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PIANO TRIO IN B-FLAT MAJOR BY W. A. MOZART: STYLISTIC ANALYSIS AND PERFORMANCE INTERPRETATION

The article explores the genre of piano trio in the works of Wolfgang Amadeus Mozart, one of the most outstanding figures in world musical culture. Throughout his creative career, Mozart composed eight piano trios, most of which were written for the instrumental ensemble common at the time: harpsichord and violin. The author focuses on the interplay between Mozart's creative explorations and practical activities. The piano trios are examined as an important form for testing significant musical techniques, as well as a means of meeting the demands of influential patrons.

The first trio, B-flat major (K. 254) «Divertimento» created in 1776 during Mozart's stay in Salzburg, is analyzed. This work emerged during his work on Symphony No. 31 («Paris») and Piano Concerto No. 17, marking the beginning of a rather fruitful period in the composer's chamber music endeavors. The study emphasizes that, despite their chamber character, these works are distinguished by elegance, harmony, perfection, and richness of musical expressiveness.

The article examines Mozart's stylistic signature through the example of his trios. It explores the perfection of melodic structure, harmonic mastery, and clarity of musical expression. It is argued that the uniqueness of Mozart's work lies in its accessibility and comprehensibility to listeners of all ages and levels of preparation, while simultaneously remaining complex for analytical interpretation.

The article is intended for both experienced musician-performers and students at various levels of education. It is noted that studying piano trios in chamber ensemble classes fosters a deeper understanding of Mozart's individual musical style. Analyzing timbral and dynamic nuances, carefully executing articulations, and grasping the essence of musical dialogues between instruments contribute to the professional development of musicians with varying degrees of expertise.

The article emphasizes the significance of authentic editions of the trios prepared in the second half of the 20th century. These editions, preserving the original composer's intent, provide practicing musicians with an opportunity to study scores that are closer to the original.

The study highlights that piano trios play a key role in understanding Mozart's creative approach, his brilliant effortlessness, and his boundless artistic value.

Key words: *piano trio, musical structure, creative process, piano, violin, violoncello, musical interplay, chamber music ensemble.*

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ФОРТЕПІАННЕ ТРІО B FLAT MAJOR, В. А. МОЦАРТА: СТИЛІСТИЧНИЙ АНАЛІЗ ТА ВИКОНАВСЬКА ІНТЕРПРИТАЦІЯ

У статті досліджується жанр фортепіанного тріо в доробку Вольфганга Амадея Моцарта – одного з найвидатніших митців світової музичної культури. Протягом своєї творчої діяльності Моцарт створив вісім фортепіанних тріо, переважна більшість з яких написані для поширеного на той час інструментального складу: клавесин, скрипка. Автор дослідження зосереджує увагу на взаємозв'язку між творчими пошуками та практичною діяльністю Моцарта. Фортепіанні тріо розглядаються як важлива форма для випробування значущих музичних прийомів, а також як спосіб задоволення потреб впливових меценатів.

Проаналізовано перше тріо B – flat major (K. 254) «Дивертисмент», створене у 1776 році, під час перебування Моцарта у Зальцбурзі. Цей твір з'явився в період роботи над Симфонією № 31 («Паризькою») та Концертом для фортепіано № 17 і знаменує початок досить плідної діяльності композитора в царині камерної музики.

У дослідженні наголошується, що, незважаючи на камерний характер, цим творам властиві витонченість, гармонійність, досконалість та багатство музичної виразності.

У статті досліджується стилістичний почерк Моцарта на прикладі тріо. Розглядається бездоганність мелодичної структури, гармонійної майстерності та зрозумілість музичного мовлення. Доводиться, що унікальність творчості Моцарта полягає в тому, що його музика доступна й зрозуміла для слухачів будь-якого віку та рівня підготовки, але водночас залишається складною для аналітичного осмислення.

Стаття призначена як для досвідчених музикантів-виконавців, так і для здобувачів освіти різних рівнів. Зазначається, що вивчення фортепіанних тріо у класі камерного ансамблю сприяє більш глибшому розумінню індивідуального музичного стилю Моцарта. Аналіз тембрових та динамічних нюансів, дбайливе виконання штрихів та осягнення змісту музичних діалогів між інструментами сприяють професійному розвитку музикантів різного ступеня підготовки.

У статті наголошується на вагомості автентичних видань тріо, підготовлених у другій половині XX століття. Ці видання, зберігаючи оригінальний авторський задум, надають музикантам-практикам можливість ознайомитися з більш близькими до оригіналу партитурами.

Дослідження акцентує увагу на тому, що фортепіанні тріо відіграють важливу роль у розумінні творчого підходу Моцарта, його геніальної невимушеності та безмежної художньої цінності.

Ключові слова: *фортепіанне тріо, музична форма, творчий метод, фортепіано, скрипка, віолончель, музичний діалог, камерний ансамбль.*

Problem statement and research analysis. The brief yet remarkably fruitful creative journey of Wolfgang Amadeus Mozart, a prominent figure in global musical culture, is marked by the creation of a vast number of works across various genres. Among his artistic legacy are eight piano trios. With one exception, all were composed for the typical ensemble of the time: harpsichord, violin, and cello.

A special place is held by the E-flat major trio, composed for piano, viola, and clarinet. The genre of the piano trio, like any other genre in Mozart's work, cannot be considered simplified compared to his large-scale compositions created during the same period or shortly before or after. It is important to consider the practical aspect of the composer's activity, where the pursuit of creative exploration was combined with the necessity of swiftly fulfilling commissions from influential patrons who expected the premiere of their commissioned work to coincide with a significant event. This factor likely explains the emergence of piano trios alongside large-scale compositions. Using modern terminology, one might say that the testing of new ideas and techniques was conducted comprehensively and with maximum efficiency.

The B-flat major Trio (K. 254), subtitled «Divertimento» and dated 1776, marks Mozart's debut in the genre of chamber ensemble music. This opus was composed when the composer was just twenty years old and serving as a musician in Salzburg.

Chronologically, the piece is close to Symphony No. 31 «Paris» (K. 297/300a) and Piano Concerto No. 17 (K. 453). It is noteworthy that Mozart's stylistic traits, already established at the time of composing this early trio, remain recognizable in a later work of the same genre – the G major Trio (K. 564). Both pieces are distinguished by their refinement, elegance, and flawless craftsmanship in melodic and harmonic aspects.

In Mozart's later works, piano trios accompany some of his most significant compositions. The close interconnection between these genres is so profound that it is nearly impossible to distinctly separate the influence of one on the other. However, what remains consistent across all his works is the genius simplicity of his musical language, which continues to resonate with audiences for over two centuries.

Mozart's musical language is so organic and remarkably accessible that studying the evolution of his style presents a considerable challenge. His debut works exhibit the same ease, naturalness, and organic flow in musical expression as his mature compositions. At the same time, it is essential to emphasize that this apparent simplicity and effortlessness is profoundly deceptive, concealing immense depth and complexity.

A thorough analysis reveals the masterful way in which the composer applies the professional skills he acquired in earlier years, continually refining them through his active performance practice.

The universal appeal of Mozart's musical language is undeniable, as it is equally captivating and comprehensible to adult listeners with varying levels of musical experience and to younger audiences. However, the principles, patterns, and «algorithm» that make such genius accessibility possible remain unique and challenging to fully grasp.

The process of mastering this musical language during rehearsals or lessons is particularly fascinating. This is especially fruitful to observe during chamber ensemble classes, particularly when working on piano trios. Through the teacher's explanations about the richness of timbral palettes, dynamic contrasts, the importance of precise articulation, and the accurate execution of bowings, the performance quickly gains depth and expressiveness. Essential elements such as expression, color, and clarity emerge. This

transformation in sound often occurs almost instantaneously. However, the eagerness to achieve quick results can sometimes lead to undesirable outcomes, such as imprecise intonation, disruptions in the overall dynamic concept, and unclear execution of bowings in the string and piano parts.

During the rehearsal process of a trio, the elegance of Mozart's musical language gradually unfolds, revealing the beauty and perfection of the interplay between instruments. The harmonious fusion of musical imagery promotes a deeper understanding of his language and highlights the importance of smooth and consistent transitions in bow direction when performing on string instruments.

In the second half of the 20th century, a new edition of the piano trios was published under the editorship of W. Plath and W. Rehm. This edition provides performers with scores that are as close as possible to the original texts, free from numerous editorial modifications that often introduce errors absent in the composer's manuscript.

Purpose of the article. The aim of the article is to analyze Mozart's Piano Trio in B-flat major (K. 254), focusing on its compositional features, cultural significance, and historical authenticity in performance, as well as exploring the influence of the Enlightenment era on the composer's work.

Presentation of the main material and methods. An essential foundation of the research lies in the scores of Mozart's piano trios, which allow for the analysis of the composer's revisions, as well as the presence or absence of indications regarding dynamics, articulation (bowings), and other performance nuances.

A significant aspect of the study involves comparing the first printed editions of the works, published during the composer's lifetime or within the first decade after his death, with modern scholarly editions. Early editions provide insights into the performance traditions of the time, while contemporary academic editions include textual annotations that document discrepancies between various sources and, in some cases, explain the origins of certain markings and editorial decisions.

The primary sources for this research are those from Mozart's era, including his personal correspondence, accounts of the composition process, reviews and feedback on performances of the trios, as well as information about his moral and aesthetic beliefs. Treatises by contemporary music theorists, such as Johann Philipp Kirnberger and Friedrich Wilhelm Marpurg, enable the reconstruction of the musical-theoretical concepts and aesthetic tastes of the time, which are crucial for an accurate understanding of Mozart's style.

The main catalog used for the chronological classification and identification of Mozart's piano trios is Ludwig von Köchel's catalog (Köchel-Verzeichnis, K. or KV).

The research methods applied in this study are based on a comprehensive approach to the analysis of a musical work, taking into account various aspects of its structure, language, and historical context. Specifically, the following methods are utilized:

– Form Analysis (Formal Analysis): This method involves a detailed examination of the language of each movement in the B-flat major piano trio (K. 254). Key elements analyzed include the overall structure of each movement (e.g., sonata form, rondo, variations), the structure of individual sections (exposition, development, recapitulation in sonata form; verses, refrain in rondo, etc.), thematic material and its development across different sections of the form, as well as cadences and modulations that define the tonal plan and structure of the work.

– Music-theoretical Analysis: This method encompasses a broad range of analytical approaches to the musical fabric of the work (including form analysis);

– Harmonic Analysis: The study of the harmonic language of the work, which includes the analysis of tonality and its changes (modulations), chord structures and progressions, cadences and their functional roles, as well as the use of chromaticism and other harmonic expressive devices;

– Melodic Analysis: The analysis of melodic lines, their contour (direction of movement), intervallic structure, phrasing, and intonational characteristics;

– Rhythmic Analysis: The study of the rhythmic organization of the work, analyzing meter, rhythmic figures, their repetitions and variations, as well as the use of syncopation and other rhythmic deviations;

– Textural Analysis: The examination of the interaction between the instruments in the ensemble, the distribution of musical material between the piano, violin, and cello;

– Historical Method (Historical Analysis): This method focuses on researching the context of the work's creation, including an analysis of Mozart's biography and the specifics of his creative development, studying the socio-cultural environment of the era, and examining the influence of other composers and musical styles.

The Use of Modern Information Technologies: The application of contemporary technologies, such as access to digitized Mozart manuscripts and freely available audio and video recordings of piano trios on the internet, significantly expands the possibilities

for research and allows for comparative analysis of performance interpretations.

Research results. Salzburg, the beautiful Austrian city, plays a pivotal role in the biography of the genius composer Wolfgang Amadeus Mozart. Mozart's childhood and youth were spent surrounded by music: his father, Leopold Mozart, was a renowned musician, violinist, and composer who held the position of court composer and kapellmeister at the court of the Archbishop of Salzburg.

Salzburg had a significant influence on Mozart's development as a musician and composer. From an early age, he received the best musical education, which laid the foundation for his future profession. At a relatively young age, Mozart, as a gifted performer, embarked on numerous concert tours across European cities, where audiences had the opportunity to appreciate his exceptional talents. Despite the recognition and success he gained outside Salzburg, Mozart's relationships with the local aristocracy and the church authorities at the court, where he served, remained strained. The limited opportunities for creative development and the challenging working conditions eventually led the composer to move to Vienna, which became the epicenter of his later career and global fame.

Today, Salzburg carefully preserves the memory of its outstanding native son, with numerous landmarks in the city closely linked to his life and works. Among them, a special place is occupied by the house at No. 9 Getreidegasse, where Mozart was born. Today, it is a museum that recalls the return of the seventeen-year-old young man in 1773 after a successful concert tour across Europe, which earned him recognition and membership in the Bologna Academy. Two years later, during a trip to Munich, Mozart proudly wrote to his mother about the extraordinary success of the premiere of his opera La finta giardiniera (The Fake Gardener) (Abert, 1923).

At the time of composing the trio, Mozart was only nineteen years old. In a letter to Giovanni Battista Martini, a renowned Italian composer and theorist with whom the young Mozart studied composition and counterpoint, he mentions not only his work on large-scale compositions but also on chamber music (Abert, 1923).

In 1776, the composer's chamber music output was represented by various ensemble compositions unified under the single title divertimento (from the French word «divertissement» meaning «entertainment» «amusement» or «distraction»). The main goal of the divertimento was to create an atmosphere of celebration, elevated mood, and emotional uplift. It is worth noting that this musical form was extremely popular in the musical practice of the time.

The structure of the divertimento was characterized by flexibility and could include a variety of musical forms, such as minuets, marches, variations, and sonata allegros. This typical structure of the divertimento was employed in the trio for harpsichord, violin, and cello.

There is evidence that among Mozart's early chamber works, this trio was particularly popular. It was included in the concert repertoire alongside works by Haydn, not only in performances by Wolfgang himself but also by his sister Maria Anna, who was a renowned harpsichordist of her time. In the fundamental biography of Mozart, written by one of the most authoritative researchers of his work, Otto Jahn, it is noted that the performance of this work by Maria Anna, the popular violinist Anton Janitsch, and cellist Johann Reich inspired genuine admiration from the public (Jan, 1856).

Over the following centuries, the popularity of the Trio in B-flat major significantly increased. Alongside professional musicians and enthusiasts of musical art, this work began to be actively performed by students of music institutions, enhancing their ensemble-playing skills. It is important to note that, despite being formally considered the first example of such a work in Mozart's output, this divertimento demonstrates a high level of artistic maturity. By the time of its composition, the composer already had considerable creative experience, including not only early youthful attempts at writing trios for harpsichord, violin, and cello (sometimes with flute replacing the violin) in a set of six works, but also a significant body of work in various genres, such as symphonies, oratorios, operas, string quartets, quintets, and others.

Thus, when considering the technical aspects of this trio, we are analyzing a work created by an experienced yet young composer who already had considerable experience and a well-formed understanding of the structure and characteristics of the piano trio genre. The composer expertly employed techniques to outline the distinctive traits of each instrument and to create a harmonious interaction between them. First and foremost, attention should be given to the individuality of each instrument, each possessing expressive timbral characteristics.

Timbral diversity plays a crucial role in creating the musical drama of the trio. Specifically, while in similar works of that time, the cello part typically served as a bass accompaniment, Mozart slightly refines its role by elevating it to that of an equal participant in the musical dialogue. A similar approach can be observed in the works of Boccherini, Scarlatti, and Sammartini, whose musical legacies were sources of inspiration for Mozart. The stylistic affinity in form, melodic

organization, use of dynamic nuances, and melismas between the Trio in B-flat major and some works of Haydn is also apparent. This confirms the adherence to established traditions and highlights the importance Mozart placed on the best achievements of his predecessors. Indeed, in order to reform the art, one must first master the existing achievements. This allows us today to gain a deeper understanding of the important cultural and artistic processes of the 18th century and fully appreciate the originality, uniqueness, and distinctiveness of the musical art of that era.

The first movement, marked Allegro, opens with an expressive major theme that immediately creates an optimistic, energetic, and dynamic impression. The violin and piano present the main melody with exceptional grace and elegance, highlighting the depth and refinement of Mozart's harmonic writing. It is important to note that the clear rhythmic organization and contrasting dynamic changes add drama and emotional expressiveness to the music. Undoubtedly, the main theme (bars 1–20) plays a leading role in shaping the overall mood of this section. Its bright, joyful, and energetic character is due to the masterful use of tonal colors, which the composer had a keen sense for, as well as the ceremonial intonation and ascending melodic lines. As previously mentioned, Mozart was simultaneously working on various works in different genres, which undoubtedly contributed to enriching his creative palette and stimulating his experimental spirit.

The first movement exhibits striking features reminiscent of instrumental tutti from opera buffa, particularly the clearly defined recitativic style, precise rhythmic organization, and an optimistic, elevated character.

From the very first notes, the listener is immersed in an atmosphere of refined lyricism, subtle humor, and positive emotional coloring. To achieve the maximum authenticity of sound typical of Mozart's era, it is crucial to adhere to articulation with a clear, defined stroke, while avoiding excessive force in the sound production.

Particular attention should be paid to the precise execution of staccato in the violin part, especially during moments of dialogue with the keyboard instrument, where non legato is distinctly indicated. When shaping the dynamic plan of the movement, it is essential to strive for unity in the performing manner to prevent an overemphasis on the keyboard part at the dynamic level. At the same time, the violin should maintain control over the overall dynamic line, particularly at the ends of musical phrases.

The tempo marked by the composer, Allegro assai, must be established from the very beginning of the movement, and its clear rhythm should be maintained throughout the musical development.

The most effective means of determining the tempo from the very first note is the active introduction of the violin with an expressive upbeat, which serves as a kind of push to establish the correct speed of movement. It is also unacceptable for the violin part to dominate over the other instruments of the ensemble. In his correspondence with his father, Mozart repeatedly emphasized his rejection of unclear and sloppy execution of musical ornaments, as well as unwarranted deviations from the specified tempo. In his view, such performance flaws were indicative of insufficient professional training or a lack of musical taste in the performer (Abert, 1923).

In order to achieve a unified sense of tempo and rhythm among all ensemble members during rehearsals of the first movement, it is recommended to periodically return to the opening measures of the piece. This technique helps quickly restore the required tempo and emotional atmosphere. Over time, such practice will contribute to the development of a stable internal sense of tempo, which will become a valuable skill for musicians in various non-standard situations.

In addition to the tempo, the dynamics require special attention from the very first measures. According to Mozart's intention, dynamic changes occur suddenly and are meant to create an emotional and joyful mood.

During the performance, any hints or preparations for subsequent dynamic changes should be avoided, as this does not align with the performance practices of Mozart's era. To achieve the desired dynamic balance, particular attention should be given to the relationship between the bow pressure on the strings and the control over the sound dynamics in the keyboard instrument. This is especially crucial in passages marked forte. These performance techniques are essential for authentically recreating the style of the time, as it is the sudden dynamic contrasts that, as mentioned earlier, create a sense of brightness, joy, and energy for the listeners.

The transition section (measures 21–34) continues to develop the emotional atmosphere initiated by the main theme. Simultaneously, there is a modulation to the dominant key (F major), the tempo slightly slows down, and the musical texture is enriched with lyrical elements. Though brief in length (17 measures), this section contains refined and elegant musical «responses» between the keyboard instrument and the violin parts. It is important to emphasize the need to perform these «exchanges» in a legato style, without adding artificial accents. This approach will ensure

clear phrasing and a logical structure of the musical thought.

The transition section features important melodic ornaments (melismas), which are a characteristic feature of the musical aesthetics of that time. This musical passage does not drastically alter the overall bright character of the allegro, but it imparts more beauty and lyricism to it. This effect is largely achieved through the performance of the keyboard part with exceptional softness and attention to the short pauses (caesuras), skillfully inserted by the composer.

Regarding the keyboard part, attention should be paid to the importance of changing nuances when shifting to the minor mode, although overall, the development of the secondary theme is extremely energetic, which helps maintain the joyful mood.

The concluding section, starting at measure 66, maintains the overall mood of the movement. Its texture becomes more compact and dense, creating certain challenges for performers in establishing a cohesive dynamic ensemble. The development is based on the material of the main theme, but there are certain minor shades in the musical language due to a series of minor modulations: B major, c minor, D major, and g minor.

This final section serves as a preparation for the reprise, which restores the bright and cheerful mood of the beginning. This structure of the dynamic plan may be linked to the composer's affinities with the Mannheim school, which was not favored by his father, Leopold.

The second movement, Adagio, again demonstrates the clear influence of opera on Mozart's work. This influence is especially evident in the slow episodes, where the instrumental parts acquire a vocal character. The instruments either replicate delicate melodic lines similar to arias or transition into a declamatory style, resembling recitative.

The virtuosic imitation of vocal technique through instrumental means is likely tied to Mozart's studies with renowned vocal pedagogues of the time, such as Farinelli and Tenducci. For an authentic performance of Mozart's music in this section, special attention should be paid to the smooth bowing technique that ensures the legato quality of the sound, as well as the imitation of vocal vibrato, which adds expressiveness to the melody.

Adagio is a crucial part of the work, composed in sonata form, as evidenced by the variety of musical imagery and the depth of musical content. This is further enhanced by the aforementioned principle of contrasting dynamics, which becomes particularly sharp due to the tonal deviations employed in the development. The reprise serves as a conclusion, returning to the initial thematic material and providing a sense of closure to the emotional journey of the movement.

The third movement, Rondo (Tempo di Menuetto, C-flat Major), requires special attention to the composer's instructions when planning the performance. Mozart's markings determine the structure of this section, which has certain differences from the established norms of the time. Notably, the main theme is presented in the form of a period. Overall, the composition can be described as a rondo with elements of sonata form, giving it greater scale and development. The overall emotional atmosphere of this part creates an impression of a musical self-portrait of the young, energetic composer, though this is certainly an interpretative perspective.

The varied palette of episodes, rich in joyful nuances, is achieved through the characteristic, energetic timbre and dynamics of the keyboard instrument combined with the vibrato of the strings. To ensure stylistic unity in performance, it is recommended that string instruments use a unified sound attack, which will help create a cohesive and high-quality ensemble sound.

From Mozart's epistolary legacy, we know of his demanding attitude toward the quality of musical passages, with particular emphasis on the technique of filigreeing the sound. In this third movement, as in many other works of the composer, the filigreeing should be performed with utmost finesse and, if possible, synchronously by all trio participants, creating the impression of a single breath.

Conclusions. Wolfgang Amadeus Mozart's piano trios are characterized by exceptional harmony and the perfection of musical language, skillfully combining accessibility for a wide audience with a complexity that stimulates analytical reflection. The B-flat major trio (K. 254) occupies a special place in the evolution of the chamber music genre. Mozart significantly expanded the established functions of the instruments in the trio, giving the cello a significant and equal role in the musical dialogue with the piano and violin. This innovative approach reflects the influence of both his contemporaries and composers of the previous generation, particularly Joseph Haydn and Luigi Boccherini.

Mozart's works from this period demonstrate an organic combination of elements of the galant style with more developed and complex musical techniques, such as polyphony and chromaticism. The composer skillfully employs musical forms enriched with sophisticated melodic ornaments (melismas), unexpected dynamic contrasts, and a rich spectrum of timbral and harmonic possibilities of the instruments. Practical work on Mozart's piano

trios provides valuable experience for performers, contributing to the development of their technical and musical craftsmanship, as it requires high precision in intonation, balanced ensemble sound, and a deep understanding of dynamic nuances and timbral color.

The Piano Trio in B-flat major (K. 254) is not only an outstanding musical work but also an important cultural phenomenon, reflecting the musical and aesthetic tastes of the Enlightenment era. A careful study of the original manuscripts and the scholarly editions of the 20th century allows for the preservation of historical authenticity in performance and ensures that the composer's original creative intentions are conveyed to contemporary musicians with the utmost accuracy. Mozart's genius lies in his unique ability to harmoniously blend refined aesthetic beauty with emotional accessibility and musical clarity for listeners of various ages and levels of expertise, which has ensured its enduring artistic value and relevance for over two centuries.

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