörterbuch der Musik}, German musicologist J.A. Schrader lists the key characteristics specific to Mozart’s Requiem as “a gloomy lament, deep [in] suffering…[with] a sense of pious prayer…also…frightening and deeply moving”\textsuperscript{89}

The opening of the \textit{Introitus} introduces an unsettled character that is reflected in the sudden \textit{forte} entrance of the chorus after the \textit{piano} orchestral introduction. Mozart writes a stormy double fugue in D minor within the \textit{Kyrie Eleison}, the two themes encompassing large melodic leaps, as in K. 421, and heavy chromaticism, respectively.\textsuperscript{90}

\textsuperscript{86} Richard Maunder, \textit{Mozart’s Requiem: On Preparing a New Edition} (Oxford: Clarendon Press, 1988), 2. Sketches discovered in the mid twentieth century show that Mozart completed the opening movement (\textit{Requiem aeternam}) completely, the vocal parts to the \textit{Kyrie}, vocal parts and some orchestral sketches (such as the first violin line in the \textit{Rex tremendae} and the \textit{Confutatis}) for most of the \textit{Sequentia}, the musical bridges in the \textit{Recordare}, the first eight measures of the \textit{Lacrimosa}, and partial completions of the two movements in the \textit{Offertorium} (vocal parts and continuo sketches for the \textit{Domine Jesu Christe} and vocal parts only for the \textit{Hostias}). There are no surviving sketches for the rest of the movements (\textit{Sanctus}, \textit{Agnus Dei}, and \textit{Communio}).

\textsuperscript{87} Eisen, Liner Notes, \textit{Mozart’s Requiem}, 5.

\textsuperscript{88} Zaslaw and Cowdery, \textit{The Compleat Mozart}, 17.

\textsuperscript{89} Steblin, \textit{A History of Key Characteristics}, 179.

\textsuperscript{90} Einstein, \textit{Mozart, His Character}, 352. The opening fugue theme appears, in F minor, in Handel’s \textit{Messiah} (No. 22, “And with His stripes we are healed”).
The third part of the Requiem contains three numbers in D minor, all for the chorus. A dramatic Dies Irae juxtaposes the furious sixteenth note passages of the strings against the powerful simplicity of the vocal rhythmic line. Next, the Rex Tremendae moves from G minor back to a more subdued D minor in the final moments of the movement. Finally, the orchestral accompaniment of the Lacrimosa melody, the only material written by Mozart for this movement, is a haunting example of chromaticism that is used to underlie the tension of the main thematic material. The Lacrimosa ends on a powerful D Major chord, that foreshadows the end of the final movement.
D minor departs until the penultimate movement of the Requiem, the *Agnus Dei*. Here, Mozart returns to the grave and solemn character of the opening, having previously been in B-flat Major for the previous movement, a pastoral *Benedictus*. The return to D minor also marks a return to chromaticism, with the strings providing an anxious undercurrent beneath the choral melody in the opening phrases of the movement before transitioning to a re-statement of the thematic material in much sunnier B-flat Major. The Süssmayr completion of the Requiem ends as it begins, in D minor, having found its way back to the tonic key in the final part of the *Lux Aeterna* from the previous B-flat Major. A re-statement of the fugal material from the *Kyrie* brings the work to a triumphant close, ending on a resounding D Major chord, resolving that death is no longer “a terrible vision, but a friend”.  

K. 421 highlights Mozart’s treatment of D minor as a lyric device and shows a “descent to the nether regions of austere pathos”. Mozart’s decision to write both K. 173 and K. 421 in D minor was no doubt informed by his exposure to Haydn’s Op. 9, No. 4 Quartet in D minor, as well as the set of Op. 33 Quartets that Haydn wrote in 1781. Haydn’s distinct use of D minor, as well as his influence and mentorship to Mozart, cemented a musical friendship that created mutually respected compositions.

**Haydn’s Influence**

### 1.8 Haydn’s String Quartets in D minor

The key of D minor also holds special importance in Haydn’s string quartets. Of his nearly seventy string quartets, there are five works that are written in D minor, and each one occupies an important place in the chronology of Haydn’s string quartet writing. Like Mozart, Haydn associated D minor with a particular set of characteristics. Haydn thought of D minor as “a key that encouraged severity and aggression rather than passion”, and allowed him “to release a

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certain grim, studious side to his personality."^{94} Haydn’s use of chromaticism, large melodic leaps, and unison writing in his five D minor string quartets helps to emphasize the strong emotions he associated with this key.

1.8a  Op. 9, No. 4 (1769)

It is significant that Haydn chose the key of D minor for his first quartet in the minor mode, String Quartet No. 11, Op. 9, No. 4 (FHE No. 16, Hoboken No. III:22). In his 1769 – 1770 Op. 9 set of six string quartets, Haydn displays a more substantially conceived overall approach from his previous Op. 1 and Op. 2 quartets.\(^{95}\) These thirteen quartets from Op. 1 and Op. 2 were not written as pre-conceived sets, but rather as individual divertimento like pieces that Haydn later grouped together.\(^{96}\) In his book, *The Great Haydn Quartets*, Hans Keller refers to Op. 9, No. 4 as Haydn’s first “real” string quartet.\(^{97}\) The Op. 9, No. 4 quartet stands out from the other five works in the 1769 – 1770 Op. 9 set as far more dramatic and serious in tone. Haydn uses chromaticism in the principal and supporting melodic lines in the opening phrase of Op. 9, No. 4 to underscore the tension of D minor and to emphasize the instability of the melody.

Example 1.6  
Franz Joseph Haydn, *String Quartet No. 11 in D minor, Op. 9, No. 4*  
[FHE No. 16, Hoboken No. III:22] (G. Henle-Verlag, 2009), *Moderato*, mm. 1 – 5

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\(^{96}\) Griffiths, *The String Quartet*, 20.

Haydn writes the last four measures of Op. 9, No. 4 in a dramatic unison, with all four voices playing a final *fortissimo* thematic outburst in D minor.

Example 1.7  

1.8b Op. 42 (1786)

The next appearance of D minor in Haydn’s string quartets comes in his Quartet No. 35, Op. 42 (FHE No. 15, Hoboken No. III:43), written in 1786. This work is unusual for Haydn, in that it is a stand-alone composition, rather than belonging to his standard set of six. It is possible that this quartet was to belong to a set of three quartets Haydn was writing for a Spanish commission and proposed to Artaria in 1784, but unfortunately, no other works from this group survive.  

The thematic material and form of Op. 42 bear some resemblance to Mozart’s K. 421. It is possible that Haydn wrote this quartet in response to K. 421. In Keller’s opinion, Op. 42 was most likely intended for student and amateur performance, given its concise length and less technical nature than his previous quartets. Haydn uses D minor in a less overtly dramatic way, though chromaticism and syncopation still play a significant role throughout each of the movements. In the second movement, *Menuet*, Haydn saves D minor for the brief trio section, providing a moment of gravitas against the otherwise light-hearted D Major minuet. Haydn opens the

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98 Griffiths, *The String Quartet*, 49.
99 Keller, *Great Haydn Quartets*, 82. Op. 42 is Haydn’s shortest quartet. “The compression of the opening movement’s recapitulation is unprecedented in Haydn’s own quartet output: ... in the reprise, he cuts straight across from the exposition’s fourth bar to its nineteenth, i.e. right into the beginning of the second subject.”
Finale: Presto with a brisk D minor fugue theme that is passed around each instrument, and is punctuated by chromatic harmonies in the supporting voices.

Example 1.8 Franz Joseph Haydn, String Quartet No. 35 in D minor, Op. 42 [FHE No. 15, Hoboken No. III:43] (G. Henle-Verlag 2009), Finale: Presto, mm. 1 – 16

1.8c Op. 51 ‘Die sieben letzten Worte unseres Erlösers am Kreuze’ (1785)

Haydn was commissioned to write Die sieben letzten Worte unseres Erlösers am Kreuze, Hoboken XX 2:II, in 1785 by the priest Don José Sáenz de Santa María for a Good Friday service at the Oratorio de la Santa Cueva Cathedral in Cádiz, Spain. Haydn considered this work to be one of his most accomplished, and recounted his difficulties in conforming to the strict parameters set out by the commissioner in a preface to the Breitkopf & Härtel edition published in 1801: “… it was no easy matter to compose seven adagios to last ten minutes each, and follow one after the other without fatiguing the listeners; indeed, I found it quite

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100 Landon and Jones, Haydn: His Life, 191.
impossible to confine myself within the appointed limits." In 1787, following the initial success of *Die sieben letzten Worte unseres Erlösers am Kreuze*, the publisher Artaria asked Haydn to compose a string quartet version of the work, resulting in his Op. 51 (Hoboken No. III:50–56). As in the original version, the opening movement of Op. 51, *Introduzione*, is in D minor. Haydn reinforces the severity of D minor in the opening thematic statement with large leaps in both the melodic line and the supporting voices.

Example 1.9  

1.8d  
*Op. 76, No. 2 “Quinten” (1796)*

Haydn’s last completed set of six quartets, Op. 76, named for the Viennese–Hungarian nobleman Count Joseph Erdödy, contains the composer’s final complete quartet in D minor. The Op. 76 quartets include more substantial slow movements than Haydn’s previous quartets, with greater thematic development and melodic and rhythmic intricacy, enabling them to stand apart from the other movements of their quartets within the set. The nickname “Quinten” is very aptly bestowed upon this quartet, as the interval of a perfect fifth features prominently in the melodies of both the first and last movements. Haydn goes on to transform this interval from a

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102 Townsend, "Esterhaz 1766", 74.
perfect fifth to a perfect fourth, and even later into a tri-tone when revisiting the original material of the opening throughout the first movement. Haydn showcases D minor in the Menuetto in the third movement by writing all four parts almost exclusively in octaves, pairing the two violins against the lower voices.

Example 1.10  
Franz Joseph Haydn, String Quartet No. 61 in D minor “Quinten”, Op.
76, No. 2 [FHE No. 41, Hoboken No. III:76] (G. Henle-Verlag 2009),
Menuetto: Allegro ma non troppo, mm. 1 – 6

By writing the main theme of this movement with such minimal harmony, the irregular phrase lengths become even more apparent. The Finale of Op. 76, No. 2 includes chromaticism throughout the movement that adds to the tension of D minor, highlighted especially in the four bars before the recapitulation, when Haydn writes a syncopated rhythm in the first violin line in addition to the chromatic movement.

Example 1.11  
Franz Joseph Haydn, String Quartet No. 61 in D minor “Quinten”, Op.
76, No. 2 [FHE No. 41, Hoboken No. III:76] (G. Henle-Verlag 9002),
Vivace assai, mm. 144 – 147
1.8e Op. 103 (1803)

Two movements survive from an incomplete quartet written in 1803, an Andante grazioso and a Menuet, ma non troppo presto from Haydn’s Quartet No. 68 in D minor, Op. 103 (Hoboken No. III:83). The second movement, Menuet, displays dramatic chromaticism that permeates the melody from the first measure.

Example 1.12  
Franz Joseph Haydn, String Quartet No. 68 in D minor, Op. 103[Hoboken No.III:83](G. Henle-Verlag 2009), Menuet: ma non troppo presto, mm.1–8

Op. 103 was most likely to have belonged to a set of six quartets, but Haydn’s ailing health prevented him from advancing any further than these two movements. Confronted with declining strength that was slowly overtaking his ability to compose, Haydn made a few attempts at completing Op. 103, but abandoned all efforts in 1805. It is telling that Haydn chose D minor, a key often associated with fate and death for his final string quartet. In the 1803 Breitkopf & Härtel publication of Op. 103, Haydn instructed the publishers to reprint a line from one of his final four-part songs under the Minuet in each individual part, which translates to: “Gone is all my strength, old and weak am I. Fine.”

Mozart’s admiration for Haydn’s quartet writing was kindled as early as the Op. 9 quartets, and as Haydn heard more of Mozart’s compositions, their relationship blossomed from one of professional observance to personal friendship.

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105 Landon and Jones, Haydn: His Life, 352.
1.9 Haydn and Mozart’s Relationship

Haydn was almost fifty years old in 1781 and well established in Prince Nicholas Esterhazy’s employ as Court Kapellmeister. Haydn’s success in the Prince’s court only added to his “extensive reputation”, and afforded him the opportunity to travel frequently to Vienna, where he and Mozart met and furthered their already substantial mutual admiration. Though Mozart and Haydn did not meet regularly or carry on an extensive personal correspondence through letters, they shared many mutual musical colleagues and patrons, the same publishers, and both became freemasons “almost simultaneously”. In his 1856 biography, W.A. Mozart, German writer Otto Jahn relayed personal testimony from Mozart’s sister-in-law, Sophie Haibel, which confirmed that the two composers addressed one another with informal pronouns when speaking, a practice almost unheard of for two individuals with such a large age disparity. Holmes speculates of Mozart’s admiration for his mentor: “Mozart at once saw and acknowledged the excellence of Haydn; … by deferring to his judgment with all the meekness of a learner.” In his 1798 Mozart biography, Leben des K.K. Kapellmeisters Wolfgang Gottlieb Mozart, Czech music critic Franz Niemetschek wrote that Mozart frequently referred to Haydn as his teacher. Haydn, in return, was generous in his attentions to Mozart, often praising his young contemporary for both his compositional and performance skills. In addition to his glowing remark to Leopold Mozart after hearing the first three ‘Haydn’ Quartets, Haydn greatly admired Mozart’s skill at the pianoforte. Haydn extolled the virtues and superiority of Mozart’s pianoforte playing, exclaiming “he [Mozart] was a God in Music” to Austrian composer and musicologist Abbé Stadler. Solomon writes that: “When Mozart fell into financial difficulties, Haydn expressed his indignation that so great an artist was ‘not yet engaged by some imperial or royal court!’.” According to Jahn, there is anecdotal evidence that Haydn may have distanced

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106 Holmes, Life of Mozart, 177.
107 Solomon, Mozart: A Life, 313 – 314. Haydn applied by letter to the “Zur Wahren Eintracht” Lodge on December 29, 1784, just two weeks after Mozart was admitted to the “Zur Wohltätigkeit” Lodge.
108 Otto Jahn, W. A. Mozart, Volume 3 (Leipzig: Breitkopf & Härtel, 1858), 315, accessed November 5, 2014, Google Books Online. German utilizes two sets of pronouns for personal reference: Sie, Ihnen, Ihr, etc. for formal relationships, and Du, Dich, Dir, etc. for more casual or informal associations.
109 Holmes, Life of Mozart, 178.
111 See footnote 68.
112 Landon, Haydn: Chronicle and Works, 752.
113 Solomon, Mozart: A Life, 314.
himself from the “radical” opening of Mozart’s “Dissonance” Quartet, K. 465, and that Mozart may have made some “disparaging” remarks about his mentor to an unfortunately loose-lipped individual who then, in turn, may have relayed these comments back to Haydn. Whether this information can be substantiated, it remains true that Mozart and Haydn maintained the utmost respect for one another, both professionally and personally. When Haydn departed for London in December 1790, Mozart bid a tearful farewell to his mentor, declaring “I fear, my father, that this is the last time we shall see each other.” When news of Mozart’s death reached Haydn in London, he wrote of his devastation to a mutual friend, Michael Puchberg: “For some time I was quite beside myself over his death, and could not believe that Providence should so quickly have called away an irreplaceable man into the next world.” Haydn also reached out to Constanze, offering her son, Karl Thomas, musical instruction at no cost, a promise Haydn subsequently followed through on a few years later when Karl Thomas was old enough for music lessons.

1.10 Haydn’s Influence on Mozart’s Quartet Writing

Years before the two composers met in person, Mozart had acquainted himself with Haydn’s quartet writing. Keller believed that Haydn directly informed Mozart’s treatment of D minor, specifically the “mood, together with its rhythmic and harmonic build-up”, and that Haydn was responsible for the way in which Mozart approached the key in his string quartet writing.

1.10a Op. 9, No. 4 and K. 173

Mozart was obviously familiar with Haydn’s Op. 9 string quartets when he wrote his first D minor quartet, K. 173, in 1773, and borrows several thematic, harmonic and rhythmic ideas from Op. 9, No. 4. Mozart follows Haydn’s decision to move from D minor to A minor “as the secondary key” in the first movement, instead of the customary F Major. Similar to the

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114 Jahn, W. A. Mozart, 3.
116 Rosemary Hughes, Haydn (London: Dent, 1950), 78
117 Keller, Great Haydn Quartets, 20.
118 Griffiths, The String Quartet, 36.
rhythmic structure of the opening in Op. 9, No. 4, Mozart begins K. 173 “with the tonic triad in long note values.”

Example 1.13a  Franz Joseph Haydn, *String Quartet No. 11 in D minor, Op. 9, No. 4* [FHE No. 16, Hoboken No. III:22] (G. Henle-Verlag 2009), *Allegro moderato*, mm. 1 – 2


The most notable similarity between Op. 9, No. 4 and K. 173 is the main thematic material from the *Menuetto* movements. Mozart makes an almost direct quotation of Haydn’s Op. 9, No. 4 in the first four measure of the *Menuetto*.

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Haydn’s Op. 20 (1772) and Op. 33 (1781) Quartets provided the musical inspiration for Mozart’s ‘Haydn’ Quartets. The ‘Haydn’ Quartets serve as Mozart’s only personal dedication in his complete catalogue of compositions.\footnote{Mark Evan Bonds, “The Sincerest Form of Flattery? Mozart’s ‘Haydn’ Quartets and the Question of Influence”, \textit{Studi Musicali}, xxii (December 1993): 365. Bonds clarifies that the dedications for Mozart’s earlier works (Piano Sonatas Op. 1 and 2 (Paris, 1764 and 1765), Piano Sonata Op. 3 (London: 1765), Violin Sonatas Op. 4, KV 26 – 31 (The Hague, 1766), Violin Sonatas KV 301 – 306 (Paris, 1778)) were most likely written by the German – French art critic, Friedrich Melchior Grimm.} Mozart’s admiration for Haydn can be seen in the effusive dedication letter he wrote on September 1, 1785, in which Mozart asks Haydn to watch
over the six quartets as “a father, guide and friend.”\textsuperscript{121} In fact, Mozart uses the term ‘friend’ four times when speaking to Haydn in his dedication letter, which expresses the intimacy and deep regard Mozart felt towards his mentor.

Illustration 1.1  \textit{Mozart’s letter to Haydn}, Vienna, September 1\textsuperscript{st}, 1785\textsuperscript{122}

\textit{To my dear friend Haydn.}

A father who had decided to send out his sons into the great world, thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time and who, moreover, happened to be his best friend.

In like manner I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and laborious study; but the hope which many friends have given me that this toil will be in some degree rewarded, encourages me and flatters me with the thought that these children may one day prove a source of consolation to me.

During your last stay in this capital you yourself, my very dear friend, expressed to me your approval of these compositions. Your good opinion encourages me to offer them to you and leads me to hope that you will not consider them wholly unworthy of your favour. Please then receive them kindly and be to them a father, guide and friend! From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent to those faults which may have escaped a father’s partial eye, and, in spite of them, to continue your generous friendship towards one who so highly appreciates it. Meanwhile I remain with all my heart, dearest friend, your most sincere friend

\textbf{W. A. Mozart\textsuperscript{1}}

Vienna, September 1\textsuperscript{st}, 1785.

Bonds writes: “By dedicating these works to a fellow composer, Mozart relinquished, in effect, the direct monetary gains normally associated with the act of dedication.”\textsuperscript{123} To forego potential income from a lucrative genre like the string quartet would have been a substantial sacrifice for Mozart, who was frequently in financial difficulties, and speaks to the sincerity of the gesture.

\textsuperscript{121} Anderson, \textit{Letters}, 1329, September 1, 1785, Mozart to Haydn (no. 529).
\textsuperscript{122} Anderson, \textit{Letters}, 1329, September 1, 1785, Mozart to Haydn (no. 529).
\textsuperscript{123} Bonds, “Sincerest Form of Flattery?,” : 365.
Artaria published a copy of Mozart’s letter to Haydn in Italian with their 1785 edition of the six ‘Haydn’ Quartets.

Illustration 1.2  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello* (Artaria & Co., 1785), Facsimile of dedication page

![Facsimile of dedication page](image)

**Al mio caro Amico Haydn**

Un Padre, avendo voluto di mandare i suoi figli nel gran Mondo, stimo dovetti affidare alla protezione e condotta d’un Uomo molto celebre in allora, il quale per buona sorte, era di più il suo migliore Amico. Ecoti dunque del pari, Uomo celebre, di Amico mio carissimo i sei miei figli. E che sono, è vero il frutto di una lunga, la lavoriosa fatica, pur la speranza fatti da più Amici di vederci almeno in parte compensata, m’incoraggiare e mi lusinga, che questi pari siano per esami un giorno di qualche consolazione... In steso Amico carissimo, nell’ultimo tuo soggiorno in questa Capitale, me ne dimostrasti la tua soddisfazione... Questo tuo suffragio mi anima sopra tutto, perché io te li raccomando, e mai sperare, che non ti sembreranno del tutto indegni del tuo favore... Raccomando, dunque accogliendomi amabilmente, o figli loro Padre, Guida, di Amico! Da questo momento, io ti odio i miei diritti sopra di essi, ti supplico però di guardare con indulgenza i difetti, che l’ordine parziale di Padre mi può aver colati, e di continuare loro malgrado, la generosa tua Amicizia a chi tanto l’apprezza, mentre sono di tutto Cuore.

Amico carissimo
Vienna il 1° Settembre 1785.

il tuo Sincissimo Amico

W.A. Mozart.

Haydn’s influence can be found throughout the ‘Haydn’ quartets, from broad concepts to minute details. Mozart laboured over the composition of the ‘Haydn’ quartets, taking three years to complete them to his own satisfaction. German musicologist Wolf-Dieter Seiffert notes that “all of Mozart’s autographs for the ‘Haydn’ quartets contain a greater number of corrections, both
minor and substantial, then he usually made.”

Mozart took inspiration in the last movement of K. 421 from second movement of Haydn’s String Quartet in D Major Op. 20, No. 4, using the theme and variations form, as well as many of the musical ideas within the variations. Both the second movement of Op. 20, No. 4 and the finale of K. 421 have variations that feature the second violin and the use of syncopation, as well as virtuosic and heavily chromatic first violin variations that move almost entirely in sixteenth notes over understated and rhythmically unified lower voices. American musicologist Jan La Rue states: “If forced to choose between the musical perspectives of rhythm and melody, Mozart’s choice would likely fall on melody, Haydn’s on rhythm. Rhythm thus offers an obvious area in which Mozart could make an allusion to his admiration for Haydn.”

Mozart looked to the Op. 33 quartets for rhythmic inspiration, by imitating the irregular phrase lengths Haydn had come to favour, and by the use of motivic repetition. The irregular phrase length in the beginning of the Op. 33, No. 2 Scherzo is mirrored in the opening of the K. 421 Menuetto, with an opening ten measure statement, as opposed to the more traditional eight.

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126 La Rue, “Haydn-Dedication Quartets”, 363. La Rue cites the opening of the fourth movement of Mozart’s K. 458 as an example of the increased frequency of repeated notes and/or patterns, a favoured rhythmic device of Haydn’s in his Op. 33 quartets (specifically the first six measures of the third movement of Op. 33, No. 2), “which by definition limit any emphasis on melody”.

Example 1.15b  W. A. Mozart, *String Quartet in D minor, K. 421* (International Stiftung Mozarteum Online edition 2006), *Menuetto*, mm. 1 – 10
1.10c Op. 33 ‘Scherzi’ and K. 421

Mozart also takes inspiration from the harmonic structure of Haydn’s Op. 33 Scherzi in the Menuetto of K. 421. Viennese – Canadian musicologist Walter Kreyszig writes that “Mozart has deliberately kept the exposition and recapitulation of the minuet ‘firmly rooted in the tonic key’, thus emulating the Scherzi of Haydn’s Op. 33, No. 2 and Op. 33, No. 5.” Another aspect of Mozart’s ‘Haydn’ quartets that was greatly affected by Haydn’s Op. 33, was the use of ‘the surprise’. Examples of “dynamic, orchestral, harmonic, and structural surprise” can be found within the six ‘Haydn’ quartets to a much larger extent than in Mozart’s previous string quartets. The most direct similarity between Haydn Op. 33 and K. 421 comes in the last movement, Allegretto ma non troppo. In the opening theme, Mozart references the triple metre time signature and the siciliana rhythm of Haydn’s Op. 33, No. 5.

Example 1.16a Franz Joseph Haydn, String Quartet No. 29 in G Major, Op. 33, No. 5 [FHE No. 74, Hoboken No. III:41] (G. Henle-Verlag 2009), Finale: Allegretto, mm. 1 – 8


128 La Rue, “Haydn-Dedication Quartets”, 366.
The similarities between Op. 33, No. 5 and K. 421 extend beyond the theme to encompass a parallel “large-scale formal plan.” Bonds makes a detailed structural comparison of the Finales of Op. 33, No. 5 and K. 421.

Table 1. Similarities between the variation finales, Op. 33, No. 5 and K. 421

<table>
<thead>
<tr>
<th>Haydn, Op. 33/5/iv</th>
<th>Mozart, K. 421/iv</th>
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<tbody>
<tr>
<td>Allegretto (G)</td>
<td>Allegretto ma non troppo (d)</td>
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<tr>
<td>Theme</td>
<td>Theme</td>
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<tr>
<td>Var. 1 (1st vln. = 16ths)</td>
<td>Var. 1 (1st vln. = 16ths)</td>
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<td>Var. 2</td>
<td>Var. 2</td>
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<td>Var. 3 (vln. = 16ths)</td>
<td>Var. 3 (vln. = 16ths)</td>
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<tr>
<td>Var. 4 (Presto, with return to original texture &amp; slight variation in rhythm)</td>
<td>Var. 4</td>
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<td></td>
<td>Var. 5 (Più allegro, with return to original texture &amp; slight variation in rhythm)</td>
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While Haydn’s influence in Mozart’s quartet writing was extensive, it is also worth noting that Haydn drew inspiration from Mozart’s quartet compositions as well.

**1.11 Haydn’s Allusion to Mozart K. 421**

The opening of Haydn’s Op. 76, No. 2 shares some distinct similarities to the opening of K. 421.

Example 1.17a  
W. A. Mozart, *String Quartet in D minor, K. 421* (International Stiftung Mozarteum Online editions 2006), *Allegro moderato*, mm. 1 – 8
Haydn echoes the large leaps in the first violin melody and repeats the main theme an octave higher in the second statement. Haydn also uses the same eighth-note figure in the accompanying voices. Haydn’s allusion to K. 421 in the opening of his Op. 76, No. 2 quartet speaks to the esteem and mutual respect between the two composers.

Knowing Mozart’s personal circumstances and the historical context surrounding the composition of K. 421, the importance of D minor and the influence that Haydn had on Mozart’s quartet writing, helps to provide a comprehensive portrait of this work that will serve as a foundation to enable an in-depth study of the many editorial discrepancies present in the numerous editions published since 1785.
Chapter 2
The Evolution of K. 421 in Print

Historical Information

2.1 Overview of Editorial Discrepancies

From the first published edition, produced by the Viennese firm Artaria & Co. in 1785, to the New Mozart Edition recently made available online by the Mozarteum Foundation Salzburg, Mozart’s K. 421 has undergone many editorial alterations. Discrepancies in right-hand articulation, such as the addition or subtraction of slurs, can be seen when comparing earlier editions of K. 421, such as the original 1785 publication by Artaria & Co., and the Clementi, Banger, Collard, Davis & Collard edition (circa 1810 – 1818), to some editions published in the early decades of the twentieth-century, for example, the 1930 edition by London publisher Ernst Eulenburg, and the 1941 edition by Boosey & Hawkes, printed in New York. Variations in the use of strich and punkt markings¹ throughout each of the four movements is also evident between different editions. Breitkopf & Härtel’s 1882 edition opts primarily for the use of punkt when denoting articulations, while New York publisher G. Schirmer’s 1942 edition predominantly utilizes strich markings throughout the work. In the nineteenth and early twentieth centuries, some editions, such as the one published in 1882 by C. F. Peters of London, provided left-hand fingering suggestions, often in the parts themselves, and sometimes in a foreword or editorial note included with the edition. An examination of the exposition of the first movement of K. 421, Allegro moderato, and the Minuet section of the third movement, offers insight into the many variations of slurred vs. separated phrasing articulations used between different editions. The development of the second movement, Andante, as well as the second variation in the Finale, provides the opportunity to examine the differences in single note articulations and the alternative use of strich or punkt markings between the selected editions. A comparative analysis of sections from each of the movements of Mozart’s K. 421, taken from

several different editions made throughout history, from the original autograph manuscripts to the most recent Bärenreiter online edition, will yield a detailed look at specific examples of these editorial differences, and provide practical information for performers looking to undertake this great quartet.

2.2 Mozart’s Manuscript and Personal Revisions to K. 421

Mozart was scrupulous regarding the copying of his manuscripts, and retained the original documents for reference, should any questions arise during the copying process. “Quite early in his adult life, Mozart acquired the habit – perhaps inculcated by Leopold – of preserving his autographs.” The practice of preserving manuscripts served Mozart well when consulting with copyists, as he would often supervise them while they transcribed his works. Documentation from Mozart’s personal correspondence suggests that Mozart supervised the copying of some of the six ‘Haydn’ quartets from his home. At least two copies of the individual instrumental parts of the first three ‘Haydn’ quartets (K. 387, 421 and 428) were circulated between autumn 1783 and the summer of 1784 amongst a select number of performers, Mozart’s father Leopold, and his mentor, Joseph Haydn, before the first official publication of the ‘Haydn’ quartets by Artaria in 1785. The British musicologist Peter le Huray writes: “like his father, Wolfgang was keen that the composer’s performance instructions should be meticulously observed.” Mozart wrote in a letter to his mother on November 16, 1777, regarding his struggles to teach one of his pupils (Rosa Cannabich): “The Andante will give us [the] most trouble for it is full of expression and must be played accurately and with the exact shades of forte and piano, precisely as they are marked.” Knowing how particular Mozart was about the scrutiny of his articulations in his manuscripts, it is no wonder that he kept his amended parts from early performances for future reference. Seiffert notes that “Artaria most likely received a set of parts from Mozart which he

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4 Flothuis, “A Close Reading”, 155. Mozart wrote a detailed note to the copyist whom he engaged to transcribe K. 387, concerning the order in which to copy the instrumental parts.
had used several times in performance.”

The location of these two copies of the first three ‘Haydn’ quartets, a ‘Salzburg’ copy including parts and a score, and a ‘Viennese’ copy comprised of individual parts, remains unknown at this time. Examination of the autograph manuscript of K. 421 reveals textual and musical alterations made by Mozart during the compositional process. These small editorial changes include the addition of new dynamics and alterations in articulation to the first movement, and revisions to the tempi markings in both the first and last movements. It would appear that Mozart originally marked the first movement of K. 421 Moderato, but later changed the tempo to Allegro. It is interesting that the majority of editions still mark the first movement Allegro Moderato, even though Mozart had scratched out the Moderato indication. The Finale in the autograph manuscript includes three different tempo markings: first, Allegretto, then Andante, then finally Allegretto ma non troppo, the marking Mozart ultimately chose. Mozart also made small compositional changes to certain bars, for example, in m. 10 of the last movement, he re-wrote the bar, choosing to break the previous siciliano rhythm with straight eighth notes in the first violin line. Upon the completion of the final three compositions in the set of six ‘Haydn’ quartets (K. 458, the ‘Hunt’, K. 464 and K. 465, the ‘Dissonance’) around January 1785, Mozart sought to sell the complete set for publication, though this was not his first attempt to secure a sale for the ‘Haydn’ quartets.

On April 26 1783, Mozart wrote to Parisian music publisher Jean Georges Sieber, and attempted to secure his interest in publishing the six ‘Haydn’ quartets along with three of his piano concertos (K. 413 – 415). This was a confident move on Mozart’s part, as he had only completed one of the six of the quartets, K. 387, at that time. Mozart had perhaps hoped that Sieber would accept his offer, as the publisher had previously engraved Mozart’s six violin sonatas, K. 301 – 306, in 1778, but his offer was subsequently rejected. Mozart then approached the Viennese publisher Artaria to purchase the six ‘Haydn’ quartets, even though he had

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8 Sisman, “First Phase of Mozart”, 46. It is possible that Mozart had this ‘Salzburg’ copy of the first three ‘Haydn’ Quartets made in the Summer of 1783, due to his suspicion of Viennese copyists (“though he thought Salzburg copyists were scarcely better”). Mozart wrote: “... have the four concertos copied at home, for the Salzburg copyists are as little to be trusted as the Viennese” in a letter to his father (May 15, 1784).
10 Flothuis, “A Close Reading”, 156.
disparaged their work to Sieber in their correspondence. Irving writes of the situation: “This might be felt to be ironic, but, in fact, Mozart perhaps knew all along that, should Sieber refuse, Artaria was still waiting in the wings.”

2.3 First Edition and Early Printings

On September 17, 1785, the Austrian newspaper, *Wiener Zeitung*, issued a press announcement regarding the publication of the six ‘Haydn’ Quartets by the Viennese house Artaria.\(^{12}\)

*Illustration 2.1 Press announcement from *Wiener Zeitung*, September 17, 1785*\(^{13}\)*

After this first edition, Artaria issued subsequent printings of the six ‘Haydn’ quartets and it is thought that there were other editions published within Mozart’s lifetime, though little is known about these publications, or how extensive Mozart’s influence or input was on these other editions.\(^{14}\) Thanks to his practice of preserving his autographs, Mozart’s compositional collection was quite extensive at the time of his death, with a large number of his works still unpublished.\(^{15}\) After his death, Mozart’s collection was passed on to his wife Constanze, “who became aware of its value early in 1799 when she received a request for information about it

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11 Irving, ‘Haydn’ Quartets, 12.
12 Irving, “Revisiting Mozart”, 185. The University of Toronto Olnick Rare Book Collection possesses one of the 36 surviving copies of the original 1785 Artaria edition of the Six ‘Haydn’ Quartets.
15 King, A *Mozart Legacy*, 35.
After some correspondence between Constanze and Breitkopf & Härtel, the Leipzig publishers did not ultimately purchase the entire collection, but rather only forty scores, which did not include the ‘Haydn’ quartets. In September 1799, Constanze sold the remainder of Mozart’s compositions, including the six ‘Haydn’ quartets, to the German publisher Johann Anton André. A little over a decade after Costanze’s sale to André, sometime between 1811 and 1814, publisher Johann Andreas Stumpff purchased the six ‘Haydn’ quartets as well as other selected chamber and keyboard works. Upon Stumpff’s death, the ‘Haydn’ quartets were purchased by British businessman and amateur musician, Charles H. Chichele Plowden, who kept the manuscripts until his death in 1866, when they were willed to his daughter, Harriet. Ms. Plowden bequeathed the autograph manuscripts of the ‘Haydn’ quartets to the British Museum in 1907, where they reside today.

2.4 Historical European Editions of K. 421

There were numerous European publications and reissues of Mozart’s K. 421 made between 1791 and 1830, most often as part of the set of six ‘Haydn’ quartets, and commonly printed as individual parts, “although scores were also made available by Johann Traeg (Vienna) in 1804 and Ignaz Pleyel (Paris) in 1807 – 1808”.

“The fact that some publishers issued the works more than once…shows that, for publishers, Mozart’s quartets continued to be valuable commodities” amongst professional, and more commonly, amateur players. In an effort to capitalize on the popularity of the six ‘Haydn’ quartets, some early nineteenth-century publishing houses chose a quick publication over a more “authentic” transcription. French publisher André issued an edition in 1800 with the inscription ‘new and most carefully revised original edition’ on the title page, though Einstein observes that it is “full of inaccuracies and takes great liberties

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16 King, A Mozart Legacy, 35.
17 The other works purchased by Stumpff at this time included: the ‘Hoffmeister’ quartet, K. 499, the three ‘Prussian’ quartets, K. 575, 589, 590, String Quintets in D Major, K. 593, and E-flat Major, K. 614, the violin sonata in B-flat Major, K. 454, the fantasia and sonata for piano in C Minor, K. 475 and 457, and the adagio in B Minor, K. 540.
19 Irving, ‘Haydn’ Quartets, 73.
20 Irving, ‘Haydn’ Quartets, 73.
with the text.”

It is perhaps puzzling that André should issue an inaccurate score, as they were at the time in possession of the original manuscript. Franz Anton Hoffmeister, for whom Mozart’s K. 499 quartet is titled, published the six ‘Haydn’ quartets in a set of individual parts between 1800 – 1801. Again, Einstein takes issue with Hoffmeister’s lack of attention to detail, noting that the Minuet and Andante movements in the A Major quartet, K. 464 are reversed from the Artaria edition. Einstein also criticizes Hoffmeister’s failure “to use his former connection with Mozart, both as a friend and publisher, to gain Constanze’s permission to inspect the autographs.”

The London publishing house Clementi, Banger, Collard, Davis & Collard issued an edition of the six ‘Haydn’ quartets between 1810 and 1818 that featured a prominent title-page dedication to the Prince of Wales, “a sign of Royal approval that would not be lost on prospective purchasers.”

In another move to elicit higher sales, some publications of Mozart’s K. 421 from the early nineteenth century claim to be taken directly from copies of Mozart’s manuscripts, including an 1809 edition of parts by the French publisher Imbault. The German publishing house Breitkopf & Härtel began production of their Gesamtausgabe W. A. Mozarts Werke in 1876, with the set of six ‘Haydn’ Quartets appearing for the first time in 1882. Unlike many previous editions, which were printed largely as individual parts without a complete score, Breitkopf and Härtel included a score with this edition. Breitkopf & Härtel also engaged violinist Joseph Joachim to offer his editorial comments for their edition of the six ‘Haydn’ quartets, and through Joachim’s own personal correspondence, it is revealed that the violinist was able to gain access to Mozart’s manuscripts in order to make a comparison against the Breitkopf & Härtel score.

The London firm C.F. Peters also published a two volume edition of the complete Mozart string quartets in 1882, edited by musicologists Andreas Moser and Hugo Becker, “with the exception of the very first Quartet K. no. 80 and the three Divertimenti K. nos. 136 – 138” which were published later in a separate edition.

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21 Einstein, “Mozart’s Ten Celebrated String Quartets”, 160.
22 Einstein, “Mozart’s Ten Celebrated String Quartets”, 160.
23 Irving, ‘Haydn’ Quartets, 74.
2.5 Twentieth Century Editions of K. 421

K. 421 remained a lucrative and popular choice for European firms at the beginning of the twentieth-century, with publishing houses often including critical commentary by celebrated musicologists of the day. London based publisher Ernst Eulenburg released an edition of K. 421 in 1930 with revisions and a foreword by the German musicologist Rudolf Gerber. In 1955, French publisher Heugel et Cie included critical commentary and editorial notes about the quartet by French musicologist Georges Beck. Some publishing houses also included commentary with their editions, though the content of the information varied widely. For example, London publishers Boosey & Hawkes’s 1941 edition of K. 421 is prefaced with a brief analysis that states the form of each movement and provides measure numbers for all of the main thematic subjects.\(^\text{27}\) Conversely, the 1942 G. Schirmer edition, produced in New York, states on the front page that the edition uses “authentic text established from the composer’s autographs in the British Museum” and includes a detailed stylistic analysis of each movement with discussions on suggested right-hand articulations (\textit{portato} vs. \textit{staccato}) by French-born violinist André Mangeot.\(^\text{28}\) Mangeot also included suggested bowings in all four instrumental parts of the quartet. Competing with Mangeot at this time to release a ‘critical’ edition based on Mozart’s autograph manuscripts, was the German musicologist Alfred Einstein, whose edition of Mozart’s “Ten Celebrated Quartets” was published by Novello in London in 1945. Einstein collaborated with the German businessman and art collector Paul Hirsch, who owned a substantial collection of Mozart’s autograph manuscripts, and Einstein was able to study Mozart’s autograph scores of the ‘Haydn’ Quartets extensively during his visit to Hirsch’s library in 1932. However, Einstein’s edition of the “Ten Celebrated Quartets” suffered many setbacks. To begin with, the outbreak of World War II, forced Einstein to emigrate to America in 1933 and Hirsch and his wife to flee Germany and escape to Cambridge in 1936.\(^\text{29}\) Upon his arrival in England, Hirsch had difficulty securing a publisher, initially approaching Bärenreiter before reaching agreements with Novello in 1943. These impediments allowed Mangeot to beat Einstein to

\(^{27}\) W. A. Mozart, \textit{String Quartet in D Minor K.V. 421} (New York: Boosey & Hawkes, 1941).


\(^{29}\) Erik Levi, \textit{Mozart and the Nazis: How the Third Reich Abused a Cultural Icon} (New Haven: Yale University Press, 2010), 134 – 135. Hirsch and his wife were able to smuggle their extensive musical collection out of Germany by wrapping each item separately and transporting them in several different train cars, “succeeding at the same time in duping the Nazi authorities as to the enormous value of the collection.”
publication, but Hirsch was persistent that Einstein’s edition would ultimately be printed. Levi writes: “When their joint efforts at last saw the light of day in 1945, after a period of eleven years and against the background of the defeat of the Nazis, both Hirsch and Einstein felt an understandable sense of satisfaction.” While the practice of consulting the autograph manuscripts of K. 421 when publishing an edition became more commonplace in the mid-twentieth-century, not all publishing houses chose this avenue. New York publisher Edwin F. Kalmus released an edition of K. 421 in 1968 that contained no editorial notes or prefatory comments, and is most likely based on editions published in the early part of the twentieth-century, as Kalmus did not possess an in-house editor at that time. In 1988, Vienna publisher Philharmonia issued an edition of the six ‘Haydn’ quartets, of which K. 421 is an almost identical printing to the Kalmus, though the Philharmonia contained a brief un-sourced preface containing the original dedication to Haydn and some basic historical notes and anecdotes about each of the six ‘Haydn’ quartets. In what is currently regarded as one of the most reliable editions by today’s performers, the German house Bärenreiter published *The Ten Celebrated Quartets* in 1962. This edition contained detailed notes about the early publications of the six ‘Haydn’ quartets, with detailed references to the autograph manuscripts and Einstein’s writings in musicologist Ludwig Finscher’s preface. There are also extensive editorial comments made about specific measures of each quartet, broken down by movement, and placed at the back of each individual part. Bärenreiter has since issued fourteen re-printings of *The Ten Celebrated Quartets*, the most recent in 2010. In the last few years, the Bärenreiter-Verlag edition of Mozart’s complete works, including critical commentaries, has been made available online free of charge, by the International Stiftung Mozarteum. With the numerous editions of K. 421 made by different publishing houses throughout history, it is important to discuss the future possibilities for editions of Mozart’s works.

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31 W. A. Mozart, *Mozart’s Ten Celebrated String Quartets* (Kassel: Bärenreiter-Verlag, 1962), the preface also contains historical information and editorial notes on Mozart’s final four quartets: the “Hoffmeister” (K. 499), and the three “Prussian” quartets (K. 575, 589 and 590).
33 W. A. Mozart, *Mozart’s Ten Celebrated String Quartets* (Kassel: Bärenreiter-Verlag, 2010).
2.6 Future Editions of K. 421

After the extensive research of Alfred Einstein and the careful considerations of the editors and musicologists at Bärenreiter and the International Stiftung Mozarteum, the question arises of whether there is any new information to be imparted in future editions of K. 421 and the ‘Haydn’ Quartets. In their 2008 book *Interpreting Mozart: The Performance of his Piano Pieces and Other Compositions*, the Austrian musicologists Eva and Paul Badura-Skoda acknowledge the exhaustive measures that the editors of the *Neue Mozart-Ausgabe* have undergone in order to remain as faithful as possible to Mozart’s manuscripts, but note that a lack of fingering suggestions and editorial explanations for Mozart’s missing articulations, dynamics and tempi indications in this publication may not be helpful to amateur performers in need of guidance when learning these works. The Badura-Skodas propose that there are two additional types of editions not yet published that may prove useful to performers. The first projected edition would “offer performance suggestions by experts for the inexperienced player – while still respecting the authentic text clearly visible as such in print.” The Badura-Skodas have already published this type of edition for a few of Mozart’s piano pieces, including the *Fantasia in D minor, K. 397* (Leduc, Paris, 1987), “where the performance suggestions appear in light blue or light grey print and can be easily distinguished from the authentic text.” The second proposed type of edition would be “even more scholarly oriented than the NMA”, and would refrain wherever possible “from editorial editions (but making the text more easily readable than facsimile editions).” This edition would be oriented to the experienced professional, who wishes to play directly from Mozart’s manuscript, as it provides “additional insights into the composer’s creative process” and is “valuable as a source to find the usually most reliable text.”

Having explored the future directions of prospective editions for K. 421, it is important to retrace the origins of the publishing and editing of the work, in order to gain greater insight into the musical editorial process.

K. 421 and the Editorial Process

2.7 Editorial Considerations

The introduction to James Grier’s book, *The Critical Editing of Music: History, Method and Practice*, states: “The preparation of editions for performance and study is one of the most important activities and contributions of the music scholar to cultural life.”\(^39\) The task of editing a musical score is surely a daunting one, and must require extensive research on the part of the editor, in order to produce the most ‘authentic’ edition of the work in question. As history has progressed, the job of the editor of Mozart’s K. 421 has become more exhaustive, with each new edition having to be examined as it is published, and related back to previous versions. Grier likens the act of editing to that of a performer’s interpretation, consisting of a series of “educated, critically informed choices.”\(^40\) This series of choices is informed by several different sources, according to Grier.

2.7a Source Material

Firstly, there is the source material, in this case, Mozart’s autograph manuscript of K. 421. Many interesting observations can be made from consulting the original document. Einstein suggests that Mozart himself acted as editor when he made several alterations in the tempo markings in the manuscript.\(^41\) Grier states that “the act of composition extends over time, and sometimes involves collaboration.”\(^42\) This may be the case with the copies Mozart had made of the first three ‘Haydn’ quartets, which were circulated to performers long before the official publication of the ‘Haydn’ quartets, and even performed casually by Mozart and Haydn together, giving Mozart the opportunity to ‘try out’ what he had written, and subsequently make minor alterations.\(^43\) Grier writes of the “interrelationship between notation and convention” becoming

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\(^40\) Grier, *Critical Editing of Music*, 2.

\(^41\) Einstein, "Mozart’s Ten Celebrated String Quartets", 162.


crucial during the transmission of a piece and observes that “each person involved in the process, scribe, engraver, editor, publisher, brings a unique set of conventions to the interpretation of the symbols in the text.” How copyists might interpret some of Mozart’s markings in his autograph manuscripts would differ between individuals, making it understandable why Mozart would frequently choose to observe the copying of his own works. It would also explain Mozart’s involvement, however limited, with Artaria, during the publishing of the first edition of the ‘Haydn’ quartets.

2.7b Errata in Copying and Mozart’s Inconsistencies

Also important to consider is the method by which musical sources are created, and how this will “affect the texts they transmit”. Grier warns that “copying by hand, typesetting and engraving all occasion particular types of errors.” As this applies to the early editions of K. 421, such as the early nineteenth-century editions by publishers André and Hoffmeister, with their apparent liberties in the details of the score, even more so does it apply to later editions of K. 421, where there are multiple versions of the original text involved. Take, for example, the early twentieth-century editions of Eulenburg (1930), Boosey & Hawkes (1941), and Heugel & Cie (1955), which all appear to be based on earlier editions of K. 421, especially the 1882 C.F. Peters edition, itself based on editions other than the autograph manuscript. There is also the issue of Mozart’s own inconsistencies when transcribing his compositions. Einstein writes that “the position of the notes is never in doubt with Mozart. On the other hand, in details of articulation, such as the use of slurs, and staccato markings, he is not always so consistent as to leave no room for doubt.” Einstein goes on to write that Mozart’s slurs in the autographs of his six ‘Haydn’ quartets occupy “a very liberal share of space” which in turn, often casts some doubt on “whether a particular note is meant to be included by them or not”. This can be seen in a variety of slurred passages in K. 421. Often, Mozart will indicate a particular bowing for a specific motif, only to change the bowing in a subsequent passage of that same motif. This can

44 Grier, Critical Editing of Music, 41.
45 Grier, Critical Editing of Music, 42.
46 Grier, Critical Editing of Music, 42.
47 Einstein, “Mozart’s Ten Celebrated String Quartets”, 163.
48 Einstein, “Mozart’s Ten Celebrated String Quartets”, 165.
be seen in the first violin line in mm. 77 – 79 of the second movement of K. 421, where Mozart alternates between separating the final note of the group and including it under the slur.

Example 2.1  
W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), *II: Andante*, mm. 77 – 79 (violin I)

![Example 2.1](image)

It is difficult to know if this is indeed the alternating articulation Mozart desired, or if it was simply inattention to marking on the composer’s part. As Einstein posits, “In such cases it is not always possible to distinguish sharply between oversight and deliberate intention.”

Hans Keller goes further towards explaining his own theories in the discrepancies between Mozart’s manuscripts and their subsequent publications. In his article “Pondering over Mozart’s inconsistencies”, which appeared in the summer 1959 issue of the *Monthly Musical Journal*, Keller calls the term “authentic edition” an “unscientific and magical” concept, and maintains that there is no one edition that is perfect. Keller believes that “not even a composer or someone under his immediate control can be relied upon to produce an altogether authentic edition; in fact, for reasons of unconscious motivation, the composer is sometimes the first to slip.” Keller points out that each new editor who embarked upon creating an updated edition of Mozart’s string quartets became disenchanted with the previous editor’s work and attempted to decipher Mozart’s markings in his manuscripts in a new and faultless manner. Mozart’s varying articulation markings in the autograph manuscripts of his string quartets K. 463 and K. 589 the “Prussian” provide evidence for both performers like Joachim and musicologists such as Einstein to struggle over, when attempting to ascertain which articulation Mozart may have

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49 Einstein, “Mozart’s Ten Celebrated String Quartets”, 165.
51 Keller, “Mozart’s Inconsistencies”, 103.
intended. Keller concludes that some ‘consistent inconsistencies’ in Mozart’s articulations within his quartet manuscripts demand thoughtful consideration, and may have been placed there intentionally, rather than unconsciously. This inconsistency in articulation can be seen in the first two notes of the opening theme in the first violin line of K. 421. In the opening bar of the manuscript, Mozart slurs the first and second notes together, and again four measures later when the theme is restated an octave higher.

Example 2.2a  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegro Moderato*, m. 1 and m. 5 (violin I)

![Example 2.2a](image)

However, when this motif appears in the recapitulation, Mozart separates the two notes.

Example 2.2b  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegro moderato*, m. 70 and m. 74 (violin I)

![Example 2.2b](image)

It is possible that Mozart intended to separate the first two notes of the main theme when they return in the recapitulation, perhaps to highlight the two grace notes in m. 74, which appear for the first time in this measure, and add extra weight to the recurring use of d in the melodic line.

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53 Keller cites the cello and first violin entries in the first movement of K. 589, the “Prussian” quartet. In the autograph manuscript, Mozart separates the cello’s upbeat to the second subject, but slurs it into the next bar when the first violin takes the melody eight bars later. When this theme recurs in the recapitulation, Mozart keeps the two different articulations for the cello and first violin, which leads Keller to conclude that it is possible that Mozart intended the different articulations between the two instruments.
2.7c Historical Academic Texts

The next source for an editor, according to Grier, is historical academic text and commentary surrounding the source material. This would include an examination of Mozart’s personal correspondence regarding K. 421 and the ‘Haydn’ quartets, other correspondence by Mozart’s colleagues and family, like Haydn or Leopold Mozart, early critical reception of the ‘Haydn’ quartets by Mozart’s contemporaries, and historic documentation of K. 421, including the ‘Salzburg’ and ‘Viennese’ copies of this quartet. While there is little documentation of Mozart’s personal correspondence referring to specifics of his own editorial process during the composition of K. 421, there is reference to casual performances of the first three ‘Haydn’ quartets in both Leopold Mozart and Wolfgang’s letters. In his letters, Leopold Mozart makes reference to a performance of K. 387, 421 and 428 that took place in Salzburg before his January 1785 visit to Vienna, indicating that he already had copies of the three first ‘Haydn’ quartets, most likely the ‘Salzburg’ copies Mozart had made between 1783 – 1784. In a letter to his father written on April 10, 1784, Mozart speaks highly of violinist Zeno Franz Menzel, who had recently sight-read the composer’s first three ‘Haydn’ quartets, saying: “Up to now, no one in Vienna has sight-read my quartets as well as he has.” While these personal writings do not provide direct information on the editorial process, they offer historical context that may help editors form a more complete picture. Grier mentions musicologist Cliff Eisen’s attribution of the ‘Salzburg’ copies of Mozart’s first three ‘Haydn’ quartets to “copyists normally in the employ of the Mozart family”, a deduction made, in part, by consulting the personal correspondences of Leopold and Wolfgang Amadeus Mozart. Consulting early criticism and reception of K. 421 may offer editors some insights into the popular musical ideologies of the time. Irving writes: “A report in Cramer’s Magasin der Musik (23 April 1787) describes Mozart as “the most skillful and best keyboard player I have ever heard; the only pity is that he aims too high in his artful and truly beautiful compositions…his new Quartets for two violins, viola and bass, which he dedicated to Haydn, may well be called too highly seasoned – and whose palate

55 Seiffert, “Mozart’s ‘Haydn’ Quartets: An evaluation”, 193
56 Grier, Critical Editing of Music, 48.
can endure this for long?”.\textsuperscript{57} Irving goes on to explain that some of Mozart’s contemporaries felt that Mozart’s six ‘Haydn’ quartets lacked the “intervening passages of a simple nature” that were usually inserted between “virtuoso displays of counterpoint, or motivic development.”\textsuperscript{58} Once historical texts, critical receptions and other relevant source materials have been examined, Grier suggests the editor can move on to the next steps in the editorial process; the collection of data and the location of sources.

\section*{2.7d The Editorial Process}

Grier writes that “source research entails three discrete steps: gathering the evidence, classifying the sources, and evaluating the readings to establish the text.”\textsuperscript{59} The execution of these three tasks for Mozart’s K. 421 in 1785 would differ greatly from that in the nineteenth century and would, again, be quite different in the twentieth century, as sources became more numerous. For the original publication of the six ‘Haydn’ quartets by Artaria in 1785, the publishing house would have consulted Mozart’s autograph manuscripts, and quite possibly some copies of the manuscripts as well. There would be no need to classify the source or evaluate readings, as the material was coming directly from the composer himself and there were no public writings on the quartets before they had been published. In the nineteenth century, publishing houses such as Breitkopf & Härtel and C.F. Peters would have had more editions to draw on, with the numerous publications of the six ‘Haydn’ quartets made between 1785 and 1880. While it is unknown if either of these houses obtained previous editions of the ‘Haydn’ quartets, both did engage consultants to research the scores and provide commentary, Breitkopf & Härtel with Joachim, and Peters with Moser and Becker. The task of classifying sources and reading previous critical receptions fell, in part, to these men when preparing the 1882 editions for these two publishing houses. The twentieth century editions of K. 421 from publishers like Ernst Eulenburg (London: 1930), Boosey & Hawkes (New York: 1941) and Heugel et Cie (Paris: 1955) had even more editions to consider when preparing their publications. Add to this the examinations of K. 421

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\textsuperscript{57} Irving, ‘Haydn’ Quartets, 75.
\textsuperscript{58} Irving, ‘Haydn’ Quartets, 75.
\textsuperscript{59} Grier, Critical Editing of Music, 49.
\end{flushleft}
by performers such as Jérôme-Joseph de Momigny\textsuperscript{60} and Einstein’s writings on the autograph manuscripts,\textsuperscript{61} and classifying sources and collecting and evaluating relevant readings would have become an extensive task. Editions of the six ‘Haydn’ quartets, such as G. Schirmer’s 1942 publication and Bärenreiter’s original 1962 edition take the collection of data one step further, by consulting the autograph manuscripts in addition to all of the other sources, though the two publications produce very different results for having examined the same original scores. Schirmer chose to engage violinist André Mangeot to provide his interpretation of the autograph manuscripts, resulting in a more stylized rendition of the autographs, while Bärenreiter presented a text that incorporated the autograph and first edition as it first appeared in publication.\textsuperscript{62} Bärenreiter seems to have heeded the advice of Seiffert, who writes that “the editor of a critical edition…must decide between the different readings. One must give precedence to the text of the first edition not only because it contains many improvements over the autographs, but especially because it was – in all probability – ‘corrected in performance’ by Mozart and consequently authorized by him.”\textsuperscript{63} The varying ways in which each of these publications have interpreted and incorporated the source and critical materials available to them when preparing to publish K. 421 has resulted in a wide variety of differences, which can be seen in selected passages from each of the movements of this quartet.

2.8 Editorial Discrepancies in K. 421

2.8a First Movement

Violin I

The opening phrase of the \textit{Allegro moderato} of K. 421 offers many editorial discrepancies between the numerous published editions. There is firstly the reversal of which side of the note-
head the stem is printed, on the very first note in the first violin line in the manuscript, first edition by Artaria (1785), and the Clementi edition (ca. 1810 – 1818), though this is more a function of standard notational practice of the time rather than a distinct editorial choice.

Example 2.3a  W. A. Mozart, Quartetto II, No. 24 (Facsimile of the Autograph Manuscript), Allegro moderato, m. 1 (violin I)

Example 2.3b  W. A. Mozart, Sei Quartetti per Due Violini, Viola, E Violincello, No. 24 (Artaria 1785), Allegro moderato, m. 1 (violin I)

Example 2.3c  W. A. Mozart, Mozart’s Original Quartetts for Two Violins, Tenor and Bass, No. 24 (Clementi ca. 1810 – 1818), Allegro moderato, m. 1 (violin I)

All editions after the Clementi publication notate the first note with the stem on the left side, beginning with the Breitkopf & Härtel edition from 1882.

Example 2.4a  W. A. Mozart, Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421 (Breitkopf & Härtel 1882), Allegro moderato, m. 1 (violin I)
The first measure of the first violin line in the C. F. Peters edition, also from 1882, modifies the articulation found in the manuscript and other previous editions, by adding an additional slur over the entire measure and a *punkt* over the last eighth note in the bar. This edition also provides fingerings for the first violin, suggesting the movement start on a natural harmonic on the d string, as opposed to the more customary first position or third position on the a string. The use of harmonics, especially when beginning a phrase, was not standard performance practice during Mozart’s lifetime and it is unlikely that this fingering would have been played in advance of the later nineteenth century.

Example 2.4b  
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegro moderato*, m. 1 (violin I)

In m. 3 of the autograph, again in the first violin line, Mozart’s articulation is somewhat unclear, but it seems he intends to articulate the descending group of four sixteenth-notes on the second beat in groups of two, and then slurs the third beat (b-flat) to the first eighth-note of the fourth beat, leaving the last note of the bar separate.

Example 2.5  
W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegro moderato*, m. 3 (violin I)
In the Artaria edition, the group of sixteenth-notes is marked in the same way as the manuscript, but the last two beats are slurred together. In this edition, sharp accidentals are printed as an overlapping double x symbol, rather than the traditional sharp sign normally used, though this would seem a purely esthetic printing decision, as Mozart writes standard sharp signs in the autograph manuscript.

Example 2.6  
W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), Allegro moderato, m. 3 (violin I)

Clementi and Breitkopf & Härtel (1882) treat this measure just as it is in the Artaria edition, grouping the sixteenth-notes and slurring the last two beats. C.F. Peters (1882) chooses to slur the first two beats together, while further indicating that the first beat quarter note is tied to the first of the four sixteenth notes (as it is in the autograph manuscript and previously mentioned editions), then leaving the second sixteenth-note separate before slurring the final two sixteenth-notes in markings underneath the two beat slur. Again, fingerings are provided for the first violin, suggesting a shift up the d string to hit the high f at the end of m. 2 before shifting down to third position, still on the d string on beat three of m. 3, and shifting once again to second position at the beginning of m. 4 before shifting back to third position on the third beat of the same bar. A fingering such as this, that employs high positions with multiple shifts, would allow the performer to vibrate many of the e’s and a’s which could otherwise fall on an open string. In addition, the numerous shifts would facilitate expressive *glissandi*, should the performer choose to make the shifts audible, a practice which was not regularly employed in Mozart’s time.
Example 2.7  
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegro moderato*, mm. 2 – 4 (violín I)

![Musical notation]

The Eulenburg (1930), Boosey & Hawkes (1941), Heugel & Cie (1955), Kalmus (1968), and Philharmonia (1988) editions all articulate m. 3 in the first violin identically. This is much like the Artaria and Clementi versions, with the small editorial difference of removing the slur between the first two sixteenth-notes, resulting in a longer slur over the first two beats of the bar, as opposed to the earlier version of two articulations, one tying the first quarter note to the first sixteenth note, and a second small slur linking the first two sixteenth-notes.

Example 2.8a  
W. A. Mozart, *Quartet in D Minor by Wolfgang Amadeus Mozart Köchel No. 421* (Ernst Eulenburg Ltd. 1930), *Allegro moderato*, m. 3 (violín I)

![Musical notation]

Example 2.8b  
W. A. Mozart, *String Quartet in D Minor K.V. 421* (Boosey & Hawkes 1941), *Allegro moderato*, m. 3 (violín I)

![Musical notation]

Example 2.8c  
W. A. Mozart, *Quartuor à cordes K. 421 par W.A. Mozart* (Heugel & Cie 1955), *Allegro moderato*, m. 3 (violín I)

![Musical notation]
Schirmer (1942) slurs the first two beats of the first violin line as do the previous five editions, but articulates the last two beats as they appear in the autograph and first edition.

Bärenreiter (1962, 1990, 2010 and online editions) marks the third measure in the first violin line almost exactly as it appears in the autograph manuscript.

In m. 4, Mozart articulates the first violin line in the autograph manuscript by separating the first eighth-note and slurring the next three. As an example of Mozart’s previously discussed
inconsistency when marking slurs, it is unclear whether the third beat is tied in with the previous notes or separated on its own.

Example 2.11  
W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegro moderato*, m. 4 (violin I)

Artaria marks the first four eighth-notes like the manuscript and chooses to leave the third beat separate from the slur, as does Clementi.

Example 2.12a  
W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Allegro moderato*, m. 4 (violin I)

Example 2.12b  
W. A. Mozart, *Mozart’s Original Quartetts for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Allegro moderato*, m. 4 (violin I)

Breitkopf & Härtel, C.F. Peters, Eulenburg, Boosey & Hawkes, Kalmus and Philharmonia all slur the first four eighth-notes together but still leave the third beat separated from the previous slur.
Example 2.13a  
W. A. Mozart, Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421 (Breitkopf & Härtel 1882), Allegro moderato, m. 4 (violin I)

Example 2.13b  
W. A. Mozart, Quartette für 2 Violinen, Viola und Violoncello, K. 421 (C.F. Peters 1882), Allegro moderato, m. 4 (violin I)

Example 2.13c  
W. A. Mozart, Quartet in D Minor by Wolfgang Amadeus Mozart Köchel No. 421 (Ernst Eulenburg Ltd. 1930), Allegro moderato, m. 4 (violin I)

Example 2.13d  
W. A. Mozart, String Quartet in D Minor K.V. 421 (Boosey & Hawkes 1941), Allegro moderato, m. 4 (violin I)

Kalmus maintains the same articulation as the previous editions, but adds what looks like a punkt underneath the third eighth-note (a), beneath the slur. As it is not present when the same material returns in the recapitulation (m. 73), it is possible that this is just a residual mark from the printing process.

Example 2.13e  
W. A. Mozart, Quartett N° 15, Köchel N° 421 (Edwin F. Kalmus 1968), Allegro moderato, m. 4 (violin I)
Example 2.13f  W. A. Mozart, *Quartett N° 15, Köchel N° 421* (Philharmonia Verlag 1988), *Allegro moderato*, m. 4 (violin I)

Heugel articulates m. 4 the same as the aforementioned editions, but adds a pick-up eighth-note (d) at the end of the measure. This is a peculiar editorial addition, as it is not marked in the autograph, first edition or any other previous editions being examined.

Example 2.14  W. A. Mozart, *Quartuor à cordes K. 421 par W.A. Mozart* (Heugel & Cie 1955), *Allegro moderato*, m. 4 (violin I)

Schirmer separates the first eighth-note of the measure, as is indicated in the autograph and first edition, but decides to slur the remaining eighth-notes to the second beat of the bar.

Example 2.15  W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Allegro moderato*, m. 4 (violin I)

The four Bärenreiter editions articulate m. 4 in the first violin like the autograph and first edition, with the addition of a *punkt* marking on the first eighth-note of the bar.

Example 2.16  W. A. Mozart, *String Quartet in D minor, K. 421* (Bärenreiter-Verlag 2010), *Allegro moderato*, m. 4 (violin I)
Violin II

The fourth measure of the first movement is also articulated differently in the second violin line amongst these editions. Mozart separates the first eighth-note of the bar and slurs all of the remaining eighth-notes in the autograph. Artaria and Clementi offer the same treatment in their respective editions.

Example 2.17a  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegro moderato*, m. 4 (violin II)

Example 2.17b  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Allegro moderato*, m. 4 (violin II)

Example 2.17c  W. A. Mozart, *Mozart’s Original Quartetts for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 –1818), *Allegro moderato*, m. 4 (violin II)

Breitkopf & Härtel, Eulenburg, Boosey & Hawkes, Heugel, Kalmus and Philharmonia all articulate the entire measure under one slur.

Example 2.18a  W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell*, *K. 421* (Breitkopf & Härtel 1882), *Allegro moderato*, m. 4 (violin II)
Example 2.18b  W. A. Mozart, *Quartet in D Minor by Wolfgang Amadeus Mozart Köchel No. 421* (Ernst Eulenburg Ltd. 1930), *Allegro moderato*, m. 4 (violin II)

Example 2.18c  W. A. Mozart, *String Quartet in D Minor K.V. 421* (Boosey & Hawkes 1941), *Allegro moderato*, m. 4 (violin II)

Example 2.18d  W. A. Mozart, *Quartuor à cordes K. 421 par W.A. Mozart* (Heugel & Cie 1955), *Allegro moderato*, m. 4 (violin II)

Example 2.18e  W. A. Mozart, *Quartett N° 15, Köchel N° 421* (Edwin F. Kalmus 1968), *Allegro moderato*, m. 4 (violin II)

Example 2.18f  W. A. Mozart, *Quartett N° 15, Köchel N° 421* (Philharmonia Verlag 1988), *Allegro moderato*, m. 4 (violin II)

Peters also indicates the measure should be played in one bow, but adds a fingering on the first note of the bar, suggesting the d should be played with a covered fourth finger, rather than as an open string.
Example 2.19  
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421*  
(C.F. Peters 1882), *Allegro moderato*, m. 4 (violin II)

Schirmer and Bärenreiter articulate the second violin line in m. 4 as it appears in the autograph and first edition, with Bärenreiter adding a *strich* marking on the first note of the measure, as they do in the first violin line.

Example 2.20a  
W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Allegro moderato*, m. 4 (violin II)

Example 2.20b  
W. A. Mozart, *String Quartet in D minor, K. 421* (Bärenreiter-Verlag 2010), *Allegro moderato*, m. 4 (violin II)

### 2.8b Second Movement

**Cello**

In the *Andante*, the repeated ascending broken arpeggio in the cello line in mm. 31 – 32, and again in mm. 47 – 48 varies in the treatment of its articulations between different editions. There are some inconsistencies in Mozart’s articulation markings of this figure within the autograph, where he offers three different articulations for the motif. Most commonly, it appears as three slurred sixteenth-notes followed by a separate eighth-note, though in measures 31 and 47, all four notes are slurred together. This motif appears completely separated in the pick-up to m. 48, though this is almost certainly an accidental omission on the part of the composer.
Example 2.21a  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Andante*, mm. 31 – 32 (cello)

Example 2.21b  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Andante*, mm. 47 – 48 (cello)

In the first edition, Artaria chooses to slur all four notes together every time the motif appears.

Example 2.22a  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Andante*, mm. 31 – 32 (cello)

Example 2.22b  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Andante*, mm. 47 – 48 (cello)

Clementi also prints this figure in the cello line slurred both times it appears in the movement, but separates the last eighth-note of the motif in m. 32, possibly to account for the large string crossing between the two notes, rather than as a specific articulation decision.
Example 2.23a  W. A. Mozart, *Mozart's Original Quartetts for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Andante*, mm. 31 – 32 (cello)

Example 2.23b  W. A. Mozart, *Mozart's Original Quartetts for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Andante*, mm. 47 – 48 (cello)

Breitkopf & Härtel prints measures 31 – 32 as they appear in the Clementi edition, but separates the last eighth note each time it appears when this motif occurs again in measures 47 – 48.

Example 2.24a  W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421* (Breitkopf & Härtel 1882), *Andante*, mm. 31 – 32 (cello)

Example 2.24b  W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421* (Breitkopf & Härtel 1882), *Andante*, mm. 47 – 48 (cello)

Peters uses both articulations in their edition, printing the motif in mm. 31 – 32 as it appears in the Clementi and Breitkopf editions, and then separating the last eighth-note from the three preceding sixteenth-notes the second time this figure appears, in mm. 47 – 48.
Example 2.25a  
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Andante*, mm. 31 – 32 (cello)

Example 2.24b  

The Eulenburg and Heugel editions copy the slurred articulation from the Artaria, while Boosey & Hawkes, Schirmer, Kalmus, Philharmonia and Bärenreiter choose to separate the last note from the slur in both passages, as it appears the second time in C.F. Peters.

Violin I

The varying articulations and slur lengths in measures 50 and 51 of the *Andante* in the first violin line offer multiple phrasing options to performers. In the manuscript, Mozart separates the three eighth-notes at the beginning of m. 50 and articulates each one with a *punkt*. He then slurs the next two dotted quarter notes together over the bar line of mm. 50 and 51, separates the next note (a b-flat dotted eighth) and finally slurs the three pick-up sixteenth-notes at the end of m. 51.

Example 2.26  
W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Andante*, mm. 50 – 51 (violin I)
Artaria prints these two measures as they appear in the autograph, but change the articulations above the three eighth notes in m. 50 to *strich*.

Example 2.27  
W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Andante*, mm. 50 – 51 (violin I)

Clementi articulates m. 50 like Artaria, and m. 51 almost identically to how it appears in the manuscript and first edition, but slurs the downbeat of m. 52 with the three sixteenth-notes of the previous bar.

Example 2.28  
W. A. Mozart, *Mozart’s Original Quartets for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Andante*, mm. 50 – 52 (violin I)

Breitkopf & Härtel keep the *punkt* articulations above the three eighth-notes at the beginning of m. 50, but marks them under a slur, which would produce a longer bow stroke than if the notes were detached. They also slur the b-flat dotted eighth in m. 51 with the previous two notes, which would use the entire length of the bow and put the following pick-up sixteenths at the extremity, forcing the performer to recover the same distance in just those three short notes. It is conceivable that this bowing was offered in order to honour the *crescendo* that Mozart indicated in m. 51 of the manuscript, as using an entire length of bow for three pick-up notes would produce that effect.
Example 2.29  W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell*, *K. 421* (Breitkopf & Härtel 1882), *Andante*, mm. 50 – 51 (violin I)

C.F. Peters prints these two measures as they appear in the Breitkopf & Härtel, but adds specified bowings. Peters indicates that the first violin should play the three pick-up sixteenth notes to m. 50 on an up bow, then split the long slur over the second half of m. 50 and m. 51 so that it would be played more or less as in the autograph and first edition, even though it is articulated the same as the Breitkopf & Härtel.

Example 2.30  W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Andante*, mm. 49 – 51 (violin I)

Eulenburg, Boosey & Hawkes, Heugel, Kalmus and Philharmonia all mark the first violin line mm. 50 and 51 identically to the Breitkopf & Härtel edition. Schirmer places a slur in parentheses over the three eighth-notes at the beginning of m. 50, with Schirmer going on to articulate the slur over mm. 50 – 51 as it appears in the autograph and first edition, with a separated b-flat dotted eighth-note in m. 51.

Example 2.31  W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Andante*, mm. 50 – 51 (violin I)
All Bärenreiter editions print a slur in parentheses over the three eighth-notes at the beginning of m. 50, adding another editorial slur from the first to the second note in m. 51, so that the original marking is shown, but it also gives the performer the option to play those three notes under one bow, should they prefer that particular phrasing.

Example 2.32  W. A. Mozart, *String Quartet in D minor, K. 421* (Bärenreiter-Verlag 2010), *Andante*, mm. 50 – 51 (violin I)

2.8c Third Movement

The *Minuet* section of the third movement offers some minute discrepancies between the manuscript and first edition, and subsequent publications. Mozart offers simply the title of *Minuetto* for the first section of the third movement, while the tempo marking of *Allegretto* is added to the first edition, and to all subsequent editions thereafter.

Violin I

Differing articulations between editions in the pick-up and first bar can lead to varying interpretations in the first violin line. Mozart’s manuscript and the first edition leave the dotted eighth and sixteenth note pick-up to the downbeat of the movement free of articulation and slur all three quarter notes together in measure 1.

Example 2.33a  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Menuetto*, m. 1 (violin I)
Example 2.33b  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Menuetto*, m. 1 (violin I)

Clementi articulates the pick-up to m. 1 as it appears in the manuscript and first edition, but omits the slur in the first bar, separating the three quarter notes.

Example 2.34  W. A. Mozart, *Mozart’s Original Quartetts for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Menuetto*, m. 1 (violin I)

C.F. Peters slurs m. 1 like the manuscript and first edition, but also prints a slur over the two pick-up notes, with a *punkt* over the second d. Peters also adds a printed up bow on the pick-up and a fingering suggestion on the final quarter of m. 1 suggesting a shift to third position.

Example 2.35  W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Menuetto*, m. 1 (violin I)

Schirmer articulates the pick-up and first measure as they appear in the autograph and first edition, but includes separated bowings on the two pick-ups, indicating the first d (dotted eighth-note) should be played on an up bow while the second d (sixteenth-note) should be played on a down bow.
Example 2.36  
W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Menuetto*, m. 1 (violin I)

Breitkopf & Härtel, Eulenburg, Boosey & Hawkes, Heugel, Kalmus, Philharmonia and Bärenreiter all articulate the pick-up and the first bar in the first violin line as it was originally printed.

**Viola**

The slur length over mm. 15 – 18 in the viola line fluctuates between the different editions examined in this paper. In the autograph manuscript, Mozart slurs the quarter notes in mm. 15 – 18 in two groups of two bars (mm. 15 and 16, then mm. 17 – 18). Though there is a separation in the slurs between m. 16 and m. 17, Mozart ties the final e in m. 16 to the first e in m. 17, leaving the possibility for all four measures to be played in one bow. This is also how these four measures are articulated in the Artaria first edition, as well as in the Bärenreiter publication.

Example 2.37a  
W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Menuetto*, m. 15 – 18 (viola)

Example 2.37b  
W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Menuetto*, mm. 15 – 18 (viola)
Example 2.37c  W. A. Mozart, *String Quartet in D minor, K. 421* (Bärenreiter-Verlag 2010), *Menuetto*, mm. 15 – 18 (viola)

Schirmer articulates mm. 15 – 18 all under one slur.

Example 2.38  W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Menuetto*, m. 15 – 18 (viola)

The Clementi prints the very slight alteration of separating the last note of m. 16 from the rest of the bar, therefore leaving the tied final quarter of m. 16 and the first quarter of m. 17 re-articulated from the two groups of slurred notes in these four measures.

Example 2.39  W. A. Mozart, *Mozart’s Original Quartets for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Menuetto*, m. 15 – 18 (viola)

Breitkopf & Härtel, C.F. Peters, Eulenburg, Boosey & Hawkes, Heugel, Kalmus and Philharmonia all slur mm. 15 – 18 by bar, resulting in three quarter-notes per bow, rather than the previously established six.

Example 2.40a  W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421* (Breitkopf & Härtel 1882), *Menuetto*, mm. 15 – 18 (viola)
Example 2.40b  W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Menuetto*, m. 15 – 18 (viola)

Example 2.40c  W. A. Mozart, *Quartet in D Minor by Wolfgang Amadeus Mozart Köchel No. 421* (Ernst Eulenburg Ltd. 1930), *Menuetto*, mm. 15 – 18 (viola)

Example 2.40d  W. A. Mozart, *String Quartet in D Minor K.V. 421* (Boosey & Hawkes 1941), *Menuetto*, mm. 15 – 18 (viola)

Example 2.40e  W. A. Mozart, *Quartuor à cordes K. 421 par W.A. Mozart* (Heugel & Cie 1955), *Menuetto*, mm. 15 – 18 (viola)

Example 2.40f  W. A. Mozart, *Quartett N° 15, Köchel N° 421* (Edwin F. Kalmus 1968), *Menuetto*, mm. 15 – 18 (viola)

Example 2.40g  W. A. Mozart, *Quartett N° 15, Köchel N° 421* (Philharmonia Verlag 1988), *Menuetto*, mm. 15 – 18 (viola)
**2.8d Fourth Movement**

**Violin I**

The first four measures of the second variation in the last movement of K. 421 contain editorial discrepancies in each instrumental line between the different editions. In the first violin line of the autograph, Mozart articulates mm. 49 – 52 with the marking \( fp: \) or \( f: p: \), a symbol he used to indicate a short diminuendo, rather than \( fp \), which he used to denote a weaker degree of a \( sf \). Though the placing of the first two \( f: \) in m. 49 are technically under the second and last eighth-notes in the bar, it is clear that Mozart intended for them to be placed under the following notes, as he indicated in m. 50. Mozart writes tied eighth-notes in the first half of the first violin phrase, from the pick-up to m. 49 to the first eighth-note of m. 50, but chooses to write quarter notes on the second beats of mm. 50 and 51.

Example 2.41  
W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)

Artaria prints mm. 49 – 52 exactly as they appear in the autograph manuscript, including the premature placement of the two \( f: \)’s in m. 49, and the spaced placement of the \( f \) and \( p \) articulations in mm. 49 - 50, even though the rest of variation is articulated as \( fp \) each time the marking occurs. Artaria also includes *strich* articulations on all of the separate off-beat eighth-notes except the first one in m. 49.

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Example 2.42  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)

Clementi adjusts the placement of the first two $f$ articulations in m. 49, but is otherwise notated as the Artaria edition.

Example 2.43  W. A. Mozart, *Mozart’s Original Quartetts for Two Violins, Tenor and Bass, No. 24* (Clementi ca. 1810 – 1818), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)

Breitkopf & Härtel notate the tied eighth-notes in m. 49 as a quarter note, so that the rhythm is written consistently across the first three bars of the variation. This marking results in a slight alteration of the use of the separated $f$: and $p$: markings from previous editions, with Breitkopf printing a $fp$ underneath each quartet note. In addition, this edition marks the last two eighth-notes of m. 51 with *punkt*, versus Artaria and Clementi, which only articulate the first eighth-note of that measure with a *strich* indication.

Example 2.44  W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421* (Breitkopf & Härtel 1882), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)
C.F. Peters abandons the use of separated $f$: and $p$: markings and uses solely $fp$ under each of the accented beats in mm. 49 – 52. Peters also slurs mm. 49 – 51 by linking three eighth-notes per articulation, and still keeping the *punkt* on the second and fifth notes in each of the three measures. A bowing such as this would encourage a stronger accent on the indicated $fp$ notes as they would always fall on a new bow, whereas if they are unslurred, there might be the tendency to accent the separate eighth-note directly before the note marked $fp$. Peters also prints fingerings in the first violin for this passage at mm. 49 – 52 which indicates that the first two bars should be played in third position, in order to avoid multiple string crossings, which would happen if the passage were played in first position. Peters then recommends two same-finger shifts in mm. 50 and 51, both using the first finger, which would produce a more audible shift than a replacement shift (shifting from a third finger on the first note (c-sharp) in m. 52 to a first finger on the second note (e).

Example 2.45

W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegretto ma non troppo*, m. 49 – 52 (violin I)

The Eulenburg edition is marked similarly to the Breitkopf & Härtel, but is missing the $p$ on the first beat of m. 50 and adds one on the downbeat of m. 52, as is done in the first edition.

Example 2.46

W. A. Mozart, *Quartet in D Minor by Wolfgang Amadeus Mozart Köchel No. 421* (Ernst Eulenburg Ltd. 1930), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)
Boosey & Hawkes prints the first violin line in mm. 49 – 52 identically to the Breitkopf & Härtel. Schirmer articulates mm. 49 – 52 almost exactly like Clementi, adding a *strich* marking on the last eighth-note in m. 52, as is indicated in the Breitkopf & Härtel. Schirmer adds an editorial note at the bottom of the page in the first violin part, indicating that “the dots in measures 49 – 51…appear only in the first edition”, implying that they have referenced the autograph manuscript, where the *strich* are absent. Schirmer also adds bowings to the beginning of this variation, indicating the first violin should begin down bow. This bowing would most likely be implied, as *fp* would have almost never been played on an up bow according to the performance practices established amongst Mozart and his contemporaries.

Example 2.47  
W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)

Heugel articulates the first violin part in mm. 49 – 52 identically to the Eulenburg edition. The Kalmus and Philharmonia editions articulate the beginning of the second variation in the same way as the previously mentioned editions, but mark m. 52 *forte* rather than *piano*, as it has always otherwise been indicated.

Example 2.48a  
W. A. Mozart, *Quartett No. 15, Köchel No. 421* (Edwin F. Kalmus 1968), *Allegretto ma non troppo*, mm. 49 – 52 (violin I)

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Example 2.48b  W. A. Mozart, *Quartett N° 15, Köchel N° 421* (Philharmonia Verlag 1988), *Allegetto ma non troppo*, mm. 49 – 52 (violin I)

The Bärenreiter editions are marked more closely to the Clementi edition, with the corrected placement of the *f: and p:* in m. 49 and the added *strich* markings on the second eighth-note in m. 49 and the last note in m. 51, though this is most likely from editorial decisions derived from consultation with the autograph and first edition, rather than an examination of the Clementi score.  

Example 2.49  W. A. Mozart, *String Quartet in D minor, K. 421* (Bärenreiter-Verlag 2010), *Allegetto ma non troppo*, mm. 49 – 52 (violin I)

Violin II

The first four measures of the second variation of the last movement hold small articulation discrepancies in the second violin line, primarily between the autograph and the first edition. Mozart articulates each accent in mm. 49 – 52 as *fp:*, with the exception of the pick-up of the variation, which he marks as *f: p:* over the bar line, as is indicated in the first violin part at that measure. There are no *strich* markings indicated for any of the separated sixteenth notes. The established articulation of the rhythmic figure in m. 49 of the second violin line (three separated sixteenth-notes followed by a slurred dotted eighth and sixteenth-note) endures some curious deviations in the form of a slurred first half of m. 50 and a completely separated second half of m. 51, although these are almost certainly oversights on Mozart’s part.

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66 Bärenreiter includes this footnote at the bottom of p. 51 of their scores: “Dynamics and signs of articulation (dots, slurs etc.) in bars 49 – 52...taken partly from the first edition”.
Artaria’s first edition corrects these two minor articulation discrepancies, keeping the established pattern of three separated sixteenth-notes followed by a slurred dotted eighth and sixteenth-note, uniform throughout mm. 49 – 52 of the second violin part.

These four measures differ primarily in their usage of strich and punkt markings between the other editions, with the Breitkopf & Härtel, Eulenburg, Boosey & Hawkes, Schirmer, Heugel, Kalmus and all Bärenreiter editions using no added articulations. Clementi adds strich markings while C.F. Peters adds punkt articulations on the first three sixteenth-notes of the rhythmic pattern in mm. 49 - 50.
Example 2.52
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegretto ma non troppo*, m. 49 – 52 (violin II)

The Eulenburg edition includes the *f* on the pick-up and omits the *p* on the down beat.

Example 2.53
W. A. Mozart, *Quartet in D Minor by Wolfgang Amadeus Mozart Köchel No. 421* (Ernst Eulenburg Ltd. 1930), *Allegretto ma non troppo*, mm. 49 – 52 (violin II)

The Heugel edition is missing both the *f* and the *p* at the beginning of the variation in the pick-up to m. 49.

Example 2.54
W. A. Mozart, *Quartuor à cordes K. 421 par W.A. Mozart* (Heugel & Cie 1955), *Allegetto ma non troppo*, mm. 49 – 52 (violin II)

Both the Peters and Schirmer editions suggest that the second violin start this variation down bow, which would result in all of the subsequent *fp* over the next three measures being played up bow, a practice which, as previously discussed, was rarely done during the eighteenth century. There are also printed fingerings in the Peters edition, which limit string crossings by using second position in the first half of m. 50 and by shifting to third position and using a fourth finger extension in the second half of m. 51.
Example 2.55a  W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegretto ma non troppo*, m. 49 – 52 (violin II)

![Example 2.55a](image1)

Example 2.55b  W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Allegretto ma non troppo*, mm. 49 – 52 (violin II)

![Example 2.55b](image2)

Viola

Mozart articulates mm. 49 – 52 in the viola part in two different ways: by slurring the whole bar in mm. 49, 50 and 52, and by slurring each beat in m. 51. There are no indicated *strich* or *punkt* articulations in these four measures of the autograph, nor are there any suggested accents.

Example 2.56  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegretto ma non troppo*, mm. 49 – 52 (viola)

![Example 2.56](image3)

Artaria makes a significant departure from the manuscript in their edition, firstly by choosing to slur all four measures as they appear in m. 51 of the autograph (by beat, rather than by bar), then further separating the first eighth-note of each group, and finally by adding a *fp* to each separated eighth-note. These significant changes may be a result of the previously discussed “practical” editing made by particular violists during early performances and added either to one of the few
copies of the manuscript made between 1783 and 1784, or transmitted aurally to Mozart and then on to the publishing house.

Example 2.57  
W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Allegretto ma non troppo*, mm. 49 – 52 (viola)

Example 2.57

Clementi, Boosey & Hawkes, Kalmus, Philharmonia and Bärenreiter all employ the Artaria articulations in their editions. Breitkopf & Härtel and Schirmer print mm. 49 – 52 as they appear in the autograph, but the Breitkopf edition includes the added dynamic marking of *mf* in parenthesis at the beginning of the variation.

Example 2.58  
W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell*, *K. 421* (Breitkopf & Härtel 1882), *Allegretto ma non troppo*, mm. 49 – 52 (viola)

Example 2.58

Other editions offer their own interpretations of the articulation in the viola line in mm. 49 – 52 of the last movement. C.F. Peters slurs measures 49 and 50 by bar and the next two measures (mm. 51 – 52) by beat and also includes the *mf* dynamic marking in parentheses.

Example 2.59  
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegretto ma non troppo*, m. 49 – 52 (viola)

Example 2.59

Both the Eulenburg and the Heugel editions slur all four measures by bar.
Example 2.60a  W. A. Mozart, *Quartet in D Minor by Wolfgang Amadeus Mozart* Köchel No. 421 (Ernst Eulenburg Ltd. 1930), *Allegretto ma non troppo*, mm. 49 – 52 (viola)

Example 2.60b  W. A. Mozart, *Quartuor à cordes* K. 421 par W.A. Mozart (Heugel & Cie 1955), *Allegetto ma non troppo*, mm. 49 – 52 (viola)

Cello

The cello part also offers some minor articulation differences between these selected editions in the opening of the second variation of the last movement. Mozart writes simply detached eighth-notes, free of any dynamic marking or specified articulation in the manuscript.

Example 2.61  W. A. Mozart, *Quartetto II, No. 24* (Facsimile of the Autograph Manuscript), *Allegretto ma non troppo*, mm. 49 – 52 (cello)

Artaria adds a *strich* articulation to each note, as well as a dynamic marking of *f*.

Example 2.62  W. A. Mozart, *Sei Quartetti per Due Violini, Viola, E Violincello, No. 24* (Artaria 1785), *Allegretto ma non troppo*, mm. 49 – 52 (cello)
Clementi, Boosey & Hawkes, Kalmus, Philharmonia and Bärenreiter all articulate this passage identically to the Artaria edition. C.F. Peters prints these four measures without any indicated articulations, but includes an $f$ underneath each note.

Example 2.63  
W. A. Mozart, *Quartette für 2 Violinen, Viola und Violoncello, K. 421* (C.F. Peters 1882), *Allegretto ma non troppo*, m. 49 – 52 (cello)

![Example of cello music notation with dynamic markings.]

Both the Breitkopf & Härtel and Schirmer editions print mm. 49 – 52 exactly as they appear in the autograph, with the small exception of Breitkopf adding a dynamic marking of *mf* like they did in the viola line.

Example 2.64a  
W. A. Mozart, *Funfzehntes Quartet für 2 Violinen, Viola und Violoncell, K. 421* (Breitkopf & Härtel 1882), *Allegretto ma non troppo*, mm. 49 – 52 (cello)

![Example of viola music notation with a dynamic marking.]

Example 2.64b  
W. A. Mozart, *Ten Quartets for Two Violins, Viola and Violoncello, K. 421* (G. Schirmer Inc. 1942), *Allegretto ma non troppo*, mm. 49 – 52 (cello)

![Example of violoncello music notation.]

The Eulenburg and Heugel editions refrain from including any dynamic markings as in the autograph, but articulate each note with a *punkt*. 
Example 2.65a  
W. A. Mozart, *Quartet in D Minor* by Wolfgang Amadeus Mozart Köchel No. 421 (Ernst Eulenburg Ltd. 1930), *Allegretto ma non troppo*, mm. 49 – 52 (cello)

Example 2.65b  
W. A. Mozart, *Quartuor à cordes K. 421 par W.A. Mozart* (Heugel & Cie 1955), *Allegretto ma non troppo*, mm. 49 – 52 (cello)

2.9 Summary and Observations

With each additional edition, the variation in articulations and dynamic markings of the different publications have continued the discussion of interpretation and also the performance of this work. Understanding the history surrounding the composition of this work provides a foundation for performers to understand K. 421 in a more well-rounded way. Being able to study the facsimile of Mozart’s manuscript for K. 421, made available to the public through the British Museum in 1965, can offer some insight into performance details in the score. Historical records show that Mozart paid close attention to the copying of his manuscripts, and it is unfortunate that the two original copies of the ‘Haydn’ quartets, the ‘Salzburg’ and the ‘Vienna’, are unavailable for examination and analysis. In addition to this academic history, knowing some of Mozart and his contemporaries’ correspondence regarding this quartet, as well as a brief examination of the early critical reception of K. 421 will provide performers with a broader context of performance practices of the time and conventional compositional idioms of late eighteenth century string quartet writing. The set of parts for the ‘Haydn’ Quartets that Artaria received from Mozart were most likely the ones that he had personally used to read the quartets through in performance with his colleagues. Having access to these copies offered Artaria some valuable insights, which shaped some of their editorial decisions in the first published edition of the ‘Haydn’ Quartets in 1785. Editions of K. 421 from the nineteenth century, such as Peters, reflect the trend of editors...
including certain performance practices of the time, like fingering suggestions. Editions from the first half of the twentieth century, including the Eulenburg and Boosey & Hawkes publications show minimal consultation to the manuscript and first edition, which is reflected in the numerous discrepancies in articulation and dynamic markings, though this was before the resurgence of interest in the original documents. Alfred Einstein’s extensive research of Mozart’s manuscripts resulted in the seminal 1945 publication of the “Ten Celebrated Quartets” by Novello, and laid the foundation for publishers like Bärenreiter to begin the process of consulting the original source material when preparing a new edition of a work. However, the practice of consulting the original manuscript before preparing a new edition of the ‘Haydn’ quartets was not unanimous in the second half of the twentieth century, with editions such as Heugel, Kalmus, and Philharmonia basing their publications on earlier nineteenth century printings of K. 421, and resulting in several editorial discrepancies to the source material. Studying the many incarnations the score of K. 421 has undergone over the course of the past two centuries offers insight into the many interpretative possibilities within the score when performing this quartet. When performers understand the many tasks an editor must undertake before publishing a score, it may help them to make more academically informed decisions when endeavoring to interpret a specific passage or articulation marking in a particular edition. Learning some of Mozart’s articulatory practices when writing his compositions gives performers insight into some of Mozart’s priorities when transcribing his works from mind to paper. If one knows that editors’ articulations have evolved with the changing of performance styles and interpretations, it may help to provide context for performers, when they are seeking to learn a piece of music with such a lengthy history. While no one edition is perfectly definitive, the culmination of two centuries of published editions of K. 421, plus the careful consideration of Mozart’s manuscripts by musicologists like Einstein and publishers like Bärenreiter, offers performers the information needed in order to accurately prepare for their own personal interpretation of the work. Using the academic history of a particular musical work, combined with the historical context of its composition and differing critical editions of the printed music, provides players with the tools they need in order to give a more well-rounded performance, and in turn, to touch audiences with their unique, yet musicologically-based, interpretations.
Chapter 3
The Evolution of K. 421 in Performance

Historical Performance Practices

3.1 Overview

The practical considerations attendant upon the performance of a work bring additional dimensions to the interpretation of the notes and articulations marked in the score. No two performances can ever be identical, thus imparting a unique and transient aspect to the established permanence of the manuscript. Mozart made some modifications to K. 421 after hearing it played by his colleagues in private performances he arranged. As the string quartet evolved from a primarily amateur social pastime to a professional status in the nineteenth century, the genre shifted from a performance-based forum for composers to share musical ideas, to a listening-centred medium where audiences came to hear specialized interpretations. Recordings from the early twentieth century, such as those by the Flonzaley, Budapest and Hungarian Quartets, are indicative of the performance style of the time period, both in terms of individual interpretations such as portamenti, as well as group stylistic choices, for example, a balance heavy on first violin with the other three instruments taking on a more supporting role. The advent of modern performance practice, that is, the interpretation of classical and early romantic works in accordance to the historical practices (tuning, articulation, instrument and bow specifications, etc.) documented from the eighteenth and early nineteenth centuries, has yielded several recordings of Mozart’s K. 421, most notably by the Esterhazy Quartet in 1979. Recordings of K. 421 made after 1950, by such groups as the Amadeus, Quartetto Italiano, and Guarneri Quartets offer a large variation in stylistic interpretations of right and left hand articulations. Recordings of K. 421 made in the final two decades of the twentieth century offer more stylistic disparities than recordings from previous decades, with groups like the Berg, Orford, and Lindsay Quartets contributing their own unique interpretations of the work. The twenty-first century has seen a number of recordings of Mozart’s K. 421, with European ensembles like the Hagan, Klenke, and Ebène Quartets, which have brought a new style of interpretation to this formidable work.
3.2 Historical Performance Practices in K. 421

Mozart availed himself of several opportunities to hear K. 421 in performance before its official publication, often participating himself as a performer. In 1784, the Irish singer Michael Kelly attended a party in the home of the English composer Stephen Storace, and recounted a notable performance of selected Op. 33 Quartets by Haydn and Mozart’s ‘Haydn’ Quartets. The performers were Haydn on first violin, the Austrian composer Carl Ditters von Dittersdorf on second violin, Mozart on viola and the Czech composer Johann Baptist Vanhal on cello. Kelly remarked that “the players were tolerable; not one of them excelled on the instrument he played, but there was a little science among them”.\(^1\) Griffiths writes that by performing Haydn’s Op. 33 quartets himself, Mozart “had the opportunity to gain an intimate familiarity” with the practical applications of Haydn’s quartet writing.\(^2\) As witnessed in the autograph manuscript of K. 421, Mozart made several editorial changes to the score after his initial composition, perhaps as a result of hearing, or performing, what he had written. Allanbrook writes that “we must disregard the traditional assumption that the six quartets sprang intact from Mozart’s head to paper”, alluding to Tyson’s manuscript paper studies, which confirm “the very toil Mozart reported” in his dedication to Haydn.\(^3\)

3.2a Right-Hand Articulations

When Leopold Mozart joined his son and the two Barons Tinti for a private performance of the first three ‘Haydn’ quartets on February 11, 1785, he no doubt relied on his extensive knowledge of right hand techniques as outlined in his 1756 *Treatise on the Fundamentals of Violin Playing* to fill in the missing or inconsistent articulations and phrasings in the original manuscript. Leopold Mozart detailed the connection between slurring and expression in his treatise, noting that “the first note of a slur was to be held ‘a little long’; the slur thus shaped the flow of the music, imparting to it a subtle give-and-take that is the hallmark of a musical performance.”\(^4\) However, his son rejected the idea of taking time when articulating notes within

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3. Allanbrook, “‘To Serve the Private Pleasure’”, 133.
slurs, and considered a strong rhythmic foundation a necessity when applying this in practice. Mozart maintained that “a proper balance cannot of course be achieved until the player has acquired a fine sense of timing.”\(^5\) Mozart considered the rhythmic articulation within a slur to be “one of the most difficult skills to develop”, and wrote to his father Leopold on October 23 and 24, 1777: “What these people cannot grasp is that in a tempo rubato … the left hand should go on playing in strict time. With them the left hand always follows suit.”\(^6\) The exposition of the first movement, *Allegro moderato*, of K. 421 offers a few examples of this slurred articulation. In measure three of the first movement, Mozart articulates the first violin melody with slurs that link the sixteenth notes to a quarter note.

Example 3.1  
W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), *I: Allegro moderato*, m. 3 (violin I)

In mm. 12 – 14, Mozart slurs a recurring motif of sixteenth notes that circulates through all four individual voices.

3.2b Left-Hand Articulations

Ornamentation and Appoggiaturas

A decisive and authoritative opinion on ornamentation during Mozart’s time proves impossible without physical records of the many interpretations offered in the numerous treatises on violin playing in the late eighteenth century. Leopold Mozart expressed “painstaking observations” in his Treatise, outlining the many subtle requirements that must be followed when embellishing a melody. Conversely, Le Huray writes that ornamentation for Wolfgang was more of an “observed practice, if only to underline the fact that ornamentation has always been a living, personal thing, inviting interpretation rather than slavish copy.” The German composer Andreas Werckmeister observed in 1702 “that most ornaments had a lifespan of no more than twenty or thirty years before they became old-fashioned and were dropped.” Leopold Mozart stressed that the “speed, duration, articulation and weight of an ornament depended on the character of

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8 Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, trans. Editha Knocker (London: Oxford University Press, 1948), 214. “All these decorations are used, however, only when playing a solo, and then very sparingly, at the right time, and only for variety in often-repeated and similar passages.”
the music and on the precise context of the ornament itself. If the ornament sounded laboured or out of context, it quite simply was wrong.”¹¹

The term *Vorschlag* encompasses many facets of the *appoggiatura* and covers several different styles of the ornament. In his work *Ornamentation and Improvisation in Mozart*, German-American musicologist Frederick Neumann defines the *vorschlag* as “any single ornamental pitch that precedes its principal note, or is slurred to it”.¹² Neumann differentiates within *vorschlag* the *appoggiatura*, an emphasized ornament that falls on the beat, from the ‘grace note’, a generally unaccented embellishment that precedes the beat. A further distinction can be made between ‘long’ and ‘short’ *appoggiaturas*, though it does not necessarily refer to the duration of the ornament. A ‘long’ *appoggiatura* “normally takes half the value of the note against which it is placed”, regardless of the original value of the main note.¹³ According to Badura-Skoda, Leopold Mozart was one of the first to document the use of this type of *appoggiatura*.¹⁴ In his *Treatise*, Leopold Mozart maintains that the ‘long’ *appoggiatura* is found “firstly before dotted notes, secondly before minims (half notes) if they occur at the beginning of a bar in ¾ time”.¹⁵ Neumann characterizes a ‘short’ *appoggiatura* as brief and strongly accented, emphasizing the rhythmic impact of the note over a harmonic or expressive highlight.¹⁶ Mozart makes use of this particular kind of *appoggiatura* throughout the viola melody third variation of the finale.

Example 3.3a  W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), IV: *Allegretto ma non troppo*, mm. 89 - 90 (viola)

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In the second half of the second variation, Mozart writes a series of ‘grace note’ ornaments in the first violin line.

Example 3.3b  W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), *IV: Allegretto ma non troppo*, mm. 70 – 71 (violin I)

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**Trills**

Trills occupy a significant role in K. 421 and appear throughout the *Allegro moderato*, *Andante* and *Allegretto ma non troppo* movements, beginning in m. 2 of the opening phrase of the quartet. Leopold Mozart details three possibilities for beginning and three possibilities for ending trills in his *Treatise*, depending on the surrounding material. According to Leopold Mozart, trills can begin “(i) immediately on the upper note; (ii) on an upper appoggiatura, thus holding the first note somewhat longer than option (i); or (iii) ornamentally from below. The trill may end (i) simply and ‘naturally’ with a small note anticipating the note of resolution; (ii) with a small turn; or (iii) with an embellishment.”\(^{17}\) The *Treatise* also outlines that the speed of the trill should be dependent on “the mood of the music” and that the trill may “be accelerated, beginning softly and gradually getting louder as the speed increases.”\(^ {18}\) The trill in the first violin line in measure two of the opening theme represents a mixture of trill options outlined on Leopold Mozart’s *Treatise*, beginning on a slightly elongated *appoggiatura* on the lower note, and ending ‘naturally’ with a resolution to the next note on the melodic line. Neumann advises on placing the *appoggiatura* on the main note of the trill, as beginning on any note other than the main one “would be perceived as a disturbance”.\(^ {19}\)

\(^{17}\) Le Huray, “Leopold Mozart and K. 421”, 140

\(^{18}\) Le Huray, “Leopold Mozart and K. 421”, 141.

\(^{19}\) Neumann, *Ornamentation*, 118 – 119.
Example 3.4a  
W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), *I: Allegro moderato*, mm. 1 – 2 (violin I)

Mozart frequently writes out the embellishments at the end of trills throughout K. 421, rather than leaving them open to the interpretation of the performer. In his chapter on *Zwischenschlag*, Neumann defines the *nachshlag* as “always brief, unaccented, and off the beat”.

In the opening thematic material of the second movement, *Andante*, Mozart writes out the ornaments at the end of the trills the first violin line in the second and fifth measure.

Example 3.4b  
W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), *II: Andante*, mm. 1 – 5 (violin I)

The most prolific use of trills in the finale of K. 421 comes in the main thematic material, when the trill is integrated into the main framework of the melody. These trills begin simply on the main melodic note, and resolve quickly without any embellishment or ornamentation.

Example 3.4c  
W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), *IV: Allegretto ma non troppo*, mm. 1 – 4 (violin I)

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20 Neumann, *Ornamentation*, 90.
Vibrato

In his *Treatise*, Leopold Mozart “considered vibrato to be a branch of ornamentation”, though it is only discussed briefly. He warns “against the overuse” of this embellishment, “observing that there were players who trembled continuously on every note ‘as if they had the palsy’.”

Leopold Mozart advised reserving vibrato for the ends of phrases, particularly those that ended in long, sustained notes. However, as the individuality of ornamentation among players varied greatly, so did the prevalence of vibrato.

### 3.2c Dynamics

Leopold Mozart’s *Treatise* includes many thoughts on dynamics and their suggested performance applications. For example, he states that “where there were no dynamic markings, long notes that were surrounded by shorter ones might be played *fp*.”

Leopold Mozart also states that “notes that were sharpened during the course of a phrase were always to be played rather more strongly, the tone diminishing again during the course of the melody. Similarly, notes that were suddenly flattened were to be marked by a *forte*.”

K. 421 contains a great deal of dynamic instruction, more detailed than many of Mozart’s other compositions. As discussed in Chapter 2, the use of *fp* throughout the third movement, as well as the “uncharacteristically” prevalent markings of crescendos throughout the manuscript denote that Mozart wanted special attention paid to the dynamics during the performance of K. 421. The use of “extreme dynamic contrasts” is also prominent throughout the manuscript of K. 421. In mm. 65 – 66 of the *Allegro moderato*, Mozart moves from a *f* in the middle of m. 65 to a *subito piano* at the beginning of m. 66.

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24 Eva and Paul Badura-Skoda, *Interpreting Mozart: The Performance of his Piano Pieces and Other Compositions* (New York: Routledge Taylor & Francis, 2008), 52. Mozart’s works for piano contain few diminuendos. The use of hairpins (“In German: Gabeln; literally meaning ‘forks’”) is much less frequent in Mozart’s piano music, than in his works for string quartet.
Example 3.5  W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), I: *Allegro moderato*, mm. 65 – 66

In the first variation of the *Allegretto ma non troppo*, Mozart writes a *subito forte* on the pick up to m. 29, followed by a *subito piano* at the beginning of m. 30.

Example 3.6  W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), IV: *Allegretto ma non troppo*, mm. 28 – 30
3.2d Tempi

The use of Italian terms to indicate tempi markings was standard practice among Mozart and his contemporaries.\(^{26}\) The Manuscript of K. 421 suggests that Mozart struggled with choosing tempi markings in both the first and last movement, as both have the original tempi crossed out in favour of a modified indication. In the first movement, Mozart has removed *moderato* from the manuscript and left it marked simply *Allegro*, his “most frequently used tempo indication”, although the Artaria edition, and almost all subsequent editions include the *moderato*.\(^{27}\) It is possible that Mozart either removed the *moderato* from the first movement before any performances were arranged, simply because he felt it would not yield the desired result, or after hearing the tempo in performance by himself, his father and his colleagues.

Example 3.7  
W. A. Mozart, *String Quartet in D minor, K. 421* (Facsimile of the Autograph Manuscript), I: Allegro moderato, tempo marking

The last movement of K. 421 contains two discarded tempi attempts by Mozart before he settled on his preferred *Allegretto ma non troppo*. It would appear that Mozart originally chose the tempo of *Allegretto*\(^{28}\) before amending it to *Andante*, and then finally settling on *Allegretto ma non troppo*, perhaps as a compromise between the two indications.


\(^{27}\) Badura-Skoda, *Interpreting Mozart*, 81.

\(^{28}\) The Badura-Skodas refer to Mozart’s *Allegretto* as “very similar to *Andante* and only moderately fast. In outer movements it can be more like a *Allegro*.\)
“From Home to Hall”: The Evolution of the String Quartet

3.3 The String Quartet in the Late Eighteenth Century

The genre of string quartet served as equal parts social gathering and musical workshop for Mozart and his colleagues. Allanbrook writes that the aim of chamber music in the late eighteenth century was “to serve the private pleasure of the regent or the court”, and that the evolution and “development of the chamber style” was undoubtedly shaped by the surroundings and the purpose of the music. ²⁹ As performances of chamber works were intended primarily as “intimate entertainments for the connoisseur”, the majority of performances took place in the personal quarters of palaces and homes of the nobility. ³⁰ These performances were either given by the leading performers of the day, or often by the nobility themselves, many of whom played proficiently enough to enjoy an evening of reading with friends. Many string quartets in the late eighteenth century were commissioned by the nobility for their own personal use, and as a result, composers would often tailor their works to the particular skills of the players who requested the works. Mozart wrote the three “Prussian” Quartets (K. 575, K. 589 and K. 590) during the spring and early summer of 1790 for King Frederick William II, after a visit to the Prussian

Court. King Frederick was an avid amateur cellist, and so Mozart featured the instrument prominently throughout the three quartets, especially in the first movement of K. 590. What made the ‘Haydn’ Quartets unique at this time was that they were not written at the behest of a noble patron, but rather as a personal exercise for Mozart to exert his prowess of the genre, and indeed for his own personal enjoyment in performance. Freed from the expectations and limitations of working for a benefactor, Mozart was able to push the boundaries of his own quartet writing and was then able to further refine his compositions through performances with his colleagues.

3.4 The Rise of the Professional Ensemble

The presence of professional quartet ensembles appeared initially at the end of the eighteenth century and continued to grow throughout the eighteenth century in the courts, and later the concert halls of Europe. In the nineteenth century, the genre evolved to incorporate the progressively advanced displays of virtuosity, and as performers became increasingly specialized in their respective instruments. Feeling disappointed in the premiere performance of his Op. 127 Quartet in E-Flat Major, Beethoven reached out to the Hungarian violinist József Böhm, a professor at the Vienna Conservatory and first violinist of the Böhm Quartet. Böhm made several small editorial suggestions for the first violin part of Op. 127, and Beethoven attended the Böhm Quartet’s rehearsals while they were preparing for the second performance of the work in April 1825. Full time quartets such as the Böhm Quartet grew increasingly common over the next few decades. The Hellmesberger quartet, founded in 1849 by the Austrian violinist and composer Joseph Hellmesberger, was one of the first permanent named string quartets, and premiered several works by Brahms, Schubert and Dvorak. The Hungarian violinist Joseph

31 Zaslaw and Cowdery, The Compleat Mozart, 270.
32 Robert Adelson, “Beethoven’s String Quartet in E-Flat Op. 127: A Study of the First Performances,” Music and Letters, Volume 79, No. 2 (May 1998): 219. The premiere of Beethoven’s String Quartet in E-Flat Major, Op. 127 took place on March 6, 1825, and was given by the Schuppanzigh Quartett, the resident quartet in Count Razumovsky’s Court. The members of the Schuppanzigh quartet at that time were first violinist Ignaz Schuppanzigh, second violinist Josef Mayseder, violist Anton Schreiber, and cellist Antonín Kraft.
34 Bernard Fournier, Histoire du Quatuor à Cordes de Haydn à Brahms (Fayard: Aubin Imprimeur, 2000), 1125.
Joachim, already noted widely for his abilities as a soloist and composer, formed the Joachim Quartet in 1869, and the ensemble toured extensively throughout Europe from its home base in Berlin over the next three decades. Brahms consulted with Joachim on both of his Op. 51 string quartets. The practice of naming one’s quartet after the first violinist continued well into the twentieth century with groups such as the Capet, Busch, and Végh Quartets all taking the namesake of their founding member, and there are still some ensembles who observe this tradition, such as the Belcea, Kopelman and Klenke Quartets.

3.5 The Performer as Editor

Interpreting a piece with a long musical tradition, such as K. 421, can be intimidating to even the most seasoned performer. The American musicologist José A. Bowen writes that “when faced with a performance, a musician has a number of choices.” Before the public presentation of a work, an ensemble must decide on numerous directional aspects of their performance, including tempo, phrasing, and articulation. The role of the performance must also be taken into consideration by the performer when determining the tone and objective of an upcoming performance. According to Bowen, “a performer can deliberately choose to recover old ground or to explore new territory”. Professional string quartet ensembles benefit from the extensive rehearsal process they undertake when preparing a new work to add to their repertoire. In addition to the physical practice of the piece, the ensemble may also have in-depth discussions on phrasing and articulation. Once the general tone of the work has been established within the ensemble, and public performances of the piece begin, a quartet may become ‘habituated’ to a certain way of performing particular aspects of the composition. For example, a slight ritardando taken at the end of a specific phrase in a piece may become engrained within an ensemble after years of repeated performances. It is here that the performers in the quartet have the choice to either continue to play the work as they have done in the past, or to explore new options for phrasing, articulation, tempo and the many other dimensions of live performance.

35 Fournier, Histoire du Quatuor à Cordes, 971.
36 Griffiths, The String Quartet, 126.
Chronological Analysis of Recordings of K. 421: Opening Phrase of I: Allegro Moderato

3.6 Preface

K. 421 has been recorded numerous times and by various ensembles since the beginning of the twentieth century, as a stand-alone work, with the other six ‘Haydn’ Quartets, or as part of the complete string quartets of Mozart. Each of the recordings selected for analysis in the following sections have a significant connection to K. 421, either historically, as one of the first ensembles to record the piece, musically, offering a unique interpretation, or personally, with an association to this work that represents a critical moment in the ensemble’s development. The first phrase of the first movement, Allegro moderato, provides extensive material for analysis. The editorial discrepancies examined in the previous chapter are realized in a variety of interpretations and the evolution of performance practices associated with this composition can be heard with each additional recording. The differences in tempo, articulation, tone, ornamentation, vibrato, and balance are unique to each quartet, and represent the changing performance styles of the twentieth and twenty-first centuries. The detailed evaluation of the evolving interpretations of the opening phrase of K. 421 can offer performers new insights into historical performance practices, as well as inspiration for their own future performances.

3.7 Early Twentieth Century Recordings

The earliest known recording of K. 421 was made in 1912 by the German ensemble, the Klingler Quartet, for the Odeon label. Violinists Karl Klingler and Richard Heber, violist Fridolin Klingler and cellist Ernst Silberstein recorded only the Menuetto of K. 421, perhaps due, in part, to the fact that the recording technology at that time only allowed for approximately four minutes of recorded material. In 1926, the original Guarneri Quartet, comprised of violinists Daniel Karpilowsky and Mauritz Stromfeld, violist Boris Kroyt and cellist Walter Lutz, recorded the
second movement, *Andante*, for the VOX label. On October 24, 1929, the Amar-Hindemith Quartet, made up of violinists Licco Amar and Walter Caspar, violist Paul Hindemith and cellist Maurits Frank recorded the third movement in Berlin for the Parlophone label.

### 3.7a Flonzaley Quartet, 1929

The Flonzaley Quartet was formed in 1902, under the patronage of the New York businessman and avid music enthusiast Éduard J. de Coppet. The ensemble performed and toured extensively throughout America and Europe between 1903 and 1929, and were one of the first groups in the twentieth century to commit to full-time membership, agreeing to forsake all other solo concerts as well as teaching opportunities. The Adolpho Betty Collection, containing quartet and other chamber music scores and parts that belonged to the Flonzaley Quartet, resides in the University of Texas Austin Fine Arts Library. On March 20, April 30, and May 2, 1929, the Flonzaley quartet, consisting at that time of first violinist Adolpho Betty, second violinist Alfred Pochon, violist Nicholas Moldovan, and cellist Iwan d’Arhambeau, recorded K. 421 for the Victor record label in Camden, New Jersey. This is the first complete known recording of K. 421.

#### 3.7a Flonzaley Quartet (excerpted recording)

The Flonzaley Quartet’s interpretation of the opening phrase of K. 421 demonstrates several performance practices of the early twentieth century. The tempo the Flonzaley Quartet chooses for the *Allegro moderato* is brisk and there is little *rubato* within the first phrase. The first violin puts a slight detachment between the first and second notes of m. 1, as opposed to playing them

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39 After leaving the Guarneri Quartet in 1933, violist Boris Kroyt joined the Budapest Quartet in 1936 and became a naturalized American citizen in 1944. In the 1960’s, members of the Budapest Quartet coached at the Marlboro Summer Music Festival, where they mentored violinists Arnold Steinhardt and John Dalley, violist Michael Tree and cellist David Soyer. Kroyt suggested the four young musicians name themselves the Guarneri Quartet, as a way to delineate the heritage of the ensemble.


legato, as they are marked in the score under a slur.\textsuperscript{42} The first violin also places a small space between the last two notes of m. 2, which are also articulated under a slur in the score. Conversely, the first violin chooses to slur all four eight notes at the beginning of m. 4, which are articulated in the score as a separate eighth note with a \textit{strich}, followed by three slurred eight notes. The inner voices play the accompanimental repeated eighth note figures in mm. 1 – 3 very short and completely detached, though they are marked with \textit{punkt} under a slur in the score. The cello plays the descending baseline in mm. 1 – 3 detached, though all three bars are marked under a slur in the score. All four players use a fast and narrow vibrato sparingly, but consistently, throughout the first four measures, with the first violin starting the first note of m. 3 (f) and the quarter note b in the same bar \textit{senza vibrato} and adding \textit{vibrato} as the note develops. The first violin shifts to the final note of m. 2 cleanly, but puts a \textit{portamento} between the first two eighth notes of m. 4. The first violin plays the trill on the first beat of m. 2 quickly and without any \textit{appoggiatura} at the beginning, starting from the bottom note. The quartet plays the opening phrase at a comfortable and consistent \textit{mf} dynamic, though it is difficult to distinguish if this is the true dynamic level, given the quality of the recording. The ensemble makes a \textit{crescendo} in the last half of m. 4 into the \textit{f} downbeat of m. 5.

\textbf{3.7b Budapest Quartet, 1943}

The first Budapest Quartet was founded in 1886 by the Hungarian violinist Jenö Hubay and the Bohemian cellist David Popper, and collaborated with Brahms on a number of occasions, before disbanding in 1899.\textsuperscript{43} In 1917, the Budapest Quartet was formed once again, by pupils of Hubay and Popper, and survived, in various incarnations, until 1967.\textsuperscript{44} The Quartet moved to America in 1925 and recorded extensively for RCA Victor until 1939, when they joined Columbia Records.

\textsuperscript{42} As it is unknown which edition each quartet used when recording K. 421, all analyses are made against the manuscript, the Artaria edition (1785), and the Bärenreiter edition (2010).

\textsuperscript{43} Tully Potter, ”From Chamber to Concert Hall,” in \textit{The Cambridge Companion to the String Quartet}, ed. Robin Stowell (Cambridge: Cambridge University Press, 2003), 56.

\textsuperscript{44} Nat Brandt, \textit{Con Brio: Four Russians called the Budapest String Quartet} (Oxford: Oxford University Press, 1993), 32.
The Budapest Quartet’s December 20, 1943 live recording from the Samuel Coolidge Auditorium in the Washington Library of Congress offers some interesting interpretations in the opening phrase of K. 421. The Budapest Quartet takes a more moderate tempo than the Flonzaley quartet, giving it a more serioso character, and thus a feeling more of holding back than moving forward. The tempo remains consistent throughout the opening theme, with very little rubato in either the melody or the accompanying figures. The first violin plays the first two notes in m. 1 legato, as is articulated in the score, and in general, articulates the first phrase smoothly, with little space between notes. The first violin slurs the dotted eighth and sixteenth notes on the first beat of m. 2, though they are written as detached in the score. Similarly, in the first half of m. 3, the first violin slurs the quarter note and four sixteenth notes together in one bow, whereas they are grouped by two sixteenth notes per slur in the score. The first violin also slurs the last two beats of m. 3 together, when they are written in the score as a quarter note tied to the first eighth note and the last eighth note is separated. In m. 4, the first violin slurs the four eighth notes together, similar to the first violin in the Flonzaley Quartet, and the second violin plays the entire measure under one slur, as opposed to separating the first eighth note and articulating it with a strich, as it appears in the score. The repeated eighth note figure in the inner voices is played as articulated in the score, with only a slight space between each of the notes. The descending cello line in the opening phrase is played very legato, and in m. 4, the cellist takes the d up the octave, instead of playing it as written in the score. The Budapest Quartet uses a wider and slightly slower vibrato than the Flonzaley quartet, and the first violin vibrates consistently throughout the opening theme, as opposed to starting some notes senza vibrato. The first violin plays the opening melody without any portamento, and the trill in m. 2 is played slightly slower than the Flonzaley Quartet, resulting in fewer ‘turns’ before resolving to the next note. The first violin starts the trill in m. 2 from above the note, as opposed to the Flonzaley Quartet’s first violinist, who begins the trill on the bottom. The Budapest Quartet opens their interpretation of K. 421 in a moderate mp dynamic, but plays more robustly than the

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45 W. A. Mozart, String Quartet in D minor, K. 421, from The Budapest String Quartet: The Library of Congress Recordings 1940-1945 (Live recording), Budapest String Quartet (Josef Roisman and Alexander Schneider, Violins; Boris Kroyt, Viola; Mischa Schneider, Cello), Bridge 9085, December 20, 1943(Coolidge Auditorium, Library of Congress, Washington, D.C.), compact disc.
sotto voce indication in the score, and keeps the dynamic consistent throughout m. 4, without making a crescendo into the downbeat of m. 5.

### 3.7c Hungarian Quartet, 1946

The original first violinist of the Hungarian Quartet, which was founded in Budapest in 1935, was Sándor Végh, a pupil of Jenő Hubay, the first violinist in the Budapest Quartet. Végh moved to second violin when the Hungarian violinist Zoltán Székely joined the ensemble in 1937, before leaving the group to found the Végh Quartet in 1940. The Hungarian Quartet worked closely with Bartók, giving the Hungarian premiere of the composer’s String Quartet No. 5 in 1935. K. 421 was the first of five works that the Hungarian Quartet recorded for HMV between 1946 and 1949. At this time, the membership consisted of Zoltán Székely and Alexandre Moskowsky on violins, Denes Koromzay on viola, and Vilmos Palotai on cello. While recording K. 421, a musical dispute arose between the producer, Walter Legge and Székely. Székely recalled the experience to the Canadian cellist and writer Claude Kenneson, in Kenneson’s 1994 book *Székely and Bartók: The Story of a Friendship*: “Our first Mozart recording was produced by Walter Legge, and it seems he had certain ideas about the Menuetto. He came into the studio and began to tell me how that movement should be played. Of course, he went over such things in the studio with many famous musicians, but for my part I didn’t know if he himself, even was a musician.”

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3.7c Hungarian Quartet (excerpted recording)

The Hungarian Quartet takes the opening phrase of K. 421 at a quicker tempo than the Budapest Quartet, and closer to the Flonzaley Quartet. Unlike the Budapest Quartet, the Hungarian Quartet pushes the tempo in the opening theme, giving it a sense of urgency and anxiousness. The first violin plays the first two notes in m. 1 and the last two beats of m. 2 more *legato* than the Flonzaley, but more detached than the Budapest. The first violin articulates mm. 3 and 4 like the Budapest, slurring the four sixteenth notes into the quarter note at the beginning of m. 3, and the two eighth notes into the quarter note at the end of m. 3 and the four eighth notes together at the beginning of m. 4, but leaves a bit more space between the sixteenth notes. The inner voices articulate their eighth note motif in mm. 1 – 3 as it is indicated in the score, but play them slightly more detached than the Budapest, leaving a bit of space between each eighth note. The cello plays the descending line of mm. 1 – 3 mostly *legato*, with a small re-articulation at the beginning of each note, and plays the downbeat of m. 4 quite short, as though it were marked with a *strich*. The vibrato used by the Hungarian quartet varies between the individual players, with the first violin using a relatively constant, wide, and moderate speed of vibration, while the inner voices and cello play with almost no vibrato. As in the Budapest quartet, the first violinist in the Hungarian quartet plays the opening phrase without *portamento*, choosing to leave a small space before shifting to the high f at the end of m. 3, so that no slide is audible. The trill in m. 2 is commenced from the bottom note, and moves at a high speed from the start, with no *appoggiatura* at the beginning. Indeed, the trill speed is so fast, that it is difficult to distinguish the two notes within the trill. The Hungarian Quartet choose to play the opening theme at a moderate dynamic, and the inner voices help to give the melody a *sotto voce* feeling by playing their repeated eighth note figures *sul tasto*, rather than at a full contact point of sound. The Hungarian quartet maintains their dynamic in m. 4 so that there is no *crescendo* into m. 5.

3.8 Editorial Discoveries and the Modern Interpretation of Historical Performance Practice

By the middle of the twentieth century, new editorial research was emerging on Mozart’s ‘Haydn’ Quartets. The publication of Einstein’s *Mozart’s Ten Celebrated String Quartets* in 1945 by Novello & Co. brought to light additional information about K. 421 from the autograph
manuscript, and provided context for some of the editorial markings and articulations in the score. In 1962, Bärenreiter published its edition of *The Ten Celebrated Quartets of W. A. Mozart*, which have become the definitive edition for most quartets in the later part of the twentieth century. Around 1960, interest was sparked in historical performance practice, and some ensembles began to play with 415 Hz tuning, as well as period instruments and bows. Even for groups not using period performance techniques, this revival of historical practices added an additional dimension to performance that could now be considered when preparing an interpretation of a piece. As Bowen writes, “the rediscovery of previous performance styles also makes the performer’s job a bit harder.”\(^{50}\) Before the advent of historical performance practice, “performers simply played in the only style they knew, but tailored the individual expression to their own taste.”\(^{51}\) Now, it was possible for the musician to choose between different styles of performance, and this created some new difficulties for modern players. Acquiring the new ‘language’ of historical performance practice can prove problematic when the individual is unfamiliar, much like developing the correct pronunciation and accent when learning a foreign language. Bowen writes, “all too frequently modern players simply try to re-create a ‘style’ without engaging in the expressive conventions.”\(^{52}\) Proper research is essential for players wishing to incorporate aspects of historical performance technique into their interpretation of a Classical work.

### 3.9 Mid-Twentieth Century Recordings of K. 421

#### 3.9a Amadeus Quartet, 1955

The Amadeus Quartet was formed in 1947, and was one of the few ensembles to retain its original membership for the entirety of its tenure, until 1987. The quartet was comprised of the Austrian violinists and violist Norbert Brainin, Siegmund Nissel, and Peter Schidlof, and the British cellist Martin Lovett.\(^{53}\) Brainin, Nissel and Schidlof met in a British internment camp

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\(^{50}\) Bowen, “Finding the Music”, 442.

\(^{51}\) Bowen, “Finding the Music”, 442.

\(^{52}\) Bowen, “Finding the Music”, 442.

after fleeing Vienna in 1938, and went on to study with the violinist and pedagogue Max Rostal after they were released from the camp; Rostal introduced them to Lovett. The Amadeus Quartet takes its name in reference “both to the players’ deep connection to the composers of Viennese Classicism – Mozart, Haydn and Beethoven – and also to the Austrian heritage of the quartet’s members,”. The ensemble devoted much of their career to championing the works of the three composers. The six ‘Haydn’ Quartets formed a central part of the Amadeus Quartet’s repertoire, and it is interesting that the group chose to begin their 1955 recordings of the set for the Deutschlandradio label with K. 421, instead of starting from the top of the cycle, with K. 387.

3.9a Amadeus Quartet (excerpted recording)

The Amadeus Quartet plays the opening phrase of K. 421 at a relatively slow tempo, compared to the Hungarian and Flonzaley Quartets’ recordings. The slower tempo gives this interpretation a more subdued feeling, and the inner voices play the repeated eighth note figures in mm. 1 – 3 on the back side of the beat, helping to contribute to a staid and serioso character. The balance of the ensemble is weighted heavily on the upper strings, so that the first violin melody and the repeated eighth note figures in the second violin and viola lines are heard well above the bass line. The first violin takes a small amount of time on the pick-up and downbeat of m. 3, but the tempo remains otherwise fairly steady. The first violin plays the first two measures as they are articulated in the score, with a lot of separation between the dotted quarter and eighth note d’s at the end of m. 1. Likewise, in m. 2, the first violin plays the dotted eighth and sixteenth note on beat one, and the two eighth notes on beat two completely detached. In m. 3, the first violin ties the first quarter note to the first sixteenth note of beat two, and then slurs the remaining three sixteenth notes together, in contrast to the score, which has the four sixteenth notes slurred in groups of two. The first violin bows m. 4 as it is notated in the score, although the first and second eighth notes of the measure are played relatively connected, in contrast to the strich marked on the first eighth note in the score. The inner voices play the repeated eighth note

54 Muriel Nissel, Married to the Amadeus: Life with a String Quartet (London: Giles de le Mare Publishers, 1998, 5.
55 Albrecht, Liner Notes, Amadeus Quartet Recordings, 19.
56 W.A. Mozart, String Quartet No. 15 in D minor, K. 421 (417b), from The Rias Amadeus Quartet Recordings, Volume III, Amadeus Quartet (Norbert Brainin and Siegmund Nissel, Violins; Peter Schidlof, Viola; Martin Lovett, Cello), Deutschlandradio Kultur 21.427, September 5, 1955, compact disc.
figures in mm. 1 – 3 separately, with a small space between each note. The cello plays the descending line in mm. 1 – 3 relatively smoothly, and goes up the octave on the downbeat of m. 4, like the cellist in the Budapest quartet. The first violin starts the trill in m. 2 from the bottom note, and plays a slower speed, so that each of the turns can be heard. The vibrato used by the first violin, second violin and viola in this interpretation is generally wide and slow, with a few variations in the first violin. The first violin plays the first note with hardly any vibrato, building to a wide and rich vibrato as the note develops. In m. 2 the first violin speeds up the vibrato slightly on beat 3, as the long d progresses. The inner voices use a heavy vibrato on their repeated eighth note figures in mm. 1 – 3, widening the vibrato gradually, as the phrase grows in the middle of m. 3 through to the middle of m. 4. The cello plays the descending bass line in mm. 1 – 3 quasi non-vibrato, with just a small pulsation for tone and colour, and arrives on the downbeat of m. 4 senza vibrato. The Amadeus Quartet begin the opening phrase at a comfortable mp dynamic, and make a crescendo in the last half of m. 2 towards the high f in the first violin line. The mp dynamic remains consistent throughout the first four measures, with no crescendo leading into m. 5.

3.9b Quartetto Italiano, 1966

Quartetto Italiano was founded in 1945 under the name “Nuovo Quartetto Italiano”. The ensemble played together for almost ten years before they recorded the six ‘Haydn’ quartets, first for Columbia Records in 1953, and then the complete Mozart string quartets for the Philips label, beginning in 1965 and ending in 1972.

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Quartetto Italiano’s interpretation of the opening phrase of K. 421 in their 1966 recording for the Philips label offers a very different character than that of the Amadeus Quartet.\textsuperscript{58} The tempo is more flowing than the Amadeus recording and the inner voices propel the melody and phrase forward by moving through the repeated eighth note figures in mm. 1 – 3. The feeling of forward momentum in the first phrase leaves little room for rubato, and the first violin moves through the sixteenth notes in m. 3 and the four eighth notes in m. 4 in order to keep the melody moving forward towards the next phrase, while otherwise keeping the tempo relatively steady. The sotto voce character in the first four measures of the piece is achieved by all members playing sul tasto, and by beginning the first note with a smooth articulation from an already moving bow, as opposed to a deliberate articulation from stopped bow against the string. The first violin articulates m. 1 as it appears in the score, and places a delicate separation between the dotted quarter note and eighth note at the end of the bar. The first violin slurs the dotted eighth and sixteenth note together on beat 1, as well as the two eighth notes on beat 2, as opposed to separating all four notes, as it is marked in the score, but places a small lift between each of the notes, so that there is still a distinct articulation between the notes. The first violin makes the bowing in the score for m. 3 very apparent by placing a lift between the two groups of two sixteenth notes on the second beat, and by shortening the end of the second sixteenth note (e) ever so slightly, so that the articulation can be clearly heard. The first and second violin articulate the first half of m. 4 as it is notated in the score, by playing a strich on the first eighth note and making a small lift before continuing on to the next three eighth notes. The inner voices play the repeated eighth notes in mm. 1 – 3 as articulated in the score, with a gentle separation between each of the notes for clarity, gradually lengthening the figure at the end of m. 2, in order to correspond with the leap in the melodic line. The cello very subtly re-articulates each note in the descending bass line, but the overall effect is still of a connected three-bar line. The downbeat of m. 4 is softly articulated by the cello and held for the full quarter note value. The trill in m. 2 is commenced from the bottom note, and played quickly and simply, with no appoggiatura, as though it is almost an ornament for the next beat of the melody. The vibrato in

\textsuperscript{58} W. A. Mozart, \textit{Quartet No. 15 in D minor, KV 421/417b, Volume 12, Disc 4}, from \textit{Mozart String Quartets 1 – 15}, Quartetto Italiano (Paolo Borciani and Elisa Pegreffi, Violins; Piero Farulli, Viola; Franco Rossi, Cello), Phillips 422 691-2, August 1966 (La Chaux-de-Fonds, Switzerland), compact disc.
the first violin line is narrow and relatively understated, so that it is not immediately apparent when listening to the opening theme. Similarly, the lower voices also use a subdued vibrato throughout the first four measures, in order to compliment the shape of the melody and remain unobtrusive to the phrasing. Quartetto Italiano maintains the sotto voce character by keeping a $p$ dynamic throughout the first phrase, with no crescendo into m. 5.

3.9c Guarneri Quartet, 1971

Founded in 1964, the Guarneri Quartet performed for over forty-five years with their original membership. Violinists Arnold Steinhardt and John Dalley, violist Michael Tree and cellist David Soyer endeavoured to dispense with the previous model of quartet playing, wherein the first violin held the majority of the decision making authority, and attempted to reach artistic and professional decisions as four equally weighted opinions. To this end, Steinhardt and Dalley agreed that “whenever a piece with only one violin was to be performed, [Dalley] would have the right of first refusal.” In the summer of 1963, when the quartet formally decided to become an ensemble, they chose K. 421 as the first piece to play and rehearse together. As Steinhardt reminisces in his 1998 memoir, Indivisible by Four, “If Mozart thought of the quartet as an announcement of his first child’s birth, then some two hundred years later our playing of his quartet was another kind of birth announcement.” The Guarneri Quartet recorded the Mozart ‘Haydn’ Quartets twice during their career, first for RCA in 1971 and again for Philips in 1982.

3.9c Guarneri Quartet (excerpted recording)

The Guarneri Quartet play the opening theme of K. 421 in their 1971 RCA recording at a similar tempo to Quartetto Italiano, moving the phrase forward through the repeated eighth note

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61 Steinhardt, Indivisible, 80.
62 W. A. Mozart, String Quartet No. 15 in D minor, K. 421 (417b), from The Guarneri Quartet Plays Mozart: The Six ‘Haydn’ Quartets & The String Quintets, Guarneri Quartet (Arnold Steinhardt and John Dalley, Violins; Michael Tree, Viola; David Soyer, Cello), RCA Red Seal 88691918042-1, May 20, 21, 25, and 26, 1971 (New York), compact disc.
figures in the inner voices and giving the melody an urgent quality with the forward motion of the sixteenth note and eighth note gestures in mm. 2 and 3 in the first violin line. The balance of this interpretation is weighted more equally between the first violin melody and cello bass line, with the inner voices occupying a more supporting role through rhythmic direction rather than dynamic level. The phrasing of the melody, the inner voices and the descending bass line is achieved through articulation, rather than *rubato*. The first violin plays mm. 1 and 2 as written in the score, with a gentle separation between the dotted quarter note and eighth note at the end of m. 1, and the dotted eighth note and sixteenth note on beat 1 and the two eighth notes on beat 2 of m. 2. The first violin puts a complete break in sound between the low d dotted quarter note on beat 3 and the high f eighth note of m. 2. The four sixteenth notes are slurred into the preceding quarter note at the beginning of m. 3, and the eighth notes into the previous quarter note at the end of the bar. The slightly detached articulation of mm. 1 and 2 in the first violin line is counteracted in mm. 3 and 4 by a smooth delivery of the rest of the opening theme. The inner voices play the repeated eighth note figures in mm. 1 – 3 individually articulated within the slur, as indicated in the score. The eighth note figure is lengthened slightly starting at the end of m. 2, and remains slightly elongated in m. 3, in order to correspond with the developing melody in the first violin. The cello line is articulated very similarly to the Quartetto Italiano interpretation, with a slight re-articulation given to each half note in the descending sequence, and a full quarter note value played on the downbeat of m. 4. The first violin makes a very slight *portamento* between the quarter note b-flat on beat 3 of m. 3 and the first eighth note of beat 4. The trill in m. 2 is approached from below the note and played at a moderate to quick speed, resulting in the effect of a “vibrato” trill.\(^63\) The vibrato played in the first violin melody is a warm, medium speed and width and remains fairly consistent throughout the phrase. The inner voices and cello use a subtle vibrato, similar in speed and width to the first violin, in order to compliment the melodic line. The dynamic chosen for the opening phrase by the Guarneri Quartet is more of a full-bodied *mf* than a *sotto voce piano*, and remains consistent throughout the opening theme, without making a *crescendo* into the second phrase in m. 5.

\(^{63}\) A ‘vibrato’ trill is played by vibrating through the two notes of the trill, letting the wrist do the majority of the work, rather than the individual fingers being used. This can produce a faster speed of trill, as the fingers remain relaxed and are moving in a reactionary motion, as opposed to the active movement required in a ‘regular’ trill.
3.9d Esterházy Quartet, 1979

The Esterházy Quartet was formed in 1973, and was one of the first ensembles to incorporate historical performance practice techniques into their interpretations of Classical works. For their 1979 recording of K. 421, all four members of the ensemble performed on historical instruments tuned to 415 Hz; first violinist Jaap Schröder on an Antonio Stradivarius Cremona 1709, second violinist Alda Stuurop on a Domenico Montagnana, Venice 1730, violist Linda Ashworth on a Joseph Klotz, Mittenwald 1770, and cellist Wouter Möller on a Joannes Franciscus Celonius, Torino 1742, all instruments that existed when K. 421 was written.

3.9d Esterházy Quartet (excerpted recording)

The Esterházy Quartet incorporates many aspects of historical performance technique into their interpretation of the opening phrase of K. 421. The Esterházy Quartet chooses a flowing allegro moderato tempo, and the first violin plays a slight rubato in the descending sixteenth note figure in m. 3. The first violin articulates the first four measures as they are marked in the score, detaching the last eighth note d of m. 1, the dotted eighth and sixteenth note on beat 1 and the two eighth notes on beat 2 of m. 2, the last eighth note in m. 3 and the first note of m. 4. The effect of the detachment in the melodic line is more pronounced in this interpretation, as the first violin puts a slight decay in sound at the end of the longer notes in mm. 1 – 3, a natural consequence of using a classical bow, which is tapered towards the tip. The inner voices also taper their repeated eighth note figures in m. 1 – 3, resulting in a slight diminuendo at the end of each eighth note grouping. The phrasing in the inner voices is propelled forward by the second violinist and violist increasing their bow speeds at the end of m. 2 and beginning of m. 3, helping to shape the first violin melody towards the high f eighth note at the end of m. 2. The cello separates the descending line in mm. 1 – 3, contrary to how it is slurred together in the score, and makes a small swell towards the middle of each note in mm. 1 and 2, but still gives the effect of directing the phrase towards the downbeat of m. 4 by continuing to build the bow speed and

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65 W. A. Mozart, String Quartet in D minor, K. 421, from Mozart: The ’Haydn’ Quartets, Esterházy String Quartet (Jaap Schröder and Alda Stuurop, Violins; Linda Ashworth, Viola; Wouter Möller, Cello), The Decca Record Company Limited 433 049-2, September/October 1979, compact disc.
pressure on the first half note of m. 3 and phrasing towards the downbeat of m. 4. The first violin chooses to play all of the low d’s in mm. 1 and 2 on an open string, unlike most other interpretations examined so far, where the violinists have either used a mixture of open strings and covered notes, or completely fingered d’s. The trill at the beginning of m. 2 in the first violin line is from the bottom note, with a slight appoggiatura at the beginning of the gesture, and finishes the trill slightly early, to settle on the d momentarily before playing the c-sharp sixteenth note that follows. The vibrato used by the four players in the Esterházy quartet is minimal, and serves mainly as a way to colour the tone and to highlight specific notes within the first phrase, rather than as an automatic gesture that is used constantly. The first violin opens the first note senza vibrato, and then adds a small pulse to the note as it continues, before playing the rest of the measure without vibrato. The next time the first violinist uses a gentle, narrow vibrato is on the high f at the beginning of m. 3, mostly to propel the phrase forward into the four descending sixteenth notes that directly follow. The inner voices play the repeated eighth notes in mm. 1–3 senza vibrato, and the cello uses vibrato only very slightly on the last half note of m. 3, in order to lead into the downbeat of m. 4. The Esterházy quartet achieves the sotto voce character in the first phrase by playing sul tasto and starting the first note with a soft articulation, like Quartetto Italiano. The dynamic of the opening phrase remains piano throughout mm. 1–3, followed by a very slight crescendo in the second violin and viola lines on the last three eighth notes of m. 4 into the downbeat of m. 5.

3.10 The Rise of Digital Recording Technology and Mozart’s Bicentenary

The first digital recordings of music were made in Tokyo in the 1970s, and the first ever digitally-recorded classical album was made by the Smetana Quartet in Tokyo between April 24 and 26, 1972, when the ensemble recorded one of the ‘Haydn’ Quartets, String Quartet No. 17 in B flat minor, K.458 ‘Hunt’.66 The American recording engineer Thomas Fine writes in his 2008 ARCS Journal article “The Dawn of Commercial Digital Recording”, that “by the beginning of

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the 1980s, all major record companies had embraced digital recording in one form or another.\textsuperscript{67} Whereas an analog recording involves the capture of a continuous audio signal, digital technology converts that signal into a series of discrete units of information, which can then be stored, read back, and reproduced on various media.\textsuperscript{68} While analog recordings degrade over time, and cannot be transferred directly onto different media, like a compact disc, without first being converted to a digital signal, digital recordings retain their original fidelity and can be transferred to the latest format, as technology evolves.\textsuperscript{69} Advances in microphones and editing software also allowed recording engineers more control during the recording process, making it easier to separate each instrument on to its own individual track so that manipulations could be made to one specific line, and also to combine multiple ‘takes’ of a movement together more seamlessly. Many quartets celebrated Mozart’s bicentenary in 1991 by releasing recordings of K. 421 and the ‘Haydn’ Quartets around that time, including the historical performance ensembles, the Smithsonian Quartet and Quatuor Mosaïques, and the Emerson, Juilliard and Cleveland Quartets on modern instruments.\textsuperscript{70} The Orford Quartet originally recorded four of the ‘Haydn’ Quartets in 1984, but re-released the album with CBC Records in 1991 to coincide with the anniversary of Mozart’s death.

\section*{3.11 Late Twentieth Century Recordings}

\subsection*{3.11a Orford Quartet, 1984}

Founded in 1965 at Quebec’s Mount Orford Arts Academy, the Orford Quartet remains one of the most celebrated Canadian quartets of the twentieth century. Like the Berg Quartet, the Orford quartet was equally committed to performing the Classical works of Haydn, Mozart, and Beethoven as they were to premiering new works by Canadian composers, recording both the complete Beethoven quartets in 1983 and all five of Canadian composer R. Murray Schafer’s

\begin{footnotes}
\item[70] See Appendix II: Chronological Discography of K. 421, 151.
\end{footnotes}
string quartets in 1990. In 1987, the Orford Quartet, comprised at this time of violinists Andrew Dawes and Kenneth Perkins, violist Terrence Helmer, and cellist Denis Brott, established a Workshop and Residency Program at the University of Toronto that mentored aspiring string quartets. Their recording of four of Mozart’s ‘Haydn’ Quartets (K. 387, 421, 458 and 465 “Hunt”) for CBC Records won a 1985 Juno Award for “Best Classical Album – Solo or Chamber Group.”

3.11a Orford Quartet (excerpted recording)

The Orford Quartet’s tempo in the opening of K. 421 is significantly slower than most of the previously examined recordings. The first violin takes time in placing the high f at the end of m. 2, and again on the first eighth note in m. 4, and the inner voices place each eighth note in the repeated figures of mm. 1 – 3, giving a feeling of holding back, rather than moving forward. The first violin tapers the first note so that there is a break in sound before the lower d quarter note, as opposed to slurring through the octave, the way it is articulated in the score. Rather than individually articulating the dotted eighth and sixteenth note at the beginning of m. 2, the first violinist slurs the gesture together, and then slurs the following two eighth notes together as well. The first violin articulates m. 3 like the Budapest and Hungarian Quartet interpretations, but slurring the four sixteenth notes on beat 2 into the previous quarter note, and the final two eighth notes into the preceding quarter note. The first eighth note of m. 4 is played legato and without a strich in the first and second violins. The inner voices re-articulate each eighth note under the slur, except in first gesture of m. 3, where the three eighth notes are slurred together legato. The cello separates each half note in the descending line of mm. 1 – 3, rather than playing the slur marked in the score, but joins the bow changes smoothly, so that the line remains flowing and doesn’t feel disconnected. The first violin plays the first phrase without any portamento, choosing to put a small lift in the bow whenever there are shifts, so that they are not audible.

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72 Glick, Liner Notes, Mozart String Quartets.
73 W. A. Mozart, String Quartet in D minor, K. 421, from W. A. Mozart String Quartets: In G Major, K. 387; In D minor, K. 421; In C Major, K. 465; In B-Flat Major, K. 458 (“Hunt”), Orford String Quartet (Andrew Dawes and Kenneth Perkins, Violins; Sophie Renshaw, Viola; Desmond Hoebig, Cello), CBC Records 5040-2, 1990 (Eglinton United Church, Toronto), compact disc.
The trill in m. 2 is begun from the bottom note, with a slight *appoggiatura* so that the tonal centre of d can really be emphasized, and ended slightly early, again so that the d can remain the primary tonal focus. The first violin uses a warm and rich vibrato throughout the opening phrase, with extra width and vibration on the dotted eighth note d in the middle of m. 2, and a slight increase in vibrato speed on the high f at the beginning of m. 3 and the b quarter note on beat 3 for melodic emphasis. The inner voices use a gentle vibrato on the first three eighth note gestures in mm. 1 and 2, and build to a thicker, more audible vibrato on the fourth gesture, in order to compliment the leap in the melodic line. The cello echoes the vibrato in the inner voices, using a subtle vibrato to colour the first two measures of the descending bassline before building the intensity of the vibrato with speed and width in m. 3. The Orford Quartet plays the opening phrase at a reflective *piano sotto voce* dynamic, then crescendos to a robust *mf* at the end of m. 2 and into the downbeat of m. 3, before making a diminuendo at the middle of m. 3 and tapering the end of the phrase, so that the second violin and viola have room to make a crescendo on the last three eighth notes of m. 4 into the *f* downbeat of the next bar.

**3.11b  Alban Berg Quartet, 1987**

Founded in Vienna in 1971, the Alban Berg Quartet takes their namesake from the twentieth century Viennese composer Alban Berg. Founding members Günter Pichler and Klaus Maetz, violins, Thomas Kakuska, viola, and Valentin Erben, cello, chose Berg as an inspiration because they felt his status as one of the more “traditionally-minded” composers of the experimental Second Viennese School reflected their dual passions for playing Classical and Romantic works as well as modern repertoire. Like the Guarneri Quartet, the Berg Quartet strove to arrive at musical decisions through consensus, rather than the “domination of any individual member”, and the ensemble played together for nearly 40 years before disbanding in 2008. The Berg Quartet recorded Mozart’s first two ‘Haydn’ Quartets in 1987 for EMI Records in Switzerland.

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75 W. A. Mozart, *String Quartet No. 15 in D minor, K. 421*, from *Mozart String Quartets 14, K. 387 and 15, K. 421*, Alban Berg Quartett (Günter Pichler and Gerhard Schulz, Violins; Thomas Kakuska, Viola; Valentin Erben, Violoncello), EMI Digital Records Ltd. 7-49220-2, 1987 (Switzerland), compact disc.
The Berg Quartet plays the opening phrase of K. 421 at a moderate tempo, similar to the Quartetto Italiano and Guarneri Quartet recordings. The tempo moves consistently throughout the phrase, with little *rubato* in the first violin melody. The only time taken in the first violin line is a very slight extension of the quarter note tied to the first sixteenth note (f) at the beginning of m. 3, so that the last three sixteenth notes are pushed very slightly. The inner voices keep the phrase moving forward by pushing through the repeated eighth note figures in mm. 1–3. The Berg Quartet achieves a delicate and moderate balance between the four voices in the first four measures of this recording, so that no one voice is heard distinctively above the others. The first violin plays the opening two notes detached, as opposed to slurred, which is how they are notated in the score. Even though the first violinist changes bows between the first and second note, the transition is still smooth between the two d’s. The first violin articulates m. 2 as it is marked in the score, and puts a lift in between the last two eighth notes of m. 3. The first and second violin play the *strich* on the first eighth note of m. 4 and the second violin splits the bow on beat 3, as opposed to playing m. 4 in one bow, as it is articulated in the score. The inner voices put a slight emphasis on the first eighth note of the repeated eighth note figures in mm. 1–3, and then come away for the next two eighth notes, giving a ‘fading’ effect to the repeated figures. The cello separates each note in the descending bass line and phrases towards the middle of the note, like the Esterházy interpretation, and plays the downbeat of m. 4 short, with a rounded cut-off, as opposed to a full quartet note value. The first violin plays almost all of the d’s in mm. 1 and 2 covered, as opposed to on an open string, and shifts up to the high f at the end of m. 2 without any *portamento*. The trill at the beginning of m. 2 is started from above the main note, as opposed to the many previously examined interpretations, and played at a moderate speed so that the turns can be heard clearly. The vibrato used by the first violin in the first four bars of this recording is fairly consistently applied, with the exception of the dotted quarter note d on the third beat of m. 2 and the high f quarter note at the beginning of m. 3, where the vibrato is sped up slightly in order to connect the melody to the next gesture. The inner voices play the repeated eighth note figures in mm. 1 and 2 mostly *senza vibrato*, and then add a very minimal vibration for added colour in m. 3. Though the cellist articulates the descending line in mm. 1–3 like the Esterházy interpretation, he adds a fairly consistent vibrato of medium width and speed to each of the half notes. The Berg Quartet creates a *sotto voce*
atmosphere in the opening phrase through playing *sul tasto* and keeping the dynamic level just above *piano*, before the second violin and viola crescendo through the final three eighth notes of m. 4 into the *f* downbeat of m. 5.

### 3.11c Lindsay Quartet, 1997

Originally named the Cropper Quartet, after founding first violinist Peter Cropper, the Lindsay Quartet assumed its new name in 1970 to reflect their appointment as Leverhulme Scholars at Keele University, of whom Lord Lindsay was the founder.⁷⁶ The Lindsays worked closely with the English composer Sir Michael Tippet, and commissioned his String Quartet No. 5, which they premiered in November 1992 before recording all five of the composer’s quartets for ASV in 1996. Of Mozart’s twenty three string quartets, the Lindsays chose to record only the six ‘Haydn’ quartets, which they did for ASV in 1997.⁷⁷

![3.11c Lindsay Quartet (excerpted recording)](image)

For their interpretation of the opening phrase of K. 421, the Lindsay Quartet chooses a flowing *Allegro moderato* tempo similar to the Hungarian, Italiano and Guarneri Quartet versions. The inner voices keep the tempo moving forward by pushing through the repeated eighth note figures and using very little re-articulation between the three slurred eighth notes. The first violin keeps the tempo steady, choosing to phrase the opening melody with right and left hand articulation, rather than using a noticeable *rubato*. The first violin interpretation of the eighth note at the end of m. 1 leading into the trill on the downbeat of m. 2 is unique among the previously examined recordings. The violinist plays the eighth note at the end of m. 1 as a ‘clipped’ *staccato*, and then puts a slight lift before the downbeat of m. 2, which draws attention to the rapidly played trill that is commenced from the bottom note. Mm. 2 – 4 are articulated as printed in the score by the first violin and the second violin slurs the remaining eighth notes in m. 4, as is also indicated.

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⁷⁷ W. A. Mozart, *String Quartet No. 15 in D minor, K. 421/K. 417b (1783)*, from The Lindsays Mozart: *String Quartet in D minor, K. 421 and String Quintet in D K. 593*, The Lindsay Quartet (Peter Cropper and Ronald Birks, Violins; Robin Ireland, Viola; Bernard Gregor-Smith, Cello), ASV Digital 1018, January 27 – 29, 1997 (Holy Trinity Church, Wentworth, England), compact disc.
The cello plays the descending base line detached, but keeps the bow speed and pressure consistent so that there are no swells in the line, and it remains very unobtrusive under the melody and the rhythmic pulse of the inner voices. The first violin plays the opening theme without any portamento, and keeps the vibrato narrow and subdued throughout the first statement, choosing not to vary the speed or width of the vibrato on the held notes of the phrase. The inner voices play the repeated eighth note gestures in mm. 1 – 3 quasi non-vibrato, only adding a slight vibration on the second half of m. 2, in order to enhance the large melodic leap in the first violin line. In compliment to the inner voices, the cellist plays the descending bass line with very little vibrato, and stays underneath the melody when it intensifies into m. 3, choosing to maintain a constant sotto voce dynamic throughout the entire first phrase. The first violin and inner voices keep the opening phrase of this work at a relatively consistent piano sotto voce, with the second violin and viola making a very slight crescendo into the f material of m. 5.

3.12 The Return of ‘Live Performance’ Recordings and Online Availability

With the ability to alter and ‘touch up’ almost every aspect of a studio recording, many quartets have elected to return to the format of the ‘live performance’ recording, which captures a single take of the ensemble’s performance of a work, often before a live audience. The beginning of the twenty-first century saw a rise in ‘live performance’ recordings of K. 421, beginning with the Hagen Quartet’s live DVD recording of the six ‘Haydn’ Quartets from their January 1998 recital in Vienna’s Mozarteum Hall. Groups such as the Meccore, Jess, Borromeo, Fine Arts, and Jerusalem Quartets have all made ‘live performance’ recordings of K. 421 since 2000. The rise in the online availability of recordings, through MP3 audio files, and streaming services, such as iTunes and Naxos, have made public access to previously unavailable or out-of-print recordings more readily available. Fine writes “Following the dawn of digital recording, analog-master recording gradually became the province of a few die-hards, and the digital Compact Disc replaced all analog playback formats as the consumer mass medium for recorded music. The CD

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78 See Appendix II, 151.
79 See Appendix II, 151.
80 Digital copies of historical recordings from quartets such as the American Flonzaley and Budapest Quartets, and the British Blech and Griller Quartets have been made available online free of charge on websites like Youtube.
is now seeing its sunset, as Internet distribution seems destined to become the primary music-release format for a new generation.”\(^{81}\)

## 3.13 Current Recordings

### 3.13a Klenke-Quartett, 2004

Formed in 1994, the Weimar-based Klenke-Quartett is one of the few all female string quartets in a traditionally male dominated field, comprised of violinists Annegret Klenke and Beate Hartmann, violist Yvonne Uhlemann, and cellist Ruth Kaltenhäuser.\(^{82}\) Following in the tradition of many previous string quartets, the Klenke-Quartett have collaborated closely with a composer when preparing to premiere a new work. In 2006, the ensemble worked closely with German-American composer Ursula Mamlock while she was writing her String Quartet No. 2, which the Klenke-Quartett premiered later that year at the Heidelberg Spring Festival. One of the ensembles early mentors’ was Norbert Brainin, the first violinist of the Amadeus Quartet, with whom the quartet studied the six ‘Haydn’ Quartets. For their first recording of Mozart string quartets, the Klenke-Quartett chose to interpret the six ‘Haydn’ Quartets, which was released in 2004 on the Profil label.\(^{83}\)

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vibrate in the first two measures of the piece, only adding a slight pulsation at the end of m. 3 and the beginning of m. 3, in order to compliment the first violin line. The balance of the Klenke-Quartett’s interpretation of the first phrase is almost equally weighted between the first violin melody and the descending bass line in the cello, with the inner voices staying very sotto voce under the outer voices. The tempo is slightly slower than majority of previously analysed recordings, but the phrase is still moved forward by the repeated eighth noted figures in the inner voices, which are played with a slight emphasis on the first eighth note and then tapered away at the end of the gesture. This articulation gives the impression of ‘falling away’ from the beginning of the repeated eighth note figures, and keeps the emphasis on the beginning of the gesture, helping to propel the phrase forward. The first violin separates the first two notes of the opening melody, matching the cello articulation so that the relationship between the outer voices is brought out. The first violin links the dotted eighth note and sixteenth note at the beginning of m. 2, as well as the two eighth notes on beat 2, but re-articulates the individual notes within the slur, giving it the feeling of the detached articulation that is indicated in the score. The four sixteenth notes on the second beat of m. 3 in the first violin melody are played as marked in the score, while the last eighth note of m. 3 is slurred into the preceding eighth note and quarter note, as opposed to being separate, as it appears in the score. The first and second violin articulate the beginning of m. 4 as it is marked in the score, playing a gentle strich on the first eighth note and inserting a small lift before playing the next three slurred eighth notes. The cello plays the descending bass line in mm. 1 and 2 similarly to the Esterházy interpretation, increasing the bow speed towards the middle of each half note and tapering the end slightly, to add phrasing to the note without using vibrato. In m. 3, the cello adds a very slight vibrato, in order to compliment the shape of the first violin melody, before playing a rounded articulation on the quarter note downbeat of m. 4, which continues ringing through the phrase even after the bow is lifted off the string. The first violin plays an open string on the dotted quarter note d in the middle of m. 1, but shifts to a covered string on the last eighth note in m. 1 and continues to play the remaining d’s covered. The first violinist approaches the trill at the beginning of m. 2 from the bottom note, and plays it at a quick speed, ending the turns slightly early to settle briefly on the d before moving to the c-sharp sixteenth note. The Klenke-Quartett keeps a consistent piano sotto voce dynamic throughout the opening phrase by playing sul tasto and starting gestures from a moving bow. The crescendo made in m. 4 takes place in the first and second violins, beginning on the
second eighth note of the bar, and moving through to the third beat, rather than at the end of the bar in the second violin and viola lines, as has been previously seen in other interpretations. When the viola joins the second violin for the final three eighth notes of m. 4, the inner voices make a diminuendo towards the end of the phrase.

3.13b  Borromeo Quartet, 2010

The Boston-based Borromeo Quartet was founded in 1989 while studying at the New England Conservatory of Music, and has toured North America, Europe and Asia extensively in their 25 years together as an ensemble. Since their formation, the Borromeo quartet have maintained an interest in the musicological study of quartet performance. In 2015, the ensemble will present lecture recitals throughout America entitled “Bartók: Paths not taken,” which will include recently rediscovered alternate movements to all six of the Bartók string quartets the composer discarded during the compositional process. The Borromeo Quartet performs almost exclusively from laptop computers, rather than paper parts, which allows each individual player to use the complete score and manuscript of the piece they are performing. Since 2009, the ensemble has been involved in the Gardner Museum’s Library of Congress concert series, and on July 15, 2015, they will present a lecture entitled “Look a Little Closer: Beethoven Manuscripts,” which will invite audiences to “learn how the group’s use of technology enables them to delve deeper into manuscripts and composers’ intentions.”

In 2003, the Borromeo Quartet became the first classical ensemble to make their own live concert recordings and videos on tour and distribute them to audiences through the Borromeo Living Archive.

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86 W. A. Mozart, String Quartet in D minor, K. 421, Borromeo String Quartet (Nicholas Kitchen and Kristopher Tong, Violins; Mai Motobuchi, Viola; Yeesun Kim, Cello), Live recording, 2010 (Isabella Stewart Gardner Museum, Boston), accessed December 16, 2014, IMSLP.
3.13b Borromeo Quartet (excerpted recording)

The Borromeo Quartet choose a similar tempo to the Klenke-Quartett in their interpretation of the first phrase of K. 421, with the inner voices playing a more active role in shaping the melody and placing a more equal weight on each of the eighth notes within the repeated figures in mm. 1-3, instead of tapering away from the first note. The first violin phrases through the opening melody, shaping the melodic line through articulation, rather than with rubato. The first violinist plays the dotted eighth note and sixteenth note on the first beat, and the two eighth notes on the second beat of m. 2 detached, as they are marked in the score, and makes a more articulated separation of the sixteenth note and the following two eighth notes than the violinist in the Klenke-Quartett. The remainder of the first violin melody in mm. 3 and 4 is played as articulated in the score, while the second violin separates the final four eighth notes in m. 4, rather than slurring them into the previous three eighth notes, as is indicated. The cello plays the descending bass line in mm. 1 – 3 detached, and keeps the bow speed and pressure consistent, so that there are no swells within the individual notes, and phrases those three bars as a more continuous line towards the downbeat of m. 4, rather than bringing out small shapes within the line. The viola and cello play their quarter notes on the downbeat of m. 4 with an interpreted strich, though it is not indicated in the score, so that the articulation matches the first and second violin lines. The first violin shifts to the high f at the end of m. 2 cleanly without using any portamento, and chooses to use a subtle, yet consistent vibrato throughout the opening phrase. The trill in the first violin line at the beginning of m. 2 is commenced from the bottom note with a slight appoggiatura at the beginning, so that the tonality of d is emphasized, and low d’s in mm. 1 and 2 are alternately played covered or on an open string. The vibrato in the inner voices and cello lines is consistent and understated, and compliments the first violin melody. The Borromeo Quartet plays the first phrase piano, but not sul tasto, as some previous quartets have done, so their sotto voce is achieved through the warmth of the vibrato and the speed of the bow, rather than the contact point between the bridge and the fingerboard. The first and second violins taper the three slurred eighth notes at the beginning of m. 4, making the slight crescendo in the second violin and viola lines on the last three eighth notes of m. 4 and into the f downbeat of m. 5 more pronounced.
3.13c *Quatuor Ebène, 2011*

Violinists Pierre Colombet and Gabriel Le Magadure, violist Mathieu Herzog, and cellist Raphaël Merlin formed the Quatuor Ebène in 1999 as students at the Boulogne-Billancourt Conservatory, and began touring internationally after winning the ARD International Music Competition in 2004. In 2006, they recorded their first album for the Mirare label; a live recording of Haydn Quartets Op. 33, 64 and 76, and soon after garnered a multi-record contract with Virgin Classics. Quatuor Ebène are also well versed in jazz and world music, and have released two ‘crossover’ albums, “Fiction” in 2009, which contains arrangements of movie soundtracks such as *Pulp Fiction* and *Moulin Rouge*, and “Brazil” in 2011, which features an original arrangement of the film score *Brazil* by the members of the ensemble. New York music critic Allan Kozinn called the Quatuor Ebène “A string quartet that can easily morph into a jazz band” after a concert programme that included Haydn’s String Quartet Op. 71, No. 2, Debussy’s String Quartet, Op. 10, and “a handful of freewheeling improvisations that included the *Pulp Fiction* piece, Wayne Shorter’s “Footprints,” Miles Davis’s “All Blues” and Chick Corea’s “Spain”.” K. 421 was the first Mozart quartet the ensemble chose to record, and was included in their “Mozart Dissonances” album on the Virgin Classics label in 2011.

3.13c Quatuor Ebène (excerpted recording)

The Ebène Quartet play the opening phrase of K. 421 at a similar tempo to the Borromeo Quartet, but take more liberties with melodic gestures in mm. 2 and 3, resulting in a flexible tempo that fluctuates to accommodate the melody. The first violin extends the tied quarter note and sixteenth note at the beginning m. 3 very slightly, and then pushes through the following three sixteenth notes to give a ‘falling’ effect to the melodic line. Similarly, at the end of m. 3, the first violin holds the tied quarter note (b-flat) slightly longer than the written value, so that the final two eighth notes in the measure lead into the downbeat of m. 4. The first violin plays

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mm. 1 – 4 as marked in the score, with slight re-articulations on the two eighth note d’s on the second beat of m. 2, and a small lift between the two groups of sixteenth notes on the second beat of m. 3. The inner voices emphasize the first eighth note in each of the repeated figures in mm. 1 – 3, as did the Klenke-Quartett, then taper away in the following two eighth notes, giving that ‘falling’ sense to each of the figures, and lengthen the three eighth notes at the beginning of m. 3 in order to help shape the first violin line. The cello plays the descending bass line in mm. 1 – 3 detached, but keeps the connections between notes smooth, so that there is no swell in sound or change in bow speed. Contrary to some of the previously examined interpretations, the cello does not echo the contour of the first violin melody, and instead keeps a consistent piano pedal under the upper voices and plays quasi non vibrato throughout the first four bars, even when the upper voices add vibrato. The trill at the beginning of m. 2 is started from above the main note with an appoggiatura on the e, in order to emphasis the different note, and treated more like a turn, with just a few rotations between the two notes before moving on the next note. The first violin begins the first note senza vibrato and adds a subtle quick and narrow pulse as the note develops. The rest of the opening phrase is played quasi non-vibrato in the first violin, with gentle colourations added to the long notes in mm. 2 and 3, and the low d’s in mm. 1 and 2 are played in between a stopped finger and an open string, using a bit of both at the same time. The inner voices echo the quasi non-vibrato of the first violin line in their repeated eighth note figures in mm. 1 and 2, but add a more intense vibration on the first three eighth notes of m. 3 to correspond to the movement in the melodic line. The Ebène Quartet captures a sotto voce piano colour in the opening phrase by using a combination of sul tastò, and a light bow speed and contact with the string. The ensemble maintains the piano dynamic throughout the phrase, keeping the eighth notes in m. 4 in the second violin and viola lines in the same colour as the previous bars, and making no crescendo into the f downbeat of m. 5.

3.14 Summary and Observations

The numerous disparities in the opening phrase of K. 421 examined in these recordings serve to demonstrate the many possible interpretations between the articulations and markings in the score and the actuality of live performance. The tempo can range from a brisk interpretation of the Allegro moderato marking, as it is played by the Hungarian Quartet in 1946, to a much
broader one, as it is performed by the Orford Quartet in their 1984 recording. Early twentieth
century recordings of K. 421 by the Flonzaley, Budapest, and Hungarian Quartets reflect many
of the performance practices of the early twentieth century, like portamento and an ample use of
vibrato throughout entire phrases, rather than picking a specific note or notes in the melodic or
supporting lines to highlight with the left-hand, as the Klenke-Quartett and Quatuor Ebène
choose to perform this work. Ensembles like the Guarneri and Orford Quartets perform the
slurred articulations in the opening phrase more smoothly and connect the notes under the slur,
while the Berg Quartet and Quatuor Ebène re-articulate the individual notes within the slur.
Interpretations of the strich or punkt markings vary between each ensemble, with the Flonzaley
and Borromeo Quartets choosing to play shorter and crisper articulations, and other groups such
as the Budapest and Orford Quartets playing the notes longer and with a softer articulation at the
beginning of the note. While the first violinists in the Budapest, Berg and Ebène Quartets
approach the trill in m. 2 from above the main note, all of the other violinists in the analysed
recordings commence the trill from below. It is difficult to hear the true balance of the ensemble
in these early recordings due to the limited technology that was available at the time, which was
unable to pick up as wide a range of frequency response that modern recording equipment can
capture. The emergence of research on historical performance practices created even more
interpretative possibilities for ensembles, with groups such as the Esterházy Quartet specializing
in the works of the Classical and early Romantic period, and performing on period instruments at
415 Hz. The proliferation of digital recording technology in the late twentieth century, and the
advancements in recording equipment and editing techniques, allowed engineers to obtain a
more accurate documentation of the original performance, and to be able to correct and alter
certain aspects of the recording that the performers did not like. The manufacturing of high
quality personal recording devices, as well as the increased availability of online streaming
music services at the beginning of the twenty-first century has made it easier for quartets to
produce and distribute their own ‘live performance’ recordings of compositions. Certain
ensembles, such as the Borromeo Quartet, use technology to further their understanding of a
work, by playing from the manuscript or complete score on a laptop computer with a wireless
foot pedal that allows them to turn pages without interruption. The integration of certain aspects
of historical performance techniques into modern interpretations by groups such as the Klenke-
Quartett and Quatuor Ebène, results in a new style of performance that both embraces the future
and references the past. Some recordings, such as that of the Flonzaley Quartet, are significant for their early place in the work’s recorded history, while others, like the Guarneri Quartet, play an important role in documenting the career of an important performing ensemble. While the score must be studied by performers wishing to undertake any piece, it is merely the first step in the complex journey of bringing the notes from the page to the individual interpretation of the performer, and finally to the audience.

Conclusion

In order to fully interpret Mozart’s String Quartet in D minor, K. 421, performers must employ a combination of historical study, manuscript and score analysis, and personal interpretation. By analysing the historical context, different historical publications of the score, and additionally listening to and analysing different professional recordings made in the twentieth and twenty-first centuries, performers will be able to illuminate the composer's score with integrity, as well as construct their own creative and unique performances. Tracing the evolution of Mozart’s string quartet writing from his first composition, written in one evening in Lodi, to the six ‘Haydn’ Quartets, which he meticulously wrote and revised over three years, helps to provide a compositional context for performers attempting to interpret this work. The historical background of K. 421 is infused with its own intrigue, stemming from Mozart’s deeply personal connection to the key of D minor and his reasons for selecting it for this particular quartet. The significance of Mozart’s other compositions in D minor helps performers to identify K. 421 as an important work in the composer’s oeuvre. Mozart and Haydn had a close professional and personal relationship, and Mozart’s admiration for his mentor’s superb quartet writing, as evidenced in the many references made in the ‘Haydn’ quartets, illustrates to performers the connection between the two composers’ works. Further avenues of research in this area could include a complete structural and theoretical analysis of the piece, which would help to provide a thorough foundation for the examination of editorial discrepancies between different historical editions.

Tracing the genesis of the ‘Haydn’ Quartets, and Mozart’s involvement in the early editorial process of K. 421 may illuminate the editorial process for performers that are preparing to learn
this work. Unfortunately, the two copies of the ‘Haydn’ Quartets used by Mozart in early performances have been lost, and would have been a valuable resource for both musicologists and performers. Likewise, many of the editions of K. 421 and the ‘Haydn’ Quartets from the early nineteenth century are no longer in print, and only a few copies survive in libraries and rare music collections. The compilation of a comprehensive chronological list of published editions of K. 421 has been included at the end of this thesis in order to demonstrate the prolific output of publications of this work. Examining the minute details of Mozart's K. 421 by analysing and comparing selected aspects from numerous historical editions of this piece provides performers with a foundation to further their own examination of published editions, and introduces ideas for future explorations of other compositions. The careful study of Mozart’s manuscripts by Alfred Einstein in the early decades of the twentieth century produced an edition of “The Ten Celebrated Quartets” that served as the foundation for publishers like Bärenreiter and the International Stiftung Mozarteum’s critical interpretations of the manuscript and first edition. If a professional ensemble is planning to play a string quartet composition, the benefits of studying historical publications of the work provide a depth of understanding that will benefit the integrity of the performance. In addition to the comparative analysis of editorial discrepancies within select phrases of each of the movements of K. 421, a more extensive examination of the differences between the autograph manuscript and the first edition published by Artaria would provide interesting observations for performers, as Artaria had access to the two original copies of K. 421 used by Mozart and his colleagues when preparing their edition, which are now unfortunately missing.

The documentation of historical performance practices during Mozart’s time, from both historical academic texts and Mozart’s personal correspondence, can aide a performer when deciding how to interpret K. 421, or other string quartets in the Classical era. Performance styles have shifted throughout the twentieth and twenty-first centuries to reflect the current practices of the time, and listening to older recordings as well as current performances may provide previously unknown inspiration to performers seeking to interpret K. 421. Listening to seminal performances of an iconic work can be useful to performers, as long as this stimulates their own creative interpretation, rather than stifling new ideas. A chronological discography of both live and studio recordings of K. 421 is included at the end of this thesis for reference. Finally, the in-
depth analysis and comparison of numerous professional recordings can help to develop a critical ear that is essential when working in a string quartet. Further examination of the remaining movements of K. 421 in the aforementioned recordings could yield important observations on some of the interpretive details cited in Chapter 2.

All of these concepts are meant to encourage and inspire performers to look beneath the surface of an established work, and to really examine all aspects of a composition, in turn motivating performers to try new interpretations and explore the possibilities available in a live performance.
Bibliography


Seiffert, Wolf-Dieter. “Mozart’s ‘Haydn’ Quartets: An Evaluation of the Autographs and First Editions, with Particular Attention to mm. 125 – 42 of the Final of K. 387.” Translated


Discography of Discussed Recordings


# Appendix I:
Chronological List of Published Editions of K. 421

<table>
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<th>Publisher</th>
<th>Title</th>
<th>Location</th>
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<tr>
<td>Artaria &amp; Co.</td>
<td>Sei Quartetti Composti e Dedicati al Signor Guiseppe Haydn</td>
<td>Vienna, Austria</td>
<td>1785, 1818</td>
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<tr>
<td>Imbault</td>
<td>Sei Quartetti per Due Violini, viola e violoncello (Nouvelle ed. faite d'après l'édition originale de Vienne)</td>
<td>Paris, France</td>
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<td>Jean-Georges Sieber</td>
<td>Trois Quatuors Concertants pour Deux Violons, Alto et Basse, Oeuvre Xme</td>
<td>Paris, France</td>
<td>1795</td>
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<tr>
<td>P. H. Cardon</td>
<td>Three Quartets for Two Violins, Tenor, &amp; Violoncello, Dedicated to Dr. Haydn (1st Book)</td>
<td>London, UK</td>
<td>1796</td>
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<td>L. Lavenu</td>
<td>Three Quartets for Two Violins, Tenor, and Violoncello</td>
<td>London, UK</td>
<td>1798</td>
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<tr>
<td>Pleyel</td>
<td>Collection Complette des Quatours, Quintetti &amp; Trio (Vol. 3)</td>
<td>Paris, France</td>
<td>1798, c. 1807 – 1808</td>
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<td>Presso T. Mollo e Comp.</td>
<td>Tre Quartetti per Due Violini, Viola et Basso del Sig. Mozart, Opera 10</td>
<td>Vienna, Austria</td>
<td>1799</td>
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<td>N. Simrock</td>
<td><em>Quatuor pour Deux Violons, Viola et Violoncelle, No. I – X</em></td>
<td>Bonn, Germany</td>
<td>c. 1800 – 1820</td>
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<tr>
<td>Breitkopf &amp; Härtel (Ferdinand David, ed. *)</td>
<td><em>Oeuvres Complettes de Wolfgang Amadeus Mozart, Quatuors, Cah. 1 (Nr. 2) [in 1801]</em></td>
<td>Leipzig, Germany</td>
<td><em>1801, 1882</em></td>
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<td>Breitkopf &amp; Härtel (Ferdinand David, ed. *)</td>
<td><em>Funfzehntes Quartet für 2 Violinen, Viola und Violoncell von W.A. Mozart [in 1882]</em></td>
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<td>Hoffmeister &amp; Comp.</td>
<td><em>Collection Complète de tous les Quartets et Quintets pour Violon</em></td>
<td>Vienna, Austria Leipzig, Germany</td>
<td>1801</td>
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<td>Johann Traeg</td>
<td><em>Opus X (No. 2)</em></td>
<td>Vienna, Austria</td>
<td>November, 1803</td>
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<td>Clementi, Banger, Collard, Davis &amp; Collard</td>
<td><em>Mozart’s Original Quartets for Two Violins, Tenor and Bass</em></td>
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<td>Offenbach (J. André, ed.)</td>
<td><em>I’ Livre des Dix Principaux Quatuors pour Deux Violons, Alto et Violoncelle (Édition faite d’après le manuscrit original de l’auteur)</em></td>
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<td>Guidi</td>
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<td>J. Brahms</td>
<td>Wolfgang Amadeus Mozart’s Werke</td>
<td>Leipzig, Germany</td>
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<td>C.F. Peters, Andreas Moser and Hugo Becker, ed.</td>
<td>W.A. Mozart Quartette für 2 Violinen, Viola und Violoncello</td>
<td>London, UK</td>
<td>1882, c. 1900</td>
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<tr>
<td>Ernst Eulenburg Ltd.</td>
<td>Quartet in D Minor by W. A. Mozart, Köchel No. 421</td>
<td>London, UK</td>
<td>1930</td>
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<tr>
<td>Boosey &amp; Hawkes</td>
<td>String Quartet in D Minor K.V. 421</td>
<td>New York, U.S.A.</td>
<td>1941</td>
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<tr>
<td>Heugel &amp; Cie</td>
<td>Quatuor à Cordes K. 421 par W.A. Mozart</td>
<td>Paris, France</td>
<td>1955</td>
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<tr>
<td>K. F. Heckel</td>
<td>W.A. Mozart's Quartetten für Zwei Violinen, Viola und Violoncello</td>
<td>Mannheim, Germany</td>
<td>c. 1960 - 1964</td>
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<td>Bärenreiter-Verlag</td>
<td>Mozart’s Ten Celebrated String Quartets</td>
<td>Kassel, Germany</td>
<td>1962, 1990, 2010</td>
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<td>Philharmonia Verlag</td>
<td>Quartett № 15, Köchel № 421</td>
<td>Vienna, Austria</td>
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<td>International Stiftung Mozarteum</td>
<td>Neue Mozart-Ausgabe (DME) (Online Publication)</td>
<td>Salzburg, Austria</td>
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Appendix II
Chronological Discography of K. 421

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<th>Album Title</th>
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<td>Klingler Quartet (Germany)</td>
<td>Karl Klingler, violin Richard Heber, violin Fridolin Klingler, viola Ernst Silberstein, cello</td>
<td>Mozart String Quartet in D minor, K. 421 <em>(Menuetto only)</em></td>
<td>76278: xxB</td>
<td>1912 (Berlin)</td>
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<td>Guarneri Quartet (Hungary)</td>
<td>Daniel Karpilowsky, violin Mauritz Stromfeld, violin Boris Kroyt, viola Walter Lutz, cello</td>
<td>Mozart String Quartet in D minor, K. 421 <em>(Andante only)</em></td>
<td>VOX 06328</td>
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<td>Amar-Hindemith Quartet (Germany)</td>
<td>Licco Amar, violin Walter Caspar, violin Paul Hindemith, viola Maurits Frank, cello</td>
<td>Mozart String Quartet in D minor, K. 421 <em>(Menuetto only)</em></td>
<td>Parlophone P9351-1</td>
<td>October 24, 1928 (Berlin)</td>
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<td>Blech Quartet (UK)</td>
<td>Harry Blech, violin Edward Silverman, violin Douglas Thomson, viola William Pleeth, cello</td>
<td>Mozart String Quartet in D minor, K. 421 <em>(417b)</em></td>
<td>Decca AR 4121 - 26</td>
<td>March 5, 1940 (London)</td>
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<td>Hungarian Quartet</td>
<td>Zoltán Székely, violin Alexandre Moskowsky, violin Denes Koromzay, viola Vilmos Palotai, cello</td>
<td>Zoltán Székely &amp; The Hungarian String Quartet: Historical Recordings and Previously Unissued Public Performances (1937 – 1968)</td>
<td>HMV for RCA Victor DM-1299</td>
<td>1946 (London)</td>
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<td>Roth Quartet</td>
<td>Feri Roth, violin Jeno Antal, violin Nicolas Harsanyi, viola Janos Starker, cello</td>
<td>Mozart 6 Quartets dedicated to Haydn</td>
<td>Mercury MGL 8</td>
<td>1951</td>
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<td>Pascal Quartet</td>
<td>Jacques Dumont, violin Maurice Crut, violin Léon Pascal, viola Robert Salles, cello</td>
<td>Mozart: The String Quartets</td>
<td>Doremi 80015</td>
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<td>Quartetto Italiano</td>
<td>Paolo Borciani, violin Elisa Pegreffì, violin Piero Farulli, viola Franco Rossi, cello</td>
<td>Mozart Six ‘Haydn’ Quartets</td>
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<td>Borodin Quartet</td>
<td>Rostislav Dubinsky, violin Yaroslav Alexandrov, violin Dimitri Shebalin, viola Valentin Berlinsky, cello</td>
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<td>Chandos 10151</td>
<td>1969 (Moscow)</td>
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<td>Mozart, the Six “Haydn” String Quartets</td>
<td>Vox 3009</td>
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<td>Vienna Quartet</td>
<td>Werner Hink, violin Helmut Puffler, violin Klaus Peisteiner, viola Reinhard Repp, cello</td>
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<td>Melos Quartett Stuttgart (Germany)</td>
<td>Wilhelm Melcher, violin Gerhard Voss, violin Hermann Voss, viola Peter Buck, cello</td>
<td>Mozart: 6 “Haydn-Quartette”</td>
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<td>Esterhazy Quartet (U.S.A.) (Period Performance)</td>
<td>Jaap Schröder, violin Linda Ashworth, viola Wouter Möller, cello</td>
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<td>Pavel Hůla, violin Jiří Najnar, viola Václav Berášek, cello</td>
<td>W. A. Mozart’s String Quartets in G Major, K. 387 and D minor, K. 421 (417b)</td>
<td>June 4-12, 1983 (The House of Artists, Prague)</td>
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<td>Orford Quartet (Canada)</td>
<td>Andrew Dawes, violin Kenneth Perkins, violin Sophie Renshaw, viola Desmond Hoebig, cello</td>
<td>W. A. Mozart String Quartets: In G Major, K. 387; In D minor, K. 421; In C Major, K. 465; In B-Flat Major, K. 458 (“Hunt”)</td>
<td>1984 (Eglinton United Church, Toronto) *re-released in 1991</td>
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<td>Talich Quartet (Czech Republic)</td>
<td>Petr Messiereur, violin Jan Kvapil, violin Jan Talich, Sr., viola Evžen Rattay, cello</td>
<td>Quatuors Mozart, Nos. 3, 14 &amp; 15</td>
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<td>Salomon Quartet</td>
<td>Simon Standage, violin Micaela Comberti, violin Trevor Jones, viola Jennifer Ward Clarke, cello</td>
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<td>Hyperion CDA 66170</td>
<td>February, 1985 (St. Barnabas’s Church, London)</td>
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<td>Quatuor Ysaïe</td>
<td>Guillaume Sutre, violin Luc-Marie Aguera, violin Miguel de Silva, viola Yovan Markovitch, cello</td>
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<td>Harmonia Mundi 1905203</td>
<td>December, 1988</td>
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<td>Smithson String Quartet</td>
<td>Jaap Schröder, violin Judson Griffin, violin Kenneth Slowik, viola Marilyn McDonald, cello</td>
<td>Mozart String Quartets: K. 387, K. 421</td>
<td>EMI 562201</td>
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<td>Quatuor Mosaïques</td>
<td>Erich Höbarth, violin</td>
<td>Les Quatuors Dédiés a Haydn sur Instruments d’Époque</td>
<td>Auvidis-Astrée E-8746</td>
<td>September, 1990</td>
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<tr>
<td>(Austria) (Period Performance)</td>
<td>Andrea Bischof, violin</td>
<td></td>
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<td>(Zögernitz Casino, Vienna)</td>
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<td>Anita Mitterer, viola</td>
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<td>Christophe Coin, cello</td>
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<td>Emerson Quartet</td>
<td>Eugene Drucker, violin</td>
<td>Mozart String Quartets, K. 387 &amp; 421</td>
<td>Deutsche Grammophon 439861</td>
<td>November, 1990</td>
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<tr>
<td>(U.S.A.)</td>
<td>Philip Setzer, violin</td>
<td></td>
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<td>(American Academy and Institute of Arts &amp; Letters, New York)</td>
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<td></td>
<td>Lawrence Dutton, viola</td>
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<td>David Finckel, cello</td>
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<td>Juilliard Quartet</td>
<td>Robert Mann, violin</td>
<td>The Six ‘Haydn’ Quartets, Nos.</td>
<td>CBS Records LM3YK-45826</td>
<td>1990</td>
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<td>(U.S.A.)</td>
<td>Earl Carlyss, violin</td>
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<td>Samuel Rhodes, viola</td>
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<td>Joel Krosnick, cello</td>
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<td>(U.S.A.)</td>
<td>Peter Salaff, violin</td>
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<td>(Mechanics Hall, Worcester, MA)</td>
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<td>James Dunham, viola</td>
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<td>Paul Katz, cello</td>
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<td>Éder Quartet</td>
<td>Pal Éder, violin</td>
<td>Mozart String Quartets (Complete) Vol. 7 K. 170, 171 &amp; 421</td>
<td>Naxos 8.550546</td>
<td>November 15 – 18, 1992</td>
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<tr>
<td>(Hungary)</td>
<td>Erika Toth, violin</td>
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<td>(Unitarian Church, Budapest)</td>
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<td>Zoltán Toth, viola</td>
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<td>Gyorgy Éder, cello</td>
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<td>Schubert Quartett</td>
<td>Florian Zwiauer, violin</td>
<td>Mozart: The Ten Celebrated Quartets</td>
<td>Nimbus 1778</td>
<td>March 18, 1994</td>
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<td>(Austria)</td>
<td>Helga Rosenkranz, violin</td>
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<td>Hartmut Pascher, viola</td>
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<td>Vincent Stadlemair, cello</td>
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<td>Quartet</td>
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<td>Hagen Quartett</td>
<td>Lukas Hagen, violin, Rainer Schmidt, violin, Veronika Hagen, viola, Clemens Hagen, cello</td>
<td>Mozart: The String Quartets</td>
<td>Deutsche Grammophon 649302</td>
<td>April, 1995 (Rittersaal)</td>
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<td>EuroArts 2072328 (Live Performance, DVD)</td>
<td>January 26, 1998 (Mozarteum, Grosser Saal, Vienna)</td>
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<tr>
<td>Chilingirian Quartet</td>
<td>Levon Chilingirian, violin, Ronald Birks, violin, Susie Mészáros, viola, Stephen Orton, cello</td>
<td>Mozart String Quartets Dedicated to Haydn, Vol. I</td>
<td>CRD 3362</td>
<td>1995 (Release date)</td>
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<td>Sharon Quartet</td>
<td>Gil Sharon, violin, Rodica-Daniela Ciocoiu, violin, Gheorghe Haag, viola, Catalin Ilea, cello</td>
<td>W. A. Mozart String Quartets: K. 465 “Dissonance” and K. 421</td>
<td>Columns Classics 555002</td>
<td>1996 (Release date)</td>
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<td>(Netherlands)</td>
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<td>Lindsay Quartet</td>
<td>Peter Cropper, violin, Ronald Birks, violin, Robin Ireland, viola, Bernard Gregor-Smith,cello</td>
<td>The Lindsays Mozart: String Quartet, K. 421 and String Quintet, K. 593</td>
<td>ASV Digital 1018</td>
<td>January 27 – 29, 1997 (Holy Trinity Church, Wentworth)</td>
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<td>Leipziger Streichquartett</td>
<td>Stefan Arzberger, violin, Tilman Badi, violin, Ivo Bauer, viola, Matthias Majji, cello</td>
<td>Mozart: String Quartets KV 387 &amp; 421</td>
<td>MDG 3071035</td>
<td>January 23 – 26, 2000 (Leipzig)</td>
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<td>(Germany)</td>
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<td>Klenke-Quartet</td>
<td>Annegret Klenke, violin, Beate Hartmann, violin, Yvonne Uhlemann, viola, Ruth Kaltenhäuser, cello</td>
<td>Mozart: String Quartets in G Major, K. 387 &amp; D minor, K. 421</td>
<td>Profil 4027</td>
<td>February and April, 2004 (Baden-Baden)</td>
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<td>Carmina Quartett</td>
<td>Susanne Frank, violin Matthias Enderle, violin Wendy Champney, viola Stephan Goerner, cello</td>
<td>Mozart String Quartets, KV 421, 387 &amp; 465</td>
<td>Cavi Music 8553002</td>
<td>September 1, 2006 (Release date)</td>
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<td>Edding Quartet</td>
<td>Baptiste Lopez, violin Caroline Bayet, violin Pablo de Pedro, viola Ageet Zweistra, cello</td>
<td>W. A. Mozart Clarinet Quintet &amp; String Quartet No. 15 in D minor</td>
<td>EtCetera Records 1401</td>
<td>June 15 – 17, 2009 (Belgium)</td>
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<td>Meccore Quartet</td>
<td>Wojciech Koprowski, violin Aleksandra Tomasińska, violin Michał Bryła, viola Karol Marianowski, cello</td>
<td>Mozart Quartet in D minor, KV 421</td>
<td>Live recording</td>
<td>June, 2009 (Warsaw Philharmonic Chamber Music Hall, Warsaw)</td>
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<td>Borromeo Quartet</td>
<td>Nicholas Kitchen, violin Kristopher Tong, violin Mai Motobuchi, viola Yeesun Kim, cello</td>
<td>Mozart String Quartet in D minor, K. 421</td>
<td>Live recording</td>
<td>2010 (Isabella Stewart Gardner Museum, Boston)</td>
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<td>Quatuor Ebène (France)</td>
<td>Pierre Colombet, violin Gabriel Le Magadure, violin Mathieu Herzog, viola Raphaël Merlin, cello</td>
<td>Mozart Dissonances: String Quartets KV 421 &amp; 465, Divertimento KV 138</td>
<td>Virgin Classics 70922</td>
<td>February 5 – 10, 2011</td>
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<tr>
<td>Fine Arts Quartet (U.S.A.)</td>
<td>Ralph Evans, violin Efim Boico, violin Nicolò Eugelmi, viola Wolfgang Lauber, cello</td>
<td>Mozart String Quartet K. 421 (First movement)</td>
<td>Live radio broadcast</td>
<td>November 8, 2011</td>
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<tr>
<td>Jerusalem Quartet (Israel)</td>
<td>Alexander Pavlovsky, violin Sergei Bresler, violin Ori Kam, viola Kyril Zlotnikov, cello</td>
<td>Mozart String Quartet in D minor, K. 421</td>
<td>Live recording</td>
<td>April 22, 2012</td>
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<tr>
<td>Merel Quartet (Switzerland)</td>
<td>Mary Ellen Woodside, violin Manuel Oswald, violin Alessandro D’Amico, viola Rafael Rosenfeld, cello</td>
<td>Mozart: The ‘Haydn’ Quartets, KV 387 &amp; 421</td>
<td>Genuin 14297</td>
<td>February 13 – 16, 2013</td>
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