Baroque Borrowings and Tonal Domains in Mozart's Piano Concerto in B♭, K. 450, I

Each Mozart concerto movement is like a good friend: getting to know one not only takes time, but takes place in small, seemingly haphazard increments. I shall therefore begin this study of Mozartean borrowings and prolongations with four attempts at cracking the surface of the compact and dense exposition of the opening Allegro from Mozart's Piano Concerto in Bb, K. 450.[1]

I thank Floyd Grave for commenting on an earlier version of this paper

[1] In one of the handouts to Derr 1991, and in Derr 1997, Ellwood Derr suggested that there are several borrowings from J.C. Bach's Concerto in Bb, Op. 13, No. 4 in K. 450, and also borrowings from the Keyboard Sonata in E, Op. 5, No. 5. Derr's observations about the Sonata borrowings are right on the mark, as we shall see; but his observations about the Concerto borrowings are less convincing. Derr intimates as much when he states, regarding the Concerto connection, that "the 'spirit' of the Bach movements hangs heavily over the Mozart movement" (1997, 284, fn. 39) while suggesting that other connections are more generic and modular. Derr also links bars 68-74 of J.C. Bach's Concerto, third movement, to bars 4-8 of Mozart's first movement (*Ibid.*), but the connection seems to me to be tenuous, as does the link he draws between Mozart's bars 151-152 and various passages from the Bb minor Prélude from J.S. Bach's Well-Tempered Clavier, Book I (291).

It is most unfortunate that Derr's projected book, *Mozart's Viennese Opern 2 and 4 as Unified Larger Works* (referred to in Derr 1996, 208, fn. 7) never saw the light of day.

First attempt. A self-evident, initial point of entry—obvious at least to the informed reader—is Charles Rosen's timeless observation, in *The Classical Style*,[2] of a fundamental parallelism between the orchestra's opening theme and the orchestra's subordinate theme, on the one hand, and the soloist's subordinate theme, on the other (I adapt these thematic terms freely from William Caplin's *Classical Form*):[3] "The initial theme . . . is the model for all the principal themes of this movement" (Example 1a-1c). It so happens that Rosen's parallelism—the descending third that underlies the three themes, and the ascending thirds that attach to the first two tones of each descending third in two of the three themes—doesn't play an overt role in holding the exposition together, so we must look elsewhere for unifying and explanatory features.

Second attempt. Recent developments in sonata theory—Caplin's aforementioned *Classical Form* and Hepokoski and Darcy's *Elements of Sonata Theory*, Roger Kamien and Naphtali Wagner's study of large-scale chromaticized voice exchanges in Mozart, Lauri Suurpää's study of several continuous expositions in Haydn string quartets, Carl Schachter's seminal article on Brahms's Second Symphony, first movement, Poundie Burstein's important video in the SMT-V Videocast series, and several publications by Eric Wen[4]—have questioned the location, authority, and

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[2] Rosen 1971, 220. I am referring intentionally to the first edition of Rosen's classic monograph in order to emphasize the large time-span during which it has wielded much influence.
[3] Caplin (1998, 258) distinguishes between the *ritornello's subordinate theme* and the *solo subordinate theme.*
[4] Schachter 1983; Kamien and Wagner 1997; Hepokoski and Darcy 2006; Suurpää 1999; Burstein 2017; Wen 2006 and 2017, 106-108. Kamien and Wagner (with important further references going back to Schenker's analysis of Beethoven's "Eroica" Symphony), Suurpää, as well as Wen focus on large-scale voice exchanges

timespan of the dominant that we habitually associate with the subordinate theme and with the S-zone in which it seems to unfold.[5] Where does the dominant really take over from the tonic, and where is it cadentially confirmed?

Granted that there is no universal, one-size-fits-all answer to these questions, one can still look for general guidelines in both exemplary and unique compositions. In this instance, one is tempted to find cadential confirmation and at least preliminary closure at the end of the soloist's subordinate theme; the theme is articulated as a self-contained group of two periods divided into four distinct phrases (marked A B C D in Example 2), similar to what Caplin calls a *small binary*.[6] But the conclusion of this subordinate theme overlaps with an extensive and destabilizing group, the so-called "display episode" (also a four-part small binary in this instance), a turbulent transitional passage that carries too much weight to be assigned a closing function or a closing label (Example 3).[7] And indeed, a preliminary tonal outline of both groups—the solo subordinate theme and the

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that occupy a substantial part of the exposition; I focus on what happens when such voice exchanges are absent. More on that below.

[5] I assume the reader is familiar with Hepokoski and Darcy's most basic terms, so I don't rehearse them in detail here.

[6] I adapt the term small binary very freely from Caplin 1998, 87-93, focusing on the equal subdivision of Caplin's two parts: thanks to this subdivision, we have, in effect, four parts, each of which may contain its own distinctive material. (Alternatively, bars 104-119 could also be viewed as a large-scale sentence (presentation, 104-111; continuation, 112-115; and cadential group, 116-119), but such division downplays the equality of the four parts.)

Schenker's *four-part form* is something different altogether, and it need not concern us here (see Rigaudière 2015, 54-55).

[7] For detailed discussions of the display episode see Hepokoski and Darcy, 542-48, especially p. 543, n. 58, and Ivanovitch, 2008. The display episode is a transitional passage connecting the solo's secondary theme with the solo's closing expositional cadence. In Mozart's concertos it is home to some of the concertos' most brilliant passagework, much of it sequential.

display episode (Example 4)—throws the status of the S-zone's dominant into question: the early dominant of the solo subordinate theme is likely only an anticipation of the structural dominant, and at the deepest levels it still extends the timespan of the tonic and the major supertonic .[8] Yet a good deal of analytical discussion will be needed before we can substantiate these observations and assess their relation to the foreground and to Mozart's borrowings.[9]

Third attempt. A third point of entry into K. 450's Allegro exposition might be the Baroque borrowings—from J.S. Bach and Handel—that permeate both the orchestra's subordinate theme and the second half of the soloist's subordinate theme (and also provide much of the material for the display episode).[10] The orchestra's subordinate theme, in particular, sounds suspiciously familiar. Where have we heard its syncopated, falling and rising arpeggiated fifths before? (see the square brackets in Example 5).

Most likely, we encountered these syncopated fifths at the opening of the Corrente from Bach's E minor Partita for Clavier (the square brackets in Example 6, bars 1-4; I quote the first 12 bars of the ritornello-like theme since I'll return to this passage in the closing pages of this paper). In addition, several Handel

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[8] Many S-zones in Classical sonata forms contain several subordinate themes, each unfolding over an apparent dominant, and many presenting a local upper-voice descent. It is unlikely that the same structural dominant supports them all: such a dominant would simply be reclaiming the same tonal terrain over and over again. Good examples are the first movement expositions in Mozart's keyboard sonatas in C, K. 330; in F, K. 332; and in B♭, K. 333.

This approach to the delayed dominant is in line with Hepokoski and Darcy's notion of EEC deferral; see fn. 18, below.

[9] For a sensitive discussion of K. 450's foreground see Kinderman 2006, 156-162.

[10] I address the Galant borrowings from J.C. Bach in these passages later on; theses were uncovered by Ellwood Derr (n. 1, above).

movements—the Hornpipe from the B♭ Concerto Grosso, Op. 6, No. 7, and the Chorus, "From Harmony," from the Ode for St. Caecilia's Day (which Mozart later orchestrated, in 1789)—begin in somewhat the same way (the square brackets in Examples 7a and 7b; the arrows in the examples point to raised ♯4^'s and applied dominants that will play an important role in Mozart's exposition later on). Examples 7c and 7d present the openings of the two pieces from Gottlieb Muffat's Componimenti musicali on which the two Handel excerpts are in turn based; one cannot exclude the possibility that Mozart encountered the Muffat pieces, which were published in Vienna in 1735, at some point.[11]

We shall later meet further borrowings from the two Handelian sources in K. 450. But essential to our apprehension of all these borrowings is the establishment of a larger context in which to hear them. Finding such a context is indeed one of the goals of this paper, and yet it is a goal that can be reached only gradually, over the span of the entire paper.

Fourth attempt. As it turns out, the most telling introduction to K. 450's thick web of interrelated associations is motivic—namely, the characteristically Mozartean leap figure that underlines the tutti's first *forte* in bars 14-18 (Example 8a). The leap figure is partly filled in as an arpeggio when the soloist introduces the opening *warmup* passage in bar 59 (Example 8b).[12] The leap reemerges ever more forcefully when the soloist announces the G minor bridge theme and the ensuing transition to

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[11] Chrysander discusses these borrowings in the introduction to Vol. 5 of the *Supplemente* to his edition of Handel's complete works (1896).

[12] I am borrowing the term *warmup* as well as this example of it from Hepokoski and Darcy 2006, 512-516, Example 21.2. The purpose of the passage is also to open up the registers in which the solo part will operate (Example 8f, below).

the supertonic and the dominant (bars 69-70, Example 8c). But then the leap drops out, and for the duration of the transition as well as the solo's subordinate theme the high register is approached more cautiously, only through rapid scales and arpeggios. The leap, as such, reappears only at the end of the display episode, close to the end of the exposition (Example 8d).

The appearance, disappearance, and reappearance of the leap figure provide the exposition with a large frame—a kind of parenthesis—within which the subordinate theme and the beginning of the display episode unfold.[13] How the leap is regained—a bit at a time, and through additional borrowings from J.S. Bach, J.C. Bach, and Handel—points to a major theme of this paper: the use of borrowings to accomplish specific compositional tasks and to define the boundaries of underlying prolongations. As we explore the contents of the parenthesis, we shall uncover the circumstances under which the borrowings appear and the role the borrowings play in articulating Mozart's design; that will lead us to examine the re-entry of the borrowings in the recapitulation and the cadenza, and also allow us to speculate on the veiled appearance of several other J.S. Bach and Handel borrowings at the very beginning of the orchestral exposition. For now, we'll need to take a closer look at the transitions to and from the solo subordinate theme.

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The first transition. The first transition, from the tonic to the major supertonic (bars 59-100-102, Example 9), is cast in small binary form, just like the solo's subordinate theme, and begins squarely in G minor with what is usually referred to as the bridge

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[13] For a history of the notion of the subordinate theme as a parenthesis see Kimball 1991. Burstein 2017 also addresses this issue.

theme. The transition hinges initially on the bass unfolding 5-6, 6-♮5, ♮3 (that is, B♭-(F)-G, F-B♮, C-E♮ in bars 86-87-91-95-96; see the upper graph in Example 10). The unfolding serves to connect the chromatic bass ascent B♭-B♮-C with the inner voice descent G-F-E♮. The descending third of the inner voice, G-F-E♮, mirrors the descending thirds that Charles Rosen observed (see the staff under Example 10, and recall Example 1), and in so doing it provides a preparatory connective to the large-scale "Rosen third" that will soon reappear in the soloist's subordinate theme.

The G of the descending third G-F-E♮ draws out the neighbor note G that was introduced at the end of the orchestra's subordinate theme (see the annotation, N, in Example 5). Indeed, the entire four-bar G minor stretch itself (i.e., the beginning of the bridge theme, bars 87-90) can be regarded as the upper neighbor of the tenor voice's F, whose territory the bass temporarily occupies during the aforementioned unfolding. [14] By way of diminution, each of the falling third's tones is embellished by an upper neighbor (shown by brackets in the lower staff in Example 10). Note especially the metrically powerful emphasis on the dominant sevenths in various inversions (the arrows in Example 9): such emphasis occurs prominently in transitions in Mozart pieces from the same period (and later ones),[15] and in the very

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[14] I go to the length of emphasizing these descending thirds and their neighbors partly because they are crucial to tackling the development (which, unfortunately, is beyond the scope of this paper). The interested reader will want to be aware of this relationship should s/he want to pursue the remaining pages of this movement.

[15] For instance, in the opening movements of the Sonata for two pianos in D, K. 448, bars 23-25, and the Piano Quartet in E-flat, K. 493, bar 27.

same Handel and Muffat pieces I mentioned earlier in conjunction with the orchestra's second theme (the arrows throughout Example 7).[16]

In addition to the bass unfolding and the descending inner-voice third G-F-E–natural, a large and partly chromaticized voice exchange holds the transition together (see the lower graph of Example 10), extending all the way from the beginning of the movement to bar 100: d^3-c^3-(b-natural^2) in the upper voice against B♭-C-D in the bass.[17] The arrival of C, the major supertonic, is thus so powerfully prepared that it can later peer through the temporary dominant prolongation under the solo subordinate theme and also peer through the display episode that follows. In other words, the elaborate preparation of the supertonic helps delay the confirmation of the structural dominant until the orchestra enters with its closing expositional gestures—the C-zone—in bar 137.[18] As I intimated earlier, the dominant under the subordinate theme merely anticipates the structural dominant of bars 137ff within the time span of the supertonic (see Example 14b,

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[16] Particularly expressive is the bass's f-g (bars 91-92): it summarizes the underlying structure's F-G. Its supporting C major seventh chord in third inversion underscores the neighbor note's significance (the texture of this chord stands out much more colorfully when played on a period fortepiano than on a modern keyboard).

[17] For discussions of such voice exchanges see Kamien and Wagner 1997, as well as Cutler 2009, 208-211.

[18] Burstein 2017 shows it arriving even later, very close to K. 284/I's central double bar. I would assume that the EEC—Hepokoski and Darcy's Essential Expositional Closure—takes place in bar 137, but one could make a case for its arrival closer to the development section, at bar 149.

For a detailed discussion of EEC deferral see Hepokoski and Darcy 2006, chapter 8 (150-179), especially 151. The observations offered in this paper are intended to complement, rather than contradict, those of Hepokoski and Darcy.

below) and—at least conceptually, at the deepest level of structure—within the time span of the tonic.[19]

The subordinate theme. Example 11 shows again the solo subordinate theme's small binary setting (bars 104-119), this time with brackets that refer to borrowings I shall presently discuss; Example 12 presents the transition to the C-zone, i.e., the display episode (bars 119-137), also with brackets that refer to the continuation of the same borrowings (they straddle both the C and D of the subordinate theme and the beginning of the display episode). The letters A B C D in Example 12 show that even the display episode articulates a small binary setting.

The second transition (display episode). At the display episode's A (Example 12, bars 119-121), the left hand reclaims the high register, at the top of the two-line octave, against a series of suspensions in the right hand; at B (bars 122-125), a rapid, implied 10-6-10-6 sequence (expressed by thirds and sixths) falls to a crucial G minor sixth chord over the bass tone B♭ (bar 124)[20]; at C (bars 126-129), a similar sequence falls, at an expanded pace, to a root-position G minor chord (bar 129); and at D (bars 130-136), the long-forgotten leap returns as a final solo gesture (Example 8d, above). These events offer more than just virtuoso display (though that, too): cumulatively, they destabilize both the subordinate theme and its dominant, and in so doing they contribute to the sense that an insertion that has been composed out

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[19] Among the first to address the issue of competing time spans at deep levels of structure have been Carl Schachter (seminars on rhythm at Queens College and the CUNY Graduate Center, late 1970's and early 1980's) and William Rothstein (doctoral dissertation, 1981).

[20] More on the similarity between the sequences at B and C, and the importance of the G minor sixth chord, later. For the time being, see Ivanovitch 2009, 210-214.

is now drawing to a close.[21] Recall the original leap to the high register in the three-line octave (Example 8, a-c): the second part of the subordinate theme's small binary, and the transitional sequences of the display episode reintroduce and regain the leap's high register in stages, one step at a time. (The gradually rising emphasis on the high register can be clearly observed in Example 12.) Only after both the high register and the leap have been regained does the structural dominant finally enter.

The larger tonal structure. Coupled with the impression that the modulatory mission of the S-zone's underlying supertonic has not yet been entirely accomplished, the play of registers we just encountered in the display episode compels us to seek a deeper structure that will connect the exposition's three underlying harmonies—the opening tonic, the major supertonic, and the subordinate theme's apparent dominant—with the eventual confirmation of the structural dominant, F, at bar 137 (see Example 14, which condenses Examples 4 and 10; the remarks that follow refer to Example 14).

The powerful supertonic C of bars 100-103 acts as the long-range dominant in an auxiliary cadence, C-F, that extends to the dominant at the beginning of the C-zone (bar 137, Example 14b). It is also part of an unfolding, C-(E♮), F-B♭, C that supports the solo's subordinate theme and the first part of the display episode: from the subordinate theme to the left hand's ascent to the high register (bars 119-121), on to the first sequence (bars 122-124), and on to the sequence's semi-cadential

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[21] In some concertos the sense of destabilization and the conclusion of a parenthesis is more pronounced than in others. Good examples can be found in the opening movements of K. 414, in A, and K. 459, in F. (Partly this has also to do with the restricted register and reduced surface activity that the subordinate theme projects in comparison with surrounding, transitional passages.)

aftermath (bars 124-125; see the unfolding signs and annotations in both Examples 14a and 14b). C major remains the underlying middleground sonority as the second sequence, just like the first, falls from a^2 (bars 126-128) and opens an auxiliary cadence, V: I-II^6-V-I, which is nested within the larger auxiliary cadence, V: V-I (bars 126-130-133-137; again, shown in both examples). The dominant, F, in bar 137 thus becomes the goal of no fewer than three auxiliary cadences, the second and the third nested within the first (see Example 14b):[22] C-F (bars 100-137), F-B♭-C-F (bars 119-122-125-137), and F-A-C-F (bars 126-130-133-137). The F at bar 137 begins the Allegro's dominant prolongation in earnest.[23]

An inevitable complexity becomes apparent when we consider that the second auxiliary cadence, F-B♭-C-F (bars 119-122-124-125-137), overlaps with a prolongation of the underlying C major supertonic through the unfolding just discussed and through its underlying neighbor-note motion, C-B♭-C (bars 100-124-125; see again Example 14b). Such overlaps are not unusual within the transitional webs of sonata-form expositions and are made possible by the fact that the

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[22] Since the second and third cadences begin with the upcoming, tonicized dominant in root position rather than first inversion, they qualify as what Roger Kamien (2005) calls *quasi-auxiliary cadences*; Schenker (1935/1979/2001) stipulated that auxiliary cadences not begin with the prospective tonic in root position. Throughout my work I have preferred not to make this distinction, finding it unwieldy and impracticable.

The notion of nesting, in Schenkerian analysis, originates with Mark Holland (Wen 2017, 288, fn.7).

[23] This means that the exposition, though thematically bipartite, is anchored on a one-part, undivided tonal structure, similar to the structures shown in Suurpää 1999.

overlapping entities reside at somewhat different levels of structure—one is closer to the foreground, and the other is closer to the middleground.[24]

The G minor sixth chord in bar 124 remains pivotal, at least conceptually, since its bass tone, B♭, provides the last (and, in this instance, rather symbolic) vestige of the tonic, with a sixth replacing the fifth above the bass. In those cases where a voice exchange or a similar prolonging progression within the tonic spans much of the exposition, a comparable spot would be occupied by a I^6 chord (see Example 14c).[25] Such a I^6 would follow the statement of the subordinate theme over a dominant nested within the tonic's prolonging progression. Either way, this is a turning point in the exposition's evolution: to the extent that we can find a single event that calls attention to the gradual, ongoing transition from the time-span of the underlying tonic to the time-span of the forthcoming dominant, this remnant of the underlying tonic—a kind of long-range bass suspension—stands out. It marks a major step in the recession of the tonic and the advent of the dominant, whose anticipation has already begun at the solo subordinate theme (see the dotted slurs in Example 14b).[26]

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[24] Benjamin 1984 and Wagner 1995 deal with this issue.
[25] A voice exchange of this magnitude is rare but not unusual in Mozart. Examples include the opening movements of the Piano Sonata in D, K. 284 (bars 1-33) and the Piano Concerto in G, K. 453 (bars 1-169).
[26] Thus each manifestation of the dominant, F—at the secondary theme (bar 104), the left-hand ascent to the high register (bar 119), at the first sequence (bar 121), and at the second sequence (bar 126)—anticipates the key of the dominant within the time-span of the tonic or that of the supertonic (see again Example 14a).

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The borrowings. Now that we have untangled some of the formal and tonal complexities that surround the solo subordinate theme and the ensuing display episode, we can at last approach the borrowings that bind them. The Corrente from J.S.Bach's E minor partita, whose opening measures we already encountered in the orchestra's subordinate theme (recall Examples 5 and 6), is the most substantial source for both the second half—C and D—of the solo subordinate theme and the opening, A, of the display episode. Example 15a quotes again Mozart's bars 112-121—the close of the subordinate theme and the beginning of the display episode—and Example 15b quotes the corresponding measures from Bach's Corrente. The single-pronged square brackets show how the 6/4-5/3 neighbor-note motions in Mozart's bars 112-115 derive from the 7/5/3-6/4 neighbor-note configurations in Bach's bars 30-33; the double-pronged square brackets illustrate the ensuing correspondence in both composers' chromatic descents (Mozart's bars 116-118 and Bach's bars 34-38). And the modified brackets depict the gestural derivation of Mozart's left-hand ascent to the high register, which spans three measures (bars 119-121) from Bach's one-measure rise from the one-line to the two-line octave (bar 37). Example 16 shows (among other things) how the details of Mozart's bass

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Dwelling on this issue—that is, the larger role of I^6 (or, in this case, the G minor sixth chord)—may seem like overkill, but a more encompassing study of classical expositions from a linear perspective will show how important it is.

That this is a special moment in the exposition's evolution is indicated by the enlargement of the cadential measure that follows the G minor sixth chord, i.e., bar 125, over the span of bars 130-135, as these reintroduce the leap motive (noted in a private communication by Floyd Grave): bar 130 expands the first beat of bar 125; bars 131-132 enlarge the second beat; and bars 133-135 augment the third beat. The enlargement lends weight and impetus to the reintroduction of the leap.

ascent (the scalar motion upwards, with its changes in direction) are motivated by two bass ascents to b^1 in the Air that follows Bach's Corrente: see the annotated, single-pronged and double-pronged modified brackets in Example 16b, bars 16-19 and 20-24, and the explanatory legend that follows.

There is an additional—and quite important—source for Mozart's left-hand ascent in bars 119-120: an identical ascent (with a different right-hand counterpoint) in the opening Allegro assai from J.C. Bach's Keyboard Sonata in E, Op. 5, No. 5, bars 13-14 (Example 16c), first noted by Ellwood Derr.[27] That this relationship is genuine is verified by the next two measures in J.C. Bach's Allegro, which correspond to Mozart's first sequence in the display episode—without, again, overriding the sequence's connection to J.S. Bach's Partita; see Examples 17c and 17d. More about the relationship between all these borrowings presently.

A particularly Bloomian feature of Mozart's borrowing at the solo subordinate theme's D is his gentle cadential transformation of J.S. Bach's harshly articulated, passing chromaticism (see again the double-pronged square brackets in Example 15).[28] No less Bloomian is Mozart's unsettled but manifestly diatonic transformation, at the display episode's A, of the Corrente's wildly chromatic attempt to regain the high register via J.C. Bach's relatively tame ascent, with its direction-changing lower-neighbor figures (see again the modified square brackets in Examples 15a and 15b, and compare Example 16c).

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[27] Derr 1991; 1997, 281. Mozart's borrowing here, on the whole, may well be characterized as a hybrid borrowing.
[28] By Bloomian I refer to Harold Bloom's idea (1973/1997) that artists change the character of the material they borrow. This, of course, in only one of many useful ideas in Bloom's *Anxiety of influence* theory.

Mozart's left-hand ascent is counterpointed by short reaching-over suspensions that most likely derive from similar but longer chains of upper-voice suspensions in J.S. Bach's Air: those last-named are set over the Air's long ascents to b^1 in the bass (see again the brackets and annotations in Example 16b, second reprise).

The connection between Mozart's and J.S. Bach's suspensions in turn yields the clue to the origins of the leaps that I had been discussing all along: the leaps most likely derive from the remarkable leaps that populate Bach's Air (Example 16b).[29]

Stapled together, as it were, Mozart's left-hand ascent and his right-hand suspensions set the stage for the arrival of the two similarly Baroque passages in the two sequences that follow (at B and C in Example 12 and—annotated—in Examples 17a and 17e). The two sequences not only propel the remainder of the display episode towards the dominant's cadential confirmation[30] but also rebuild the tonal and registral space in which the leaps, abandoned earlier, can now return (at D in Example 12).

The first sequence (Example 17a) is likely motivated by similar sequential spinning in Bach's Air (Example 17b); at the same time, it is borrowed more literally from an identical sequence in J.C. Bach's aforementioned E major Sonata (Example

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[29] Such leaps are fairly unusual in Bach's keyboard music, and they call attention to themselves; the leaps throughout the closing Capriccio from Bach's C minor Partita for Clavier stand out for the same reason.
[30] Ivanovitch 2009, 210-214, discusses the two sequences in great detail from the perspective of variations.

17c).[31] Putting the two J.C. Bach borrowings together (Example 17d), we realize how close their connection to K. 450 really is. But that does not compromise J.S. Bach's involvement with the Concerto: one might say that the outlines of the passage—the cadential chromaticism, the quest for the higher register, the suspensions—are borrowed from J.S. Bach, while the details of its execution are taken from J.C. Bach. Mozart's borrowings here present a hybrid (or, rather, a series of hybrids), as complex borrowings often do.

The second sequence (Example 17e), while still recalling the Air's and J.C. Bach's Sonata sequences, also duplicates, in upside-down fashion, a passage from the Gigue of Bach's F major English Suite (Example 17f).[32] And the proximity of the two similar sequences, though by no means unusual in a Mozartean display episode,[33] brings to mind the somewhat similar and very remarkable proximity of no fewer than six descents from ab^{2}, most of them sequential, in the Allemande from Handel's F minor Suite of 1720, a Suite Mozart undoubtedly knew (Example 18).[34]

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Register and borrowings in the recapitulation and cadenza. Before I turn to speculative borrowings at the very beginning of K. 450, I should like to point to

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[31] Derr 1991; 1997, 281.
[32] Mozart had in his possession a copy of the English Suites from 1782 to 1788; see Willner 2007.
[33] Ivanovitch 2009 discusses this feature in detail.
[34] Mozart quotes the beginning of the Allemande at the opening of the last movement of his C minor Piano Concerto, K. 491.

Mozart's treatment of the high register in the recapitulation and to his treatment of both register and borrowings in the cadenza. Example 19 shows how Mozart, at pretty much all the transitional junctures of the recapitulation, raises passages (whether modified or not) up a fourth—rather than down a fifth—in order to exploit the special, intense color of the keyboard's *registral ceiling*.[35] At a), we see how the passage leading to the first transition stops at a musical question mark on d^3; at b), the solo's G minor bridge theme—now beginning in C minor—reaches out to f^3, eb^3, d^3 and c^3; at c), the display episode's left-hand ascent and reaching-over suspension figures lead to eb^3 and d^3, and the first of the episode's two sequences then falls from d^3; at d), the second sequence falls from d^3 as well; and at e), the leaps that close the display episode aim at d^3 and f^3. This cumulative registral intensification, as the Allegro draws to a close, is emblematic of the very special role—often structural—that register plays throughout Mozart's keyboard music, solo as well as concerted.[36]

The recapitulation's registral intensity is reimagined in the cadenza (Example 20), where the leap motive makes an early entrance (bars 3 and 7), only to disappear, as it had done earlier, until the cadenza has summarized the Allegro's themes—but only those themes borrowed explicitly from J.S. Bach, J.C. Bach, and

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[35] *Registral ceiling* is a particularly felicitous term coined by Kevin Korsyn (1993) to describe the upper limits of the composition's register. See also Gagné 1990, 30 and 35.

[36] This point is frequently stressed in Gagné 1990.

Handel (see the brackets in Example 20). The cadenza divides into four parts, marked again A, B, C, and D. A (bars 1-8) derives from the two passages of J.S. Bach's Corrente shown as (an admittedly speculative) borrowing in Example 23b, below; B (bars 9-13) repeats the left-hand ascent to the high register along with the suspensions from the display episode; C quotes the orchestra's subordinate theme, along with its Bach and Handel references; and D offers scalar virtuoso passagework. And so it is that the cadenza might be viewed as a sort of fantasy on themes of Bach, father and son, and Handel.

As the cadenza draws to a close, the leap reappears (bars 17-21) and becomes ever more insistent, culminating in a half-note eb^3, across the border between C and D. Finally, an extended and wildly embellished ascent to f^3, eb^2 and d^3 (between the markings Adagio and Tempo I) and a concluding descent to c^2 and bb^1 span much of D.[37] These remaining passages of the cadenza mirror the solo's warmup (recall Example 8f) and cross the registral spectrum of the keyboard several times, filling in the earlier leaps and spotlighting the keyboard's highest reaches.

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[37] The leap in this movement has two derivations: as an independent entity at the outset, and as a fragment culled from the orchestra's subordinate theme (much) later on. It is the latter that Mozart uses in the cadenza.

Speculative borrowings in the opening measures. Now that we have a sense of how deeply Bach and Handel penetrate the core of K. 450's Allegro, we can to go back to the Concerto's opening measures and speculate on whether the opening theme, quite apart from Charles Rosen's insights (recall Example 1), has its roots in the music of either composer, or both.[38]

Mozart's very first gesture, the succession of three rising thirds with an accented chromatic passing tone, throws metrical light or emphasis on each configuration's last two tones (Example 21a). This emphasis recalls a similar gestural emphasis on the last three tones of a rising fifth in the Andante from Handel's Concerto Grosso in B♭, Op. 6, No. 7 (Example 21b), the Concerto whose Hornpipe I mentioned earlier (Example 7b). Handel's Andante, just like Mozart's opening theme, goes on to highlight rising thirds that are held together by a larger falling progression (Example 21c). Here too, there is a certain gestural similarity to Mozart's opening theme. This gestural similarity is underlined by the correspondence between Mozart's three half-steps (marked 1 2 3 in Example 21a) and Handel's four (marked 1 2 3 4 in Example 21c).

And Mozart's rising arpeggios, in bars 2-3 and 6-7 (Example 22a), recall—however distantly—the similarly positioned and highly extravagant arpeggios in the fourth movement, Allegro, from Handel's G minor Concerto Grosso, Op. 6, No. 6, bars 8-11 (Example 22b).

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[38] Again, the resemblance between Mozart's opening theme and bars 68-74 of the third movement from J.C. Bach's Bb Concerto, noted by Ellwood Derr (fn. 1), is too fleeting to warrant consideration here.

While none of these Handelian similarities constitutes a direct or explicit borrowing, it may well be that the spirit and details of Handel's Concerti Grossi — not to mention their sweep, breadth, and scope—were in the back of Mozart's mind as he was constructing his floridly classical melody. Along the same lines, we can even sense a recall of Bach's Corrente—namely, the continuation of its syncopated theme (bars 7-8, the first part of Example 23b), and especially the Corrente's climax, which derives from the same continuation (bars 83-87, the second part of Example 23b)—in the extrovert flourishes that conclude the orchestra's ritornello (bars 46-54, Example 23a). This phenomenon of not-quite-direct but nonetheless palpable references to earlier compositions and earlier composers was brilliantly captured by Wayne Petty in an essay on Beethoven and Chopin that was inspired by Ernst Oster's observations on references to Beethoven in Chopin's music.[39]

* * *

The purpose of the preceding, sometimes serpentine discourse has been to shed light on a relatively obscure but important corner of Mozart's workshop—his indebtedness to earlier composers—and to find a home and a context for the Baroque and Galant borrowings that permeate the opening Allegro of K. 450.[40]

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[39] Petty 2010, Oster 1947/1983. See also Petty 1999.

[40] Permeate, that is, without quite overwhelming it in the way that Baroque borrowings sometimes do elsewhere in Mozart's concertos (for instance, in the first movement of K. 491, in C minor, where borrowings from the Prelude to Bach's D minor English Suite are everywhere). See Willner 2007 for a detailed discussion of the corresponding phenomenon in K. 467, in C major.

Because of the borrowings' relatively small scale and consequently elusive nature, I found it necessary to examine many other aspects of Mozart's Allegro movement; had the borrowings been more explicit and more comprehensive, they could have probably been addressed in a more straightforward manner. One can't help but wonder how many other Baroque references remain hidden within the glistening passages of Mozart's keyboard concertos; their number is likely quite high. I hope to have shown that the borrowings in K. 450 constitute much more than mere curiosities, fascinating though they are simply to unearth: their importance resides in their indispensable contribution to the tonal, durational, and rhetorical design of the Concerto.

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