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**Mozart's *Sinfonia Concertante*, K. 364:  
An Enlightened Operatic Reading**

In his biographical book on Mozart Julian Rushton states that dialogic writing is an inherent feature of Mozart's concertos, but one that "usually occurs between the soloist and the orchestra, rather than between two individual 'characters'", a fact that leads Rushton to envision the *Sinfonia Concertante* [K. 364] as a brief consolation "for the lack of an opportunity to write an opera". This article morphs that statement into a question: why and how could have Mozart channelled his operatic yearning through the *Sinfonia Concertante*? In an attempt to find an answer, I will analyse a number of aspects of Mozart's approach to the genre of *sinfonia concertante* from two main perspectives. First, I will introduce a brief historical background on Mozart's K. 364 as the basis for the consideration of Barry S. Brook's understanding of the *concertante* as an enlightened genre and Mozart's potential interest in the aspects that might have made it so, an argument that is actually related to and based on Mozart's exploration of dramatic dialogue. Second, I analyse the interplay between the operatic and instrumental elements found in the second movement of K. 364, mapping them to a selection of Mozart's operatic works, particularly those composed at the same time and right after the *Sinfonia Concertante*. I also contrast Simon Keefe's interpretation of the dialogic-dramatic dimension of Mozart's instrumental music, the influence of opera on his piano concertos, to Charles Rosen's study of the influence of the formal developments that Mozart adapted from his instrumental music to his operatic writing.

**Keywords:** *Sinfonia Concertante*, Enlightenment, Wolfgang Amadeus Mozart, sonata-theory, musical dramatism, opera.

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**РОБЕРТО АЛОНСО ТРИЛЛО**

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**Концертная симфония, К. 364 Моцарта:  
оперные традиции Просвещения**

В своей биографической книге о Моцарте Джулиан Раштон утверждает, что диалогическое письмо является неотъемлемой чертой концертов Моцарта, но оно «обычно происходит между

солистом и оркестром, а не между двумя отдельными “персонажами”», и этот факт побуждает Раштона рассматривать Концертную симфонию [К. 364] как краткое утешение «при отсутствии возможности написать оперу». Данная статья переводит это заявление в вопрос: почему и каким образом Моцарт мог перенаправить своё стремление сочинить оперу на Концертную симфонию? В попытке найти ответ автор статьи анализирует ряд аспектов подхода Моцарта к жанру концертной симфонии с двух основных точек зрения. Во-первых, представляет краткую историческую справку о К. 364 Моцарта как основу для рассмотрения понимания Барри С. Бруком жанра *concertante*, как относящегося к настроениям эпохи Просвещения, и потенциального интереса Моцарта к ним, что возможно ведёт Моцарта к внедрению драматических диалогов. Во-вторых, проводит анализ взаимодействия между оперными и инструментальными особенностями, обнаруженными во второй части К. 364 в сопоставлении с некоторыми оперными произведениями Моцарта, особенно созданными одновременно или сразу после написания Концертной симфонии. Затрагиваются также интерпретация Саймоном Кифом диалогически-драматического подхода к инструментальной музыке Моцарта; вопросы влияния оперы на фортепианные концерты; исследование Чарльза Розена, изучающего воздействие принципов развития, перенесённых Моцартом из его инструментальной музыки в оперные сочинения.

**Ключевые слова:** Концертная симфония, эпоха Просвещения, Вольфганг Амадей Моцарт, теория сонаты, музыкальный драматизм, опера.

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In his biographical book on Mozart, Julian Rushton states, “dialogue is always a feature of Mozart’s concertos, but usually between the soloist and the orchestra, rather than between two individual ‘characters’, and the *Sinfonia Concertante* [K. 364]<sup>1</sup> ‘may briefly have consoled him for the lack of an opportunity to write an opera’” [15, p. 79]. This article morphs that statement into a question: why and how could Mozart channel his operatic inclinations through the *Sinfonia Concertante*? In an attempt to find an answer, I shall analyse a number of aspects of Mozart’s approach to the genre of the *symphonie concertante* from two main perspectives. First, I shall introduce a brief historical background on Mozart’s K. 364 as the basis for the consideration of Barry S. Brook’s understanding of the *concertante* as an enlightened genre and Mozart’s potential interest in the aspects that might have made it so, an argument that

is actually related to and based on Mozart’s exploration of dramatic dialogue. Second, I shall analyse the interplay between the operatic and instrumental elements found in the second movement of K. 364, mapping them to a selection of Mozart’s operatic works, particularly those composed at the same time and right after the *Sinfonia Concertante*. I also contrast Simon Keefe’s interpretation of the dialogic-dramatic dimension of Mozart’s instrumental music, the influence of opera on his piano concertos, to Charles Rosen’s study of the influence of the formal developments that Mozart adapted from his instrumental music to his operatic writing.

Mozart’s *Sinfonia Concertante* may have been composed in Salzburg in 1779 after his return from his long trip (1777–1779) to Paris, where the genre was very fashionable at the time. Little is known about the genesis of the work, since the original score has been lost and the “autograph fragments that

do survive bear no indications of date or provenance” [19, p. 146]. What we do know is that the composer was simultaneously working on a parallel work in the *concertante* style for violin, viola, cello, and orchestra (K. 320e),<sup>2</sup> which he eventually abandoned, but where he also explored the possibilities of *scordatura* for the viola part. In Mozart’s *Sinfonia Concertante* K. 364 the employment of *scordatura* can be seen as an attempt to increase the equal status of both solo instruments; raising the viola’s tuning by a half step adds more brilliance to its sound and allows it to compete in equal or at least similar terms with the violin [3]. The focus of this article shall be the second movement of the work, a rather unique Andante, similar in a number of ways to the second movement of Mozart’s Piano Concerto K. 271, which has captured the attention of various Mozart scholars. Rosen, for example, points out, that “as an expression of grief and despair, this movement [referring to K. 271], stands, with the slow movements of the *Sinfonia Concertante* and of K. 488, almost alone among Mozart’s concerto movements; not until the Andante con moto of Beethoven’s G Major Concerto is the same tragic power recaptured” [13, p. 211].

The potential influences on Mozart’s work, There is no spacing between words here but will not be explored in depth in this article, could be historically framed through a number of geographical references. On the one hand, we have the composers from the Mannheim school, which is closest to Mozart’s circle of influence, including Carl Stamitz, Christian Cannabich, Ignaz Holzbauer, and Franz Danzi. These composers not only cultivated the *concertante* genre, but also maintained deep connections with the Parisian musical scene, “which throughout the period remained the great centre of attraction for the Mannheimers in view of its

important publishing trade and flourishing concert life, both public and private” [9, p. 129]. Interestingly, Mozart was personally acquainted with Cannabich; they first met in 1763 in Schwetzingen, then again in Paris in 1763 and in Mannheim in 1777 [5, pp. 34–35]. Mozart admired Cannabich’s conducting, but not the composer’s music, as shown by his correspondence [16, p. 165],<sup>3</sup> even though Cannabich supported his vain efforts to secure a position in Mannheim. The *symphonies concertantes* by Johann Christian Bach (who spent an important part of his life in London) represent a further significant exponent of the genre, presenting an undoubtable French connection, since they were commissioned by the *Concert Spirituel*. The contribution by Italian composers was not as significant, being exemplified by the works of Giovanni Battista Viotti, Luigi Boccherini, and Gaetano Brunetti.

The *concertante* style manifested in Mannheim, London, and Italy grew out of the genre born in Paris at the hands of a selective list of composers, including François Devienne, François-Joseph Gossec, Ignace Joseph Pleyel, Jean-Baptiste Bréval, Jean-Baptiste Davaux, and Giuseppe Cambini [12]. Cambini was supposedly responsible for the failure of the performance of Mozart’s *Symphonie Concertante* for four wind instruments by the *Concert Spirituel*, according to the composer’s own letter to his father on 11 May 1778 [12, p. 152].<sup>4</sup> The influence that the works of some of these composers might have had on Mozart would be an interesting topic for further research, but one which is necessarily left open here, since the main focus of this article is to frame the *Sinfonia Concertante* K. 364 within Mozart’s output.

In his comprehensive study of the historical development of the *Sinfonia*

*Concertante*<sup>5</sup> Barry S. Brook stresses how the short-lived genre, which emerged in the 1770s and had almost disappeared by the 1820s, represented a “fusion of elements from the divertimento forms <...>, the symphony and the solo concerto” that marked the “application of the developing Classic symphonic style to a *concertato* principle,” emerging from the “pre-Revolutionary Parisian *casserole*” [17; 11; 1, p. 131; 2, p. 496]. Its relevance in France is further stressed by the fact that, of the almost six hundred works which have survived, half were written by French composers. The development of the genre mirrors the deep social changes taking place at the time; the appearance of “bourgeois audiences, the public concert halls, the larger orchestras; musically, it embodied the tastes of these audiences, to wit: an increasing fascination by virtuoso display, a fondness for big sonorities, and particularly, an all-pervading love affair with the pleasing melodic line” [2, p. 497]. Brook’s most interesting hypothesis relates the development of the *Sinfonia Concertante* to the Enlightenment, asserting that it was a vehicle for the instrumental composer to channel his increased independence. The genre can then be linked to the *Sturm und Drang* movement, which it opposes in many ways (representing what he refers to as a convergence of opposites), but to which it is nevertheless connected; both stem from a critical approach to the particular change in the musician’s role in society, slowly and unevenly moving from church or aristocratic-related patronage to a conception of the self as a representative of the bourgeoisie, a process defined by Brook as the composer’s “problem of identity.” The disappearance of the genre towards the 1820s is accounted for in the following terms: “the cult of the individual, the glamour of the virtuoso enjoying star billing, replaced

and overwhelmed the concept of ‘concerted’ action”; the problem of identity had been temporarily solved or, rather, replaced by a completely different one [1, p. 147]. Its significance in Mozart’s own case has been explored in the second chapter of Nicholas Till’s study of the composer’s operas and their relation to Enlightenment ideals, entitled “The education of a bourgeois artist” [18, pp. 9–17].

Till’s reflections can be used to take Brook’s reading of the *Sinfonia Concertante* as an enlightened genre a step further to an approach that might bring it closer to Mozart’s own interest without relinquishing its enlightened dimension. The *concertante* style offered Mozart a form of purely instrumental writing that was as close as possible to dramatic operatic writing. In opera it is possible to find a division between two interconnected but distinct worlds: the musical-instrumental and the theatrical dimensions (the libretto, the setting, etc.). Furthermore, the stage, as an intricate arena of artistic interaction, makes possible the combination of the elements enabling the existence of an operatic dramatic narrative: opposing forces engage in a dialectic process that eventually arrives at some sort of resolution. The *concertante* style parallels this division. On the one hand, the orchestra is a source of internal dialogue; on the other, both soloists embody dramatic forces that establish another analogous, quasi-theatrical exchange of ideas representing, in a certain way, the operatic stage. The verticality of the individual element against the orchestra is abandoned for a new level of horizontal parity between both soloists and a resultant increase of the orchestra’s significance as an interlocutor in the dialogic shaping of the work. The onstage operatic drama, manifested by the dialogue between characters initially presented as equal, is adopted here in a turn



that might be linked to Enlightenment ideals; for instance, the *Ancien Régime*'s political structure, centred around the sole figure of the king, was criticised for its negation of equality and political freedom in texts as relevant as Montesquieu's *Spirit of the Laws* (published in 1748) or Voltaire's *Political Essays* (published in 1750), which went as far as to defend parliamentary republican government as an ideal model [6, pp. 405–416; 7, pp. 416–424]. In a similar fashion, the lone soloist in Mozart's K. 364 gives way to a dialogue between equals. Furthermore, even if Mozart did not consciously realise the ideas of coetaneous philosophers, his music and "his musical expression reflects a core of assumptions that permeated the eighteenth century thought" [14, p. 5].

The dialogic-dramatic element in Mozart's piano concertos has been thoroughly analysed by Simon Keefe in his book *Mozart's Piano Concertos* [10]. A number of arguments raised by Keefe can be easily applied to the second movement of Mozart's K. 364 in a revelatory manner that clarifies the hypothesis raised in the previous paragraph. Keefe, taking Heinrich Christoph Koch's 1787 treatise *Versuch einer Anleitung zur Composition* and Antoine Reicha's 1814 *Traité de mélodie* as foundational references, associates the classical concerto with dramatic rather than conversational dialogue; as a result, the relationship between orchestra and soloist(s) in terms of cooperation and competition/confrontation (a dualism linked to the diffuse potential readings of the etymology of the term 'concerto') needs to be approached from a renewed perspective, cooperation becoming the dominant dialogic motivation in Mozart's music. In his view, even though Mozart's piano concertos contain instances of dialogue, they cannot be considered as purely dialogical works. Those dialogic occurrences can be traced through

alterations in the overall behaviours of the work's different "characters." My previous hypothesis is reinforced by Keefe's argument; there is a significant difference in "the relationship between Mozart's operatic and concerto dialogue <...> namely the presence of textual and musical dialogue in opera" [10, p. 102]. Mozart's malleability to adapt his technique of dramatic dialogue became more intricate throughout the Viennese period as his "operatic orchestra consistently demonstrates a more sophisticated level of involvement in dramatic dialogue in *Figaro* and *Don Giovanni* [mature operas] than in *Idomeneo* and *Die Entführung* [earlier operatic works]" [10, p. 145]. Keefe argues that Mozart's intergeneric dialogic processes engage his piano concertos and operas from the 1780s in their own types of dialogue: the concertos demonstrate the influence of his earlier operatic writing and, at the same time, influence the operas that followed them. Furthermore, Keefe asserts that Mozart develops and reinforces over time:

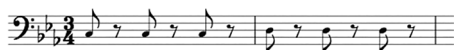
*<...> the inter-generic quality of his dramatic dialogue, a quality transcending fundamental differences in the makeup of concerto and operatic interlocutors. Moreover, just as musical dialogue is nothing if not dynamic, so the relationship between Mozart's concertos and operas is itself a vibrant one, each genre drawing inspiration from the other. Formal and gestural parallels between Mozart's operas and concertos cannot in themselves characterize the vitality of the reciprocal process; the energy and verve of Mozart's dramatic dialogue, however, captures the real spirit of stylistic confluence.* [10, p. 146]

The ensuing section will demonstrate how the behavioural alterations of the different characters in Mozart's K. 364 construct the work's dramatic-dialogic structure and how some of those elements might be

related to a number of arias from Mozart's operatic output: can we trace an intergeneric dialogue between K. 364 and the composer's operas? This perspective will then lead to a consideration of Rosen's own approach to Mozart's dramatic writing, which will serve both as a counterargument to and an expansion of the ideas developed hitherto.

An overall analysis of the timeline included in Appendix I is necessary here: it is in the interplay among the ritornello/solo structure, the placement of the thematic areas, the alternating or simultaneous entrances of the violin and the viola, and the location of the different accompaniment patterns where Mozart shapes the dramatic-dialogic dimension of the *Sinfonia Concertante*. It is also there where the listener can trace those instances of dialogue marked by what Keefe defines as the characters' changes of behavioural models. Furthermore, those are the elements that make this an unusually complex sonata form, untypical even for Mozart's slow movements of his concertos. The following accompaniment patterns shall be employed in the forthcoming analysis and are included here for reference (see Example Nos. 1–7).

Example 1 W. A. Mozart,  
*Sinfonia Concertante*, K. 364,  
mm. 1–2, celli and basses, pattern 1



Example 2 *Sinfonia Concertante*, K. 364,  
mm. 1–2, viola I, pattern 2



Example 3 *Sinfonia Concertante*, K. 364,  
mm. 6–7, violin I, pattern 3



Example 4 *Sinfonia Concertante*, K. 364,  
mm. 9–10, violin II, pattern 4



Example 5 *Sinfonia Concertante*, K. 364,  
mm. 21–24, violin I, pattern 5 (contrapuntal)



Example 6 *Sinfonia Concertante*, K. 364,  
mm. 28–30, violin I, pattern 6 (syncopated)



Example 7 *Sinfonia Concertante*, K. 364,  
mm. 53–55, orchestral strings, pattern 7  
(combinatory)



The first shift that has a clear dramatic dimension can be found in the second rotation proper: it is a solo, marked as **R(P<sup>1</sup>)** in the Appendix, that counters the procedure employed in all the preceding thematic areas, which are always structured as a ritornello and a subsequent thematically reiterative solo. This change is arguably designed to intensify the reappearance of the opening material. Even if the orchestra, in measures 58–61, seems to introduce the beginning of rotation 2, its actual commencement is only accurately articulated in the violin solo from measure 62 (see Example 8).

## Example 8

*Sinfonia Concertante*, K. 364,  
mm. 58–68, solo violin and viola



On a different musical level Mozart articulates dramatic shifts through the employment, variation, and subtle combination of a limited amount of accompaniment patterns. The appearance of different patterns within the same thematic area throughout the second rotation exemplifies this: **R(P<sup>1</sup>)** employs patterns IV (see Example 9, celli and basses, m. 63) and V (see Example 9, violin I, mm. 63 to 65), paralleling the viola's imitative repetition of the solo in **P** instead of its original simpler employment of pattern IV alone. Something similar happens with **Tr**: in the second rotation, we find one new accompaniment pattern, which is a variation of II (see Example 10). These shifts are designed to strengthen the dialogic relationship between both soloists and the orchestra.

## Example 9

*Sinfonia Concertante*, K. 364,  
mm. 63–65, orchestral strings

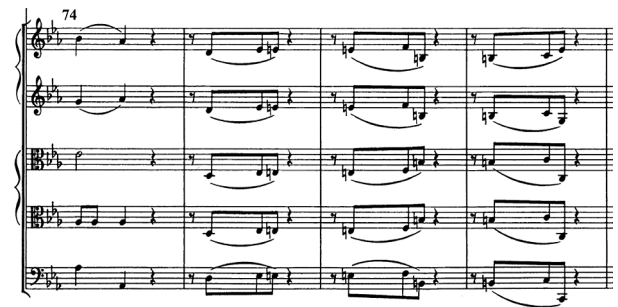


The dialogue between both solo instruments is clearly depicted in Appendix I and needs to be considered in detail before a comparison to the dramatic-dialogic structure of Mozart's arias is introduced. The opening statements of the theme are separately presented by the violin and the viola before a transitional passage with intercalated entrances leads to the orchestral introduction of the second

theme. That material is repeated by both soloists in a sustained parallel entrance that lasts until the third ritornello. In the second rotation Mozart varies the original sequence: the opening material is compressed and presented by both instruments before they engage in a short exchange that leads to a parallel presentation of material in **Tr**.

## Example 10

*Sinfonia Concertante*, K. 364,  
mm. 74–77, orchestral strings



The original structure of **S** and **C** is then repeated. Crucial significance for the forthcoming comparative analysis is the manner in which the relationships between both soloists and that with the orchestral section are structured and how in both rotations (although in a much faster fashion in the second) the initial separation of violin and viola leads to a dialogic alternation and a final discursive concurrence.

The range of arias considered in the preparation for this essay includes works that predate K. 364 such as *La Finta Giardinera* (1774)<sup>6</sup> or *Zaide* (1779)<sup>7</sup> and works composed at the same time and after the *Sinfonia Concertante*, from *Idomeneo* (1780)<sup>8</sup> to *Die Zauberflöte* (1791).<sup>9</sup> Since parallelisms with earlier works proved difficult to establish, only three arias from later compositions shall be considered here: the aria *Se il padre perdei* from *Idomeneo* (Act II, Scene 2, n° 11), the duet *Meinetwegen sollst du sterben!* from *Die Entführung* (Act III, n° 20)<sup>10</sup> and in the counter-analysis based on Charles Rosen's understanding of sonata form, and the sextet *Riconosci in questo amplesso una madre* from *La Nozze di Figaro* (Act III, n° 18).<sup>11</sup>

Appendix II includes an analysis of the overall structure of *Se il padre perdi*. This aria exemplifies Mozart's exploration of different aria forms in *Idomeneo*, an opera that combines, according to Tim Carter, ternary *da capo*, compound-ternary, and compound-binary formal patterns [4, p. 235]. The aria's ABAB structure, the option that most closely approached the sonata form, represented a shorter version of the Metastasian pattern: "it merged with the most common strategy of 18th-century tonal grammar [common to sonata form], whereby the A section starts in the tonic, modulates to a related key to the B section, returns to the tonic by or in the A section, and ends in the tonic with the second B section transposed" [4, p. 236]. The dramatic shifts take place here on a number of different levels. First, in the relationship between text structure and thematic areas, we can find that the setting of the stanzas does not fit the formal structure of Mozart's aria. Second, if we consider the strings, winds, and voice as differentiated characters (the consideration of the winds as an independent character in the second movement of K. 364

is not applicable since they constitute a very small section and are only used as harmonic reinforcement of cadences), we discover an interesting dialogic parallelism with the *andante* from the *Sinfonia Concertante*: the orchestra introduces the opening theme (Example 11), reiterated then by the voice from measure 15 onwards, in T1 (Example 12); an intercalated dialogue between voice and winds leading to a concurrent entrance of voice and strings at first and, eventually, all the available instrumental forces in T2 follow throughout the transitional motivic material; the second appearance of T1 is purely vocal (Example 13), skipping the orchestral introduction and leading to a shorter intercalated fragmentation of the material before the ensemble as a whole leads the aria to its concluding gesture and fades away with a small intercalation of material between winds and strings. Once again, an initial fragmentation leads to a dialogic alternation and a final discursive concurrence.

Example 11 *Idomeneo*, Kv. 366, Act II, no 11, mm. 1–6

Example 12 *Idomeneo*, Kv. 366, Act II, no 11, mm. 14–17





Example 13 *Idomeneo*, Kv. 366, Act II, no 11, mm. 53–58

One more enlightening example that the explores parallelisms between Mozart's K. 364 and his operatic writing can be found in the duet *Meinetwegen sollst du sterben!* from *Die Entführung* (the analysis can be found in Appendix II). Here Mozart explores a sonata-related form in a completely different way. **T1** (Example 14) and **T2** (Example 15) can be seen as a unified primary thematic area (**P**), followed by a transitional passage (Example 16, measures 25–31) which leads to a secondary thematic area (**S**) in **T3**. The material that follows measure 41 and up to the reappearance of the opening theme in measure 54 can be seen as compressed development that parallels the structure of a slow-movement sonata form (what Darcy and Hepokosky would define as a Type 2 sonata) [8, pp. 353–386].

Example 14 *Die Entführung*, Kv. 384, Act III, no 20, mm. 1–5, Belmonte

Example 15 *Die Entführung*, Kv. 384, Act III, no 20, mm. 10–15, Konstanze

Example 16 *Die Entführung*, Kv. 384, Act III, no 20, mm. 24–30

The second rotation of the opening material does not follow the initial order: instead, Mozart fragments the opening motives and mixes them in an intercalated duet between Belmonte and Konstanze. The tonal plan of the aria also matches that of a sonata. The first remarkable coincidence with K. 364 is the composer's emphasis on changing the order of events at the beginning of the second rotation, a dramatic effect that was not common in his instrumental music in the late 1770s (modified recapitulations were more common in Haydn's music at the time) but which would gain a greater relevance in his operatic writing and his mature Viennese instrumental works. Other interesting similitudes can be traced with the dialogic construction of K. 364: both soloists are represented here

by Belmonte and Konstanze. This is a connective aria: it attempts to achieve a greater dramatic continuity, linking the preceding and following music through the elimination of the orchestral introduction or concluding postlude. If one does not account for the lack of an orchestral introduction in the opening theme, a number of striking similarities remain: the first theme (**T1**) is presented by Belmonte

and contested by Konstanze (T2) before they engage in a short dialogic exchange that leads to simultaneous singing at the end of T3, paralleling the structure of the first solo section of the Andante in K. 364. The following passage, transitioning from measure 41 to the reintroduction of the opening material, is a sustained dialogic exchange that prepares Mozart's fragmentary exposition of the material in the recapitulatory area. This dialogic tension is resolved in the closing entrance of T3 where Belmonte and Konstanze sing in parallel steadily until the end of the section, following the structure of the final solo and orchestral entrances in K. 364.

One further analytical perspective that will both counter and complement the one developed hitherto is introduced by Charles Rosen in his study of the influence and adaptation of the sonata form, instrumental in origin, into the complex arias of Mozart's mature comic operas. Rosen employs his conception of sonata form as an organic developing structure that lacks fixed rules; it is the work itself, instead, which "provides its own expectations, disappoints and finally fulfils them" [13, p. 296]. The adaptability of the sonata style cannot be seen as a result, as the forceful imposition of a fixed form on a dramatic genre since "the symmetry and resolution of the sonata form were permanent needs of the classical composer, not dispensable elements of form" [13, p. 293]. This perspective leads us to question, on a purely formal level, the relation between the Andante from Mozart's K. 364 and the sextet *Riconosci in questo amplesso una madre* from *La Nozze di Figaro* (Act III, n° 18),<sup>12</sup> shedding a different light on the previous Keefe-influenced comparison of the behavioural changes of the composition's "characters."

We have seen that the Andante from Mozart's K. 364 exemplifies a unique interpretation of what is usually termed as a slow-movement sonata form: it lacks a differentiated development and the second rotation emerges in a blurred manner, both at a level of motivic and tonal articulation (the recapitulation does not start in the original key), from the use that Mozart makes of the material in the final part of the exposition. An adaptation of this flexible structure can be found in the sextet from *Figaro* (see Appendix III for a detailed analysis): a proper development is once again missing, and the tonal shifts are unexpected within the sonata scheme, deviating from the original F Major to the dominant C Major and one step further to a tonicization of G Major (the secondary dominant), which, given its insistence and length, could be considered a modulation proper. The parallelism between both works moves here from a dramatic-dialogic perspective to a formal one: the flexibility that characterises the Mozartian approach to sonata in his mature operatic works can be found in the second movement of K. 364. The lack of a developmental section as a source of contrast, linked to the significance of recapitulation as a point of return and closure, and the need for symmetry and resolution characteristic of the Classical style are explored in an unusual manner in the examples considered here: Mozart draws on dialogue as a source of differentiation and disappointment of the work's own expectations (the key shifts that precede the beginning of the second rotation) and the varied repetition of material as the forces that articulate the dramatic structure of the movements.

The opening hypothesis, which was originally presented as an open interrogation questioning the possibility of an operatic



reading of Mozart's K. 364, can now be reassessed. All the preceding research has shown that a number of dramatic-dialogic and formal parallelisms can be traced between Mozart's *Sinfonia Concertante* and his subsequent operatic output. An argument could be proposed to consider K. 364 as an exemplification of Mozart's exploration of some of the constructive dramatic elements that would anticipate his mature operatic writing, late chamber music, and piano concertos composed in Vienna. One could even posit that the differentiation between Mozart the composer of instrumental music and Mozart the operatic composer has been a biased musicological apriorism position that this type of intergeneric studies might attempt to deconstruct; instead of departing from a given dualism, the composer's stylistic coherence and dramatic malleability can be placed as a starting point from which the instrumental and the operatic emerge

only as different expressions of a unified reality, with the different genres working as communicating vessels that interconnect Mozart's exploration of dramatic dialogue. Furthermore, the centrality of dialogue links this research to the secondary hypothesis relating Mozart's interest in the concertante genre to Enlightenment ideals. Keefe argues that Mozart's piano concertos constituted a locus of pedagogy, an argument that can also be applied to K. 364, "as thorough workings out of the quest for harmonious, cooperative existence, Mozart's piano concertos [and the *Sinfonia Concertante*] offered exemplary models to their contemporary audiences of how to live their lives – less immediate than textual models in musical and spoken theatre, but not less powerful or enlightening" [10, p. 185]. Rushton's fragment can now be reinterpreted, and the article's title can be rewritten as a statement: Mozart's K. 364, an enlightened operatic reading.

## NOTES

<sup>1</sup> Mozart W. A. *Sinfonia Concertante in E-Flat major, KV. 364*. (Urtext of the New Mozart Edition). Edited by Christoph-Hellmut Mahling. NY: Bärenreiter-Verlag, 2009.

<sup>2</sup> A version of the first movement has been reconstructed by Philip Wilby and recorded by Iona Brown (violin), Nobuko Imai (viola), and Stephen Orton (cello) with the Academy of St. Martin in the Fields for the Philips-Decca label.

<sup>3</sup> According to Robert Spaethling, "Cannabich, who is the best conductor I have ever seen, commands the love and respect of his musicians."

<sup>4</sup> Robert Spaethling also says, "Ramm and Punto came up to me all worked up and asked why my Sinfonie Concerto was not on the program? I don't know (...) I do think, however, the reason behind it all was Cambini."

<sup>5</sup> Other detailed analyses of the genre can be found in these two doctoral dissertations which have been considered on the preparation of this article, but they are not quoted in its body, since they have not provided any significant data to enlighten the proposed hypothesis.

<sup>6</sup> Mozart W. A. *La Finta Giardinera, KV. 196*. (Urtext of the New Mozart Edition). Edited by Rudolf Angermüller and Dietrich Berke. NY: Bärenreiter-Verlag, 2006.

<sup>7</sup> Mozart W. A. *Zaide, KV. 344*. (Urtext of the New Mozart Edition). Edited by Friedrich H. Neumann. NY: Bärenreiter-Verlag, 1957.

<sup>8</sup> Mozart W. A. *Idomeneo, KV. 366*. (Urtext of the New Mozart Edition). Edited by Daniel Hertz. NY: Bärenreiter-Verlag, 2011.

<sup>9</sup> Mozart W. A. *Die Zauberflöte*, KV. 620. (Urtext of the New Mozart Edition). Edited by Gernot Gruber and Alfred Orel. NY: Bärenreiter-Verlag, 1970. The complete list includes: i. *La Finta Giardinera* (Dolce d'amor compagna); ii. *Thamos, König in Ägypten*; iii. *Zaide*; iv. *Idomeneo* (Se il padre perdei); v. *Die Entführung* (Traurigkeit ward mir zum and Meinetwegen sollst du sterben); vi. *La Nozze di Figaro*; vii. *Don Giovanni* (Tra quest'arbori celata and Or che tutti, o mio tesoro); viii. *Cosi Fan Tutte* (Ah, guarda, sorella and A signor son rea di moris); ix. *La Clemenza di Tito* and x. *Die Zauberflöte* (Tamino mein).

<sup>10</sup> Mozart W. A. *Die Entführung aus dem Serail*, KV. 384. (Urtext of the New Mozart Edition). Edited by Gerhard Croll. NY: Bärenreiter-Verlag, 2005.

<sup>11</sup> Mozart W. A. *La Nozze di Figaro*, KV. 492. (Urtext of the New Mozart Edition). Edited by Ludwig Finscher. NY: Bärenreiter-Verlag, 2001.

<sup>12</sup> See 11.

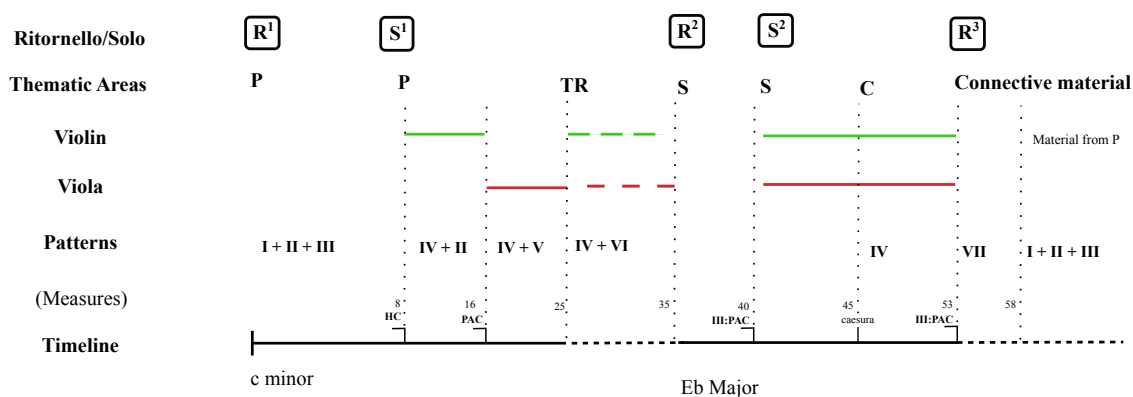
## APPENDIXES

### Wolfgang Amadeus Mozart

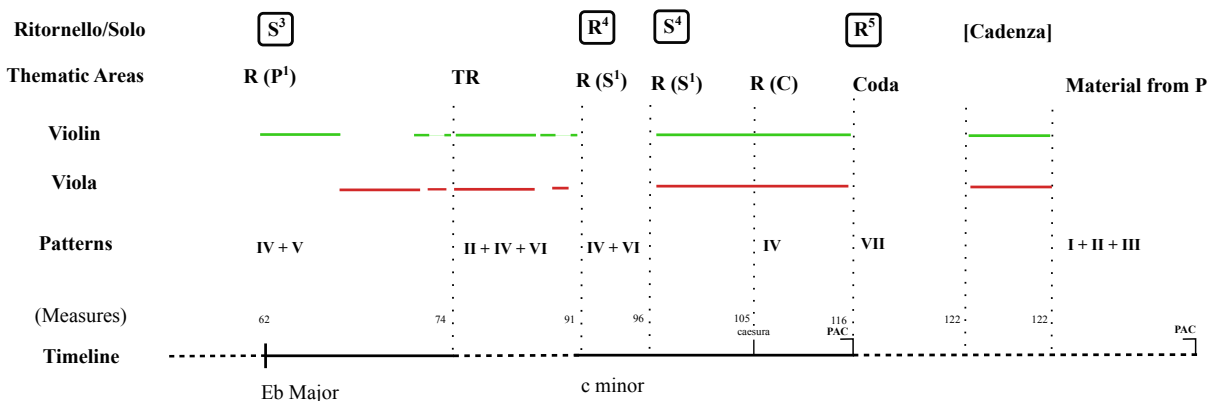
*Sinfonia Concertante*, K. 364

II - Andante

#### EXPOSITION



#### ROTATION 2



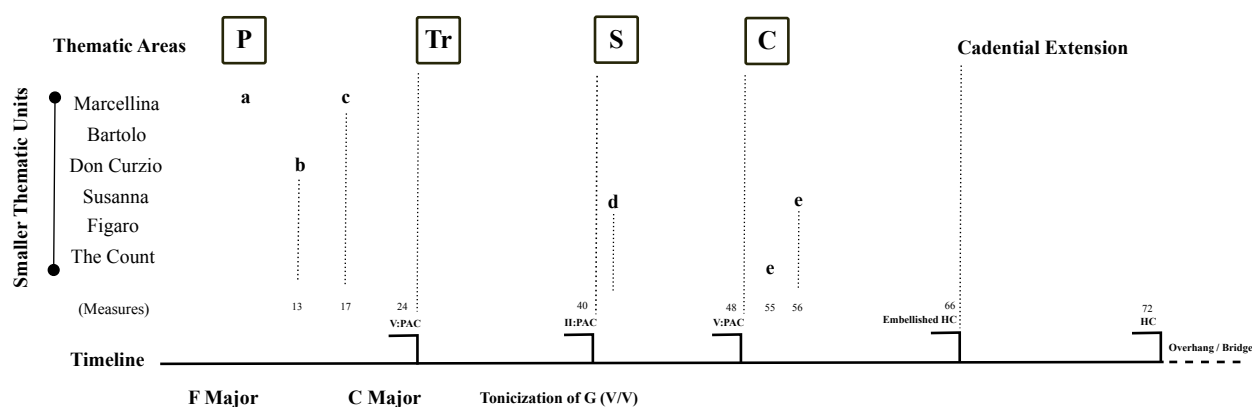




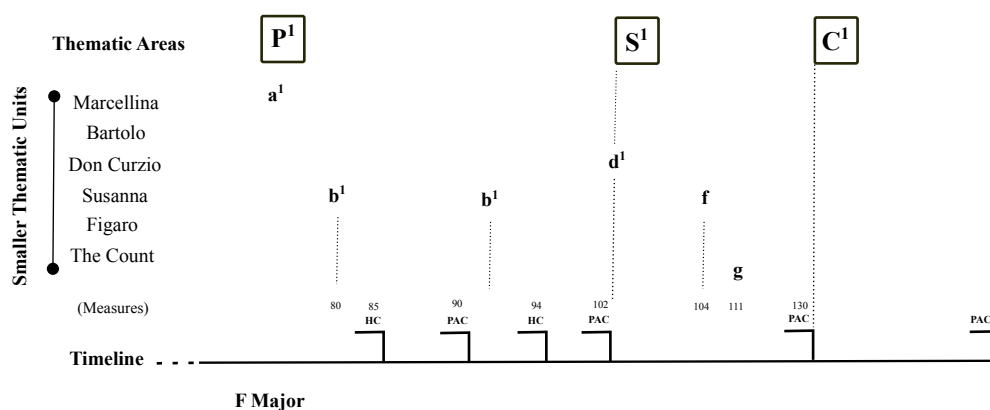
## Wolfgang Amadeus Mozart

*Le Nozze di Figaro* K. 492Act III, № 18, *Riconosci in questo amplesso una madre*

## EXPOSITION



## ROTATION 2



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