

“Ecco la marcia, andiamo...” Mozart and the March

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Abstract: Surprisingly little work has been dedicated to Mozart and the march genre. The literature has explored only the 17 marches which feature as introductory movements in his cassations and serenades (*Neue Mozart-Ausgabe*, Günter Hauswald, Wolfgang Plath). However, marches have important functions in Mozart's operas – in his *seria* works as celebratory and greeting intermezzos, and at expressly key instances in his Da Ponte operas (“Non più andrai,” “Ecco la marcia, andiamo,” “È aperto a tutti quanti, viva la libertà!”, and “Bella vita militar”). The same applies to *Idomeneo* and *The Magic Flute*, where the priestly rituals are accompanied by marches, albeit of a slow variety, as is Tamino and Pamina's trial by fire and water. Studying the marches reveals a formulaic recurring rhythmic model (a succession of eighth notes in the following pattern: 4:3:1:2:2) that acts as a thematic introduction to many works which do not conspicuously belong to the march genre – notably his piano concertos and symphonies. This model appears already in his juvenile pieces, reoccurring throughout his *œuvre* as a means of expressing the beginning of a purposeful action.

Keywords: Mozart, march, functional march, open-air music, stage works, opera, rhythm, types of marches, march rhythm in concertos, symphonies, chamber music

“If we two, he and I, took toys from one room to the other, the one of us with an empty hand had to sing or fiddle a march to it.” In this manner a family friend, the court trumpeter Andreas Schachtner, recalls his time with the six-year-old Mozart.¹

1. Letter from Andreas Schachtner to Maria Anna Mozart (24 April 1792). *Mozart Briefe und Aufzeichnungen. Gesamtausgabe*, ed. by the Internationale Stiftung Mozarteum Salzburg, 7 vols., collect. by Wilhelm A. BAUER and Otto Erich DEUTSCH, notes and register by Joseph Heinz EIBL, vol. 8: *Einführung und Ergänzungen*, ed. by Ulrich KONRAD (Kassel etc.: Bärenreiter, 1962–2006), vol. 4, no. 1212.

Amongst the greatest composers, the march performs the most significant and varied role in Mozart's compositions. However, the march genre in relation to Mozart has received surprisingly little academic attention.² The subject was first scrutinized over half a century ago, in a dissertation Berta Anne Labash defended at Rochester University, entitled *The March: Its Origins and Development to a Culmination in the Music of Mozart*.³ She methodically, and in admirable detail, presents the path from the *battaglia* march of the sixteenth and seventeenth centuries, through the *intrada* passages of Baroque suites, to the operatic marches of Lully, Gluck and Grétry. As her title indicates, the author marks the importance of Mozart's *œuvre* in the culmination of the march, but she pursues her review of operatic marches by focusing on those belonging to serenades: in other words, viewing them as the fulfillment of the march genre.

Since the primary feature of a march is its rhythm, the American musicologist Edward Lowinsky might have been expected to extend his scrutiny to the marches in his study of rhythm in Mozart, but he argues from quite a different perspective.⁴ The most scholarly and supported study was produced by Wolfgang Plath and Günter Haußwald, who compiled the volumes concerning marches in the new collected edition of Mozart. However, they deal only with the 17 march movements which, mainly according to customs in Salzburg, frame the "open-air" genres: the cassations and serenades.⁵ The *New Grove*, in line with its function, devotes a lengthy entry to the march, rightly distinguishing the military genre from the types found in art music. However, the contributor Erich Schwandt follows his assigned task of providing an overview, in which the Mozartian march forms only a single item.⁶

My study intends to present the full range of pieces Mozart expressly named marches, from the "open-air" to those with a specific function in his stage works. I also consider pieces which are not specifically termed marches, but where the thematics are governed by a march rhythm. Over sixty compositions are considered, the bulk of them major, notable works. Therefore, by studying the march more closely we can examine an essential feature of Mozart's compositional processes.

2. The fundamental works on the march theme are the following: Henry George FARMER, *The Rise & Development of Military Music* (London: Reeves, 1912); Michel BRENET, *La Musique militaire* (Paris: Laurens, 1917). The latter mentions Mozart's marches only in passing.

3. Berta Anne LABASH, *The March: Its Origins and Development to a Culmination in the Music of Mozart* (PhD Dissertation, Rochester, NY: University of Rochester, 1963). The manuscript dissertation is held in Sibley Music Library.

4. Edward LOWINSKY, "On Mozart's Rhythm," in *The Creative World of Mozart*, ed. by Paul Henry LANG (New York: W. W. Norton, 1963).

5. *Neue Mozart-Ausgabe* (hence: *NMA*), Serie IV, Werkgruppe 13, Abteilung 2, ed. by Wolfgang PLATH (Kassel etc.: Bärenreiter, 1978).

6. Erich SCHWANDT, "The March in Art Music," in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley SADIE (London: Macmillan, 2001), vol. 15, 815–817.

1. Open-Air Marches

Mozart composed his first march in August 1769, entitled *Cassatione*, for the end-of-year ceremony at the Benedictine University, Salzburg. The long-standing custom was for students to conclude the academic year with open-air serenades outside the Prince-Archbishop's summer palace, in the courtyard of the Mirabell, and under the windows of university professors. Almost all of these serenades and cassations began with a march. When Michael Haydn won his post as organist and concertmaster to the Salzburg Archbishop's Court in 1763, one of his first tasks was to compose music with which to end the academic year in August. The genre was not a novelty for him, as we know of cassations and marches he wrote for his previous post in Großwardein (Nagyvárad, Oradea) in 1760–1762.⁷ The thirteen-year-old Mozart would certainly have known these Haydn works (for the incipit of one of them, see *Example 1*),⁸ or similar pieces by his father and Joseph Hafeneder,⁹ as models for his own cassations.

Cassation was a term used in late eighteenth-century South German and Austrian lands to refer to serenade-type music played in the open air. For a time, some believed this term was derived from the German word *Gasse* (street), but a more plausible etymology is the Latin/Italian word *cassatio/cassazio*, meaning

EXAMPLE 1 Michael Haydn, Marcia in D major

7. Charles H. SHERMAN and T. Donley THOMAS, *Johann Michael Haydn: A Chronological Thematic Catalogue of His Works* (Stuyvesant, NY: Pendragon, 1993); *Drei Märsche für Orchester*, ed. by Imre SULYOK (Budapest: Zeneműkiadó, 1971).

8. Musical examples contain initial measures of the music referred to, and often serve only as a reminder.

9. Joseph Hafeneder (1746–1784), an Austrian composer and violinist who studied under Leopold Mozart, later joined the orchestra of St. Peter's Cathedral, Salzburg.

erasure or cancellation, because cassations were heard at the end of the university academic year. This is further supported by the German expression for the genre: *Finalmusik*. Joseph Haydn also used the term *Cassatione* for chamber music he composed in the early 1760s, as shown in the *Entwurf-Katalog*,¹⁰ but later changed the term for all these works to *Divertimento*.

Based on known manuscripts, the Köchel catalog lists 13 marches as separate pieces. These are augmented by four more in the collected works edited by Günter Hauswald and Wolfgang Plath. However, there is convincing evidence that these marches were not separate pieces, they rather belonged to serenades or *divertimenti*. The connection with the serenades appears clearly in the Köchel numbers of the revised, 6th catalog edition, which more accurately reflects the chronology of works than the previous edition. This connection is also supported by the March in D major (K249); Mozart himself wrote in a letter that it belongs to the Haffner Serenade (K250/248/b).¹¹ In the *Serenata notturna* (K239) the *Marcia* is already built into the serenade.

EXAMPLE 2A March in D major, K249, “Haffner”



EXAMPLE 2B Serenade in D major, K239, “Serenata notturna”



These marches linked to the serenade are uniform in tempo markings, with *Maestoso* and *Mesto* appearing in most. They vary greatly in rhythm, but dotted rhythm appears in almost all, pointing towards their descent from military marches. *Table 1* provides an overview of this repertoire.

10. The first list of Joseph Haydn's compositions was compiled by Joseph Elsler (1738–1782), copyist at the Esterházy court.

11. On 27 July 1782. BAUER, DEUTSCH and KONRAD (eds.), *Mozart Briefe und Aufzeichnungen*, vol. 3, no. 680.

TABLE 1 Mozart's serenade-linked Marches

Köchel	Title	Key	Joining to	Köchel	Comp	NMA
K62	Marche	D	Cassation	100/62a	1769	IV/12/1
K63	Marche	G	Divertimento	63	1769	IV/12/1
K99/63a	Marche	B	Kassation	63a	1769	IV/12/1
K189/167b	Marche	D	Serenade 248	185/167a	1773	IV/12/2
K237/189c	Marcia	D	Serenade	203/189b	1774	IV/12/3
K215/213b	Marcia	D	Serenade	204/213a	1775	IV/12/3
K214	Marsch	C			1775	IV/13/2
K239	Marcia	D	"Serenata notturna"		1776	IV/12/3
K249	Marsch	D	Serenade "Haffner"	250/248b	1776	IV/12/4
K335/320a	Zwei Märsche	D			1779	IV/12/5
K408/01/383e	Marsch	C			1782	IV/13/2
K408/02/383f	Marsch	C			1782	IV/13/2
K408/03/385a	Marsch	D			1782	IV/13/2
K408/01/383e	Marsch (for piano)	C			1782	IX/27/2
K453a	Marcia funebre (for piano)	c	"Signor Maestro contrapunto"		1784	IX/27/2

NMA Appendix

290/173b	Marsch	D	Divertimento	205/173a	1772	IV/13/2
248	Marsch	F	Divertimento	247	1776	IV/13/3
445/320c	Marsch	D	Divertimento	334/320b	1780	IV/13/2

Interestingly, the first march – the Cassation in D major (K62) composed in Salzburg in 1769 – leads us to the second significant group: the stage marches. Its autograph manuscript has not survived, but its originality is affirmed by a letter Mozart wrote to his sister from Bologna on 4 August 1770, quoting its incipit along with those of two other cassations.¹² The piece seems to have remained vividly in the young musician's mind, for he used it in the following months when composing *Mitridate, rè di Ponto* (K87/74a) for Milan, in the greeting theme accompanying the King and Ismene's disembarkment at Nymphaea.¹³ It is unknown whether Mozart had brought the score on his Italian tour, or rather recalled it. Regardless, he added trumpets and timpani to a probable original apparatus of flute, horn, and strings, to produce an impressive opera scene.

12. BAUER, DEUTSCH and EIBL (eds.), *Mozart Briefe und Aufzeichnungen*, vol. 1, no. 202.

13. Luigi Ferdinando TAGLIAVINI, "Vorwort," in *NMA*, vol. II/5/4 (Kassel etc.: Bärenreiter, 1966).

EXAMPLE 3 *Mitridate, rè di Ponto*, Act 1, No. 7

An original *Mitridate* manuscript has not survived, either. The only known sources are three complete copies and some excerpts. As Luigi Ferdinando Taglia-vini, editor of the relevant volume of the new complete edition, notes, this march appears only in the Lisbon copy; Wolfgang Plath can be thanked for identifying the Cassatio in the opera scene.

2. Stage Marches

a) *Festive Marches – Greetings and Praises*

The *Mitridate* example establishes that march-type pieces perform a strongly functional role in the operas, by displaying eventful moments in the plot between arias and choruses. A survey of Mozart's *œuvre* demonstrates that the march played a role in almost all the major stage works – as shown in *Table 2*.

In the first act of *Idomeneo*, the Cretan King's fortunate arrival on shore is celebrated by a march. However, this is not a joyful moment: the static, honorable, even objective music reveals nothing of the tension (resulting from the King's vow of sacrifice to Neptune) between the King and his son Idamante.

In Act 2 of *Idomeneo*, a march introduces a scene where Idamante, at his father's command, prepares to board a ship with Elettra, the princess of Argos (who is in love with Idamante). This has been advised by Idomeneo's counselor, Arbace, in an effort to release the King from the burden of sacrificing his own son. The conclusion of Elettra's aria "Idol mio, se ritroso" is succeeded directly by the march, which is first heard distantly, as if from the ship anchored in port, then steadily louder. Elettra, realizing that the march calls her, adds joyful shouts

EXAMPLE 4 *Idomeneo, rè di Creta*, Act 1, No. 8EXAMPLE 5 *Idomeneo, rè di Creta*, Act 2, No. 14

above the music, which is otherwise purely instrumental. Here tension is created as Neptune sends a storm that prevents them from boarding.

In *Die Entführung*, the subject matter provided Mozart an appropriate scenario in which to present music in a Turkish style. “The libretto is fine,” Mozart wrote to his father on 1 August 1781, on receiving the complete libretto from Stephanie. “Its subject is Turkish, its title *Belmonte and Konstanze*, or *The Abduction from the Seraglio*. I will do the overture, the chorus to the first act, and the final chorus in Turkish music.”¹⁴ Mozart had already created a typically Turkic tone in the final movement of the 1775 Violin Concerto in A major, but an even more original and distinctly Turkish passage was required in the opera to mark the arrival of Pasha Selim.¹⁵

He chose the model of the *Mechterhane* march – Turkish military music popular throughout East Central Europe, even across regions which had not been occupied

14. BAUER, DEUTSCH and EIBL (eds.), *Mozart Briefe und Aufzeichnungen*, vol. 3, 615.

15. However, it should be noted that the popular movement of the Sonata in A major (K331), often referred to as “Turkish March” is actually not a march, as the composer’s caption (*Alla Turca*) also confirms.

by the Ottoman Empire. Marches of this nature would have been heard at major diplomatic events, such as upon the arrival of an envoy. There were even occasions when the Sultan presented an entire orchestra as a gift to European rulers. Gluck drew on such events in his comic opera, *La Rencontre imprévue, ou les Pèlerins de la Mecque*. This work, which was greatly successful in Vienna, is derived from a Turkish story of an unveiled abduction, and may have inspired Mozart.¹⁶

In *Die Entführung*, Mozart's first opera in German, he enriched the praise for Pasha Selim by placing a Lydian turn of melody in the Janissary chorus, and also closing the opera similarly, to mark the Pasha's generosity. The paced rhythm specifically indicates a march, while the Turkish style is strengthened by the strident, clanging effect of the piccolo, triangle, cymbals and bass drum.

The Janissary chorus had been foreshadowed by a *Marcia*, surviving only in a score sent to Berlin at the request of the envoy in Vienna. Here the instrumentation is peculiar: the Janissary chorus is not accompanied by *tutti* orchestra, only wind instruments enriched by the emphasized sounds of a triangle and Turkish drum.¹⁷

EXAMPLE 6 *Die Entführung aus dem Serail*, Act 1, No. 5a

Mozart's fondness for marches is evident in the manner in which he transformed Pedrillo's "Frisch zum Kampfe!" aria, rhythmically and instrumentally, into a *Marcia* in Act 2 of *Die Entführung*. Both Pedrillo's aria and Blonde's previously display their happiness, as the abduction plan is advanced by the arrival of Belmonte.

In *Don Giovanni*, march music precedes the ball scene, as three unknown masked individuals enter the palace: Donna Anna, Donna Elvira, and Don Ot-

16. It was first performed at the Burgtheater in 1764 and was revived in 1780. Gluck's work was also played in German as *Die Pilgrime von Mekka*. In 1784, Mozart composed a set of variations on the arietta beginning *Unser dummer Pöbel meint* (K455). Cf. Bruce Alan BROWN, "Gluck, Christoph Willibald," in SADIE (ed.), *The New Grove*, vol. 10, 41–42.

17. The *Deutsche Trommel* in the score means the side drum, the *Türkische Trommel* is the bass drum.

tavio. Leporello's "Venite pur avanti, vezzose mascherette!" invites them inside, following a *maestoso* introduction underlined by timpani. The host himself then adds, "È aperto a tutti quanti, viva la libertà!"

The three words "viva la libertà" express the notion underlying Don Giovanni's home – and his entire life. Though the three disguised guests have come to wreak vengeance, they are forced to join in the *fortissimo* repeat of the march theme. Therefore the section, marked *maestoso*, clearly a *marcia* in rhythm and instrumentation, becomes a hymn to liberty.

EXAMPLE 7 *Don Giovanni*, Act 1, Finale, "Viva la libertà"

(Don Ottavio, Donna Anna und
Donna Elvira treten maskiert ein)

Leporello

L. *f* G. Orch. *p* *f*

Ve - ni - te pur a - van - ti, vez - zo - se ma - sche - ret - te!

Don Giovanni

D.G. *p* *f* *p*

È a - per - to a tut - ti quan ti; vi - va la li - ber - tà!

The Magic Flute also has march music in several guises. A celebratory march appears in the great chorus scene in the finale of Act 1, where Sarastro's arrival is greeted with "Es lebe Sarastro." The march character is clear from the clarino fanfare accompanied by timpani, before the full orchestra and chorus continue the dotted-rhythm melody.

Most eighteenth-century *opere serie* draw from Greek and Roman antiquity for their subject matter, and almost all provide occasions for a grand celebratory parade. When Mozart returned to the *opera seria* genre in *La clemenza di Tito*, for the Coronation of Emperor Leopold II in Prague, he chose such a march for the Emperor's ceremonial entry into the bedecked Roman Forum. As with Idomeneo's successful arrival, this is also set to formal, solemn music, strictly within the bounds of the *opera seria* genre.

EXAMPLE 8 *La clemenza di Tito*, Act 1, No. 4

b) Military Marches

Così fan tutte begins if not with a march, with a trio of a similar rhythm that has a military feel: “La mia Dorabella capace non è...” Two army officers, Ferrando and Guglielmo, state that their fiancées will be loyal to them.

Don Alfonso is doubtful: he seeks to test this supposed devotion by pretending to send the two officers to war. Their leave-taking is announced in a great chorus to the words “Bella vita militar,” and their later return is similarly accompanied by a short, 12-measure excerpt from the same march.¹⁸ As in the examples discussed above, Mozart experiments with distance here: the music begins faraway and is brought steadily closer by increasing dynamics.

EXAMPLE 9 *Così fan tutte*, Act 1, No. 8

In the most impressive example of a military march, the aria beginning “Non più andrai” from *Le nozze di Figaro* (Example 10), Figaro recounts the difficulties of military life to Cherubino, whom the Count has ostensibly “sent to war.” Da Ponte’s brilliant text provides Mozart the chance to reflect both respect and slight

18. The text is worth quoting for its resemblance to that of Figaro’s aria: “Bella vita militar! / Ogni dì si cangia loco; / Oggi molto, doman poco, / Ora in terra ed or sul mar. / Il fragor di trombe e pifferi, / Lo sparar di schioppi e bombe, / Forza accresce al braccio e all’anima / Vaga sol di trionfar. / Bella vita militar!”

mockery with regard to the expulsion from the palace: “Ed invece del fandango una marcia per il fango, per montagne, per valloni, con le nevi e i sollioni al concerto di tromboni di bombarde di cannoni che le palle in tutti i tuoni all’ orecchio fan fischiar.”¹⁹ Humor mingles with undertones of triumph over the “rival” young man: therein this aria is more complex than a mere well-crafted military march.

There is a masterly design in the way the aria displays two particular models which use dotted rhythmic patterns. The first part is governed by a model based on upbeats. Its role is independent, yet it neatly prepares for the ensuing pompous military march, first heard in the background, then coming to the fore with a sweeping force to crown the aria.

EXAMPLES 10A–B *Le nozze di Figaro*, Act 1, No. 10

Allegro [vivace]

[Figaro]

Non più an-drai far - fal lo - ne a - mo - ro - so not - te e

f *p*

f

One way to explain this effect is through the theory of arsis and thesis, a quintessential pair of opposites in Greek metre which appears in both music and poetry although this is by no means to claim that Mozart consciously employed this theory. In the first part of the aria, the melody beginning with upbeats is the arsis, and the archetypal military march starting with downbeats is the thesis.

19. “And instead of the fandango, / [You’ll be] marching through the mud. / Over mountains, through valleys, / in snow and days of listless heat, / To the sound of muskets, / Shells and cannons, / Whose shots make your ears sing.” English translation by Lionel Salter.

Here, too, the initial *piano* and the *crescendo*, already noted in the examples above, can be observed: they express space, motion and approach. By foregrounding the background march theme, the aria develops into a purely instrumental closure, as an apotheosis of the classical military march. The emphasis on brass is particularly striking, with the “blast” of triplets from the trumpets.

EXAMPLE 11 *Le nozze di Figaro*, Act 1, No. 10



It is worth quoting the recollections of the Irish singer Michael Kelly, a guest singer in Vienna, who had sung Don Basilio and Don Curzio in the first *Figaro* performance:

I was standing close to Mozart, who, *sotto voce*, was repeating, Bravo! Bravo, Benucci; and when Benucci came to the fine passage, “Cherubino, alla vittoria, alla gloria military,” which he gave out with Stentorian lunge, the effect was electricity itself, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated: Bravo! Bravo Maestro. Viva, Viva, grande Mozart!²⁰

c) The Wedding March

The Act 3 finale of *Le nozze di Figaro* is also introduced with a march passage, though here the precisely quoted military rhythm plays the role of a wedding march: Figaro and Susanna finally announce their wedding, after two-and-a-half acts of intrigue. Figaro, hearing the *pianissimo* march from afar, exclaims, “Ecco la marcia, andiamo!” and leads the company to the wedding venue. The jubilant crowd fills the stage, as the volume steadily increases to *forte*. The instrumentation builds a *crescendo*, from an initial flute, horn and strings, to *tutti* orchestra.

20. Francesco Benucci (1745–1824) was Mozart’s favorite in the roles of Figaro, Leporello and Guglielmo. Michael Kelly (1762–1826), a singer, composer and theater manager of Irish origin, belonged to the Vienna Italian opera company between 1783–1787. His *Reminiscences* were published in 1825 in London. The passage is quoted from *Mozart: Die Dokumente seines Lebens*, ed. and comment. by Otto Erich DEUTSCH = NMA, Serie X: Supplement (Kassel etc.: Bärenreiter, 1961).

EXAMPLE 12 *Le nozze di Figaro*, Act 3, Finale

Marcia

FIGARO

so. Ec - co la mar - cia, an - dia - mo; ai vo - stri

po - sti, oh bel - le, ai vo - stri po - sti. Su - san - na dam - mi il brac - cio.

d) The Priests' Chorus

In *Idomeneo*, a third type of march appears, aside from the two festive march types already discussed. Mozart's intention of integrating the march into the musical process appears from a letter he wrote to his father not long before the première:

After the mourning chorus, the king, all the people, everybody leaves, and for the next scene the libretto says: Idomeneo kneeling in front of the temple – this is impossible. There has to be a full escort. Here there must necessarily be a march. So I have written a march, a quite simple one for two violins, a viola, a bass and two oboes that sound *mezza voce* – meanwhile the king appears and the priests prepare the necessary things for the sacrifice.²¹

Thus, Mozart wrote of the type of march linked to priests and rituals, distinct from the types so far discussed, in terms of both dynamics and instrumentation. Only the rhythm is similar, with augmented note values. The ritual music in *Idomeneo* matches the initial priests' chorus in Act 2 of *Zauberflöte* in key (F major), dynamics (*sotto voce*), and melodic line. The *Zauberflöte* score marks this passage *Marcia* and instructs: "Sarastro nebst andern Priestern kommen in feierlichen Schritten." A dignified tone is therefore also appropriate for the march character, in this instance expressing the domination of wisdom and triumph over evil.

21. 3 January 1781. BAUER, DEUTSCH and EIBL (eds.), *Mozart Briefe und Aufzeichnungen*, vol. 3, no. 574.

EXAMPLE 13A *Idomeneo, rè di Creta*, Act 3, No. 25EXAMPLE 13B *Die Zauberflöte*, Act 2, No. 9

e) Ordeals

This atmosphere also characterizes the key scene, where Tamino and Pamina pass through their ordeals of fire and water. The young couple are guided through these trials by a solo flute *Adagio* accompanied by staccato chords in wind sections, and although it is partially masked by rich ornamentation, the flute melody is based on the model of dotted rhythm familiar from marches. The composer's intention here is clear from the German score which indicates "Marsch."

EXAMPLE 14 *Die Zauberflöte*, Act 2, Finale

For Mozart, the march was not only a means through which to musically represent the marching movement of people. Besides the situational role, its function was to expressively convey an attitude: a purposeful start, an acceptance of difficulties, and at the same time an anticipation of beauty, joy and pleasure.

Table 2 provides a summary of the stage marches. With a few exceptions, Mozart expressly indicates each stage scene as a march.

TABLE 2 Mozart's stage marches

Title	Act, No., Scene	Text or action
<i>Mitridate</i>	I. No. 7, Scene X <i>Marcia</i>	[<i>Mitridate's arrival</i>]
<i>Idomeneo</i> (1)	I. No. 8, <i>Marcia</i>	[<i>Idomeneo's landing</i>]
<i>Idomeneo</i> (2)	II. No. 14, <i>Marcia</i>	[<i>Sailing</i>]
<i>Idomeneo</i> (3)	III. No. 25, Scena VII <i>Marcia</i>	[<i>Ceremony</i>]
<i>Entführung</i> (1)	I. No. 5a, <i>Marcia</i>	[<i>Pasha Selim's arrival</i>]
<i>Entführung</i> (2)	I. No. 5b, Chor der Janitscharen	"Singt dem grossen Bassa"
<i>Entführung</i> (3)	II. No. 13, Pedrillo's Air	"Frisch zum Kampfe!"
<i>Entführung</i> (4)	III. No. 21b, Chor der Janitscharen	"Bassa Selim lebe lange"
<i>Le nozze di Figaro</i> (1)	I. No. 10	"Non più andrai"
<i>Le nozze di Figaro</i> (2)	III. No. 25, Finale <i>Marcia</i>	"Ecco la marcia, andiamo"
<i>Don Giovanni</i>	I. No. 13, Finale	"È aperto a tutti quanti, viva la libertà!"
<i>Così fan tutte</i>	I. No. 9, Coro; II. No. 31, Finale	"Bella vita militar"
<i>Zauberflöte</i> (1)	I. No. 8, Finale Allegro maestoso	"Es lebe Sarastro"
<i>Zauberflöte</i> (2)	II. No. 9, <i>Marcia</i>	[<i>March of the priests</i>]
<i>Zauberflöte</i> (3)	II. No. 21, Finale <i>Marsch</i>	[<i>Fire and water ordeal</i>]
<i>La clemenza di Tito</i>	I. No. 4, Scene IV <i>Marcia</i>	[<i>Procession of Tito</i>]

3. March Rhythm in Mozart's *Œuvre*

The vast majority of the marches quoted are marked by a particular dotted rhythm, which effectively conveys a firm, determined, and sometimes military, character. There is a particularly characteristic model of rhythm (and an augmented variant) which is distinctive in terms of frequency and function amongst the various rhythmic combinations.

However, the use of this rhythmic model is not confined to music with a clear march function. Mozart employs this blueprint in various instrumental and vocal works as an initial or episodic motif; in most cases it serves as the base of the movement's main subject. This frequent use demonstrates that it was a favorite of

EXAMPLE 15 Rhythmic models



his, and most of the time he utilized it as a “motor” to start a piece. Mozart had evidently been attracted to the inner proportionality of the model as a child – an eighth note succession of 4:3:1:2:2 – and in his creative career realized the multiplicity of forms in which it can appear, from a march to the softest melodic music.

This rhythmic model occurs even in Mozart’s first vocal composition, his Metastasio aria beginning “Va, dal furor portata” (K21/19c), written at the age of nine in London. Instrumental use of the model soon followed: the Symphony in F major (K43), composed on his 1767 journey between Vienna and Olmütz (Olmouc), begins with this rhythm.

Table 3 illustrates clearly that Mozart used this rhythmic model, which held such importance and significance for the composer, mainly in his symphonies and concertos. It is especially notable that he based the first movement of seven out of the sixteen piano concertos composed between 1776 and 1784 on this model.

EXAMPLE 16A “Va, dal furor portata,” K21/19c

The musical score for Example 16A shows the beginning of the aria "Va, dal furor portata" from K21/19c. It is written for Violino I, Violino II, Viola, and Violoncello e Contrabasso. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a rhythmic pattern of eighth notes and rests, with a forte (f) dynamic marking. The Violino I and II parts have a melodic line, while the Viola and Violoncello e Contrabasso parts provide a harmonic foundation.

EXAMPLE 16B Symphony in F major, K43

The musical score for Example 16B shows the beginning of the Symphony in F major, K43. It is written for Violino I and Violino II. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a rhythmic pattern of eighth notes and rests, with a forte (f) dynamic marking. The Violino I and II parts have a melodic line, while the Violino II part provides a harmonic foundation.

This is noted several times by Cuthbert Girdlestone, author of the first critical monograph to focus on the piano concertos.²² Moreover, he even classes the initial motif of the C major K467 Concerto and the second, C minor, subject of K503 as marches, but he does not draw attention to any other parallels. By contrast, I view this creative approach not only as conspicuous, but as worth stressing. Such cri-

22. Cuthbert GIRDLESTONE, *Mozart's Piano Concertos* (New York: Dover, 1964), 213. The book of Arthur Hutchings, the other fundamental work on the topic, only refers to the similarity of march themes in the first movements. See Arthur HUTCHINGS, *A Companion to Mozart's Piano Concertos* (London: Oxford University Press, 1974), 115–116.

tique is revealing when considering Mozart's method of thematic enrichment. As it would be arduous to present an exhaustive account of the works in which this Mozart idiom appears, only a few representative examples are analyzed.

In the fifth of the eleven mature symphonies (Nos. 31–41), the so-called “Haffner Symphony” (No. 35), the first subject, marked *Allegro con spirito*, is akin to the aforementioned marches in resoluteness of character and *forte* dynamics. However, this passage varies from other examples of this rhythmic model by its varying dynamics and through “passing” this material between instruments. In these respects, this work is ranked amongst the great Mozart symphonies. Such diversity of variation also appears in measure 59, where the *tutti* orchestra appears to crown the process with an augmented form of the rhythmic model.

EXAMPLE 17 Symphony in D major, K385, “Haffner”

Although we observed that this rhythmic model serves to initiate the musical process, it has a synthesizing character in the exposition of the first movement of the Jupiter symphony (No. 41) (measures 9 and 49). It gains force from the volume of the winds in C major and subsequently D major; and from the several repetitions of the motif.

Its *maestoso* character approaches the effect found in the marches which open three compositions in the same key and register: the Symphony in E-flat major (K543); the Piano Concerto No. 22 in E-flat major; and the *Sinfonia Concertante* for violin and viola (K364). In the symphony, the whole *Adagio* introduction is based on this rhythm, while in the two concertos, the recognizably march-like initial measures give rise to melodies flowing freely in other directions. Amongst the concertos, there is one in which the rhythmic model itself becomes looser and soars as a *piano* violin melody (Piano Concerto in G major, K453).

Mozart's virtually unbounded imagination and ability to create variation is demonstrated in the variety of characters in which the same rhythmic model appears.

We can observe subtle differences in how this rhythmic model is utilized even in the marches: for instance between the military marches of *Figaro* and *Così*, and

EXAMPLE 18 Piano Concerto in G major, K453

significant contrasts such as between the wedding march and the priests' entry. The broader picture is even richer, as the character variations of this rhythmic model appear in a wide range of genres where it does not serve a march function.

The D-minor String Quartet dedicated to Haydn and the G-minor Piano Quartet have the same initial rhythm, but the former has a *sotto voce* theme with an accompaniment moving in eighth notes, while in the latter the *forte* unison of the strings and the piano lends a severe, gloomy character.

EXAMPLE 19A String Quartet in D minor, K421

EXAMPLE 19B Piano Quartet in G minor, K478

The Clarinet Concerto (K622) composed alongside *Titus* and the Requiem at the end of Mozart's career demonstrates another example of how the rigor of a march forms a contrast with a soft melody. An enticing melody is built upon the augmented rhythmic model – a melody which is just as impressive in the strings' soft *piano* effect as in solo clarinet.

Table 3 summarizes the most important occurrences of the march rhythm. However, it should be emphasized that this list is not comprehensive. Further examples may be found in other pieces of the composer's extensive *œuvre*.

TABLE 3 The most important occurrences of march rhythm in Mozart's *œuvre*

Work group	Köchel	Work	Year
Stage works	K196	<i>La finta giardiniera</i> , overture	1775
	K375/336a	<i>Thamos König in Ägypten</i> , No. 1	1779
Symphonies	K43	Symphony in F major	1767
	K338	Symphony in C major	1780
	K385	Symphony in D major, "Haffner"	1782
	K425	Symphony in C major, "Linz"	1783
	K543	Symphony in E-flat major	1788
	K551	Symphony in C major, "Jupiter"	1788
Concertos	K242	Concerto for 2 Pianos in F major	1776
	K415	Piano Concerto in C major	1783
	K451	Piano Concerto in D major	1784
	K453	Piano Concerto in G major	1784
	K456	Piano Concerto in B major	1784
	K459	Piano Concerto in F major	1784
	K482	Piano Concerto in E-flat major	1785
	K218	Violin Concerto in D major	1775
	K211	Violin Concerto in D major	1775
	K364/320d	Sinfonia Concertante in E-flat major	1779
	K313/285c	Flute Concerto in G major	1778
	K622	Clarinet Concerto in A major	1791
Chamber music	K421	String Quartet in D minor	1783
	K478	Piano Quartet in G minor	1785
	K407	Horn Quintet in E-flat major	1782
	K454	Violin Sonata in B-flat major	1784
Vocal works	K21/19	"Va, dal furor portata"	1765
	K36/33i	"Tali e costanti"	1766
	K193	Magnificat	1774
	K431/425b	"Misero! O sogno"	1783
	K528	"Bella mia fiamma"	1787
Piano music	K310/300d	Piano Sonata in A minor	1778