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## Preface

I HAVE attempted in this book a study of Mozart's piano concertos. This important part of his work has never received the attention it deserves and, until within the last few years before the war, orchestras and executants had neglected most of his great concertos, whereas less personal compositions, such as his piano sonatas and trios, were known to everyone. The only studies of his piano concertos, at the time when this book was written, were those found in works dealing with him or with the genre as a whole, such as those of Abert or Engels,<sup>1</sup> or in articles like those of Fr. Blume.<sup>2</sup> No study had been devoted to them exclusively.

I have sought to observe the growth of Mozart's form and inspiration throughout his twenty-three piano concertos. From one period to the next, sometimes from one work to the next, I have sought to understand the unfolding of his art by using the piano concertos as landmarks in my journey. Their importance in the history of music is generally recognized; there remained to define their part in his work as a whole.

I have insisted perhaps a little more upon the growth of his inspiration than upon his technique. But as in the last resort the two are inseparable, both have their share in these pages. Moreover, as it is arbitrary to isolate this or that category of an artist's work from its context, I have related the concertos to the most representative of his other compositions.

My aim has been to follow the unfolding of his genius throughout his piano concertos and to give them their place in his work. It is not for me to judge with what success this aim has been attained; it is enough that there should be no doubt of the excellence of the aim itself.

In making an English translation of this book, the original of which appeared in French in 1940, I have shortened a few passages

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<sup>1</sup> H. Engels: *Die Entwicklung des deutschen Klavierkonzerts von Mozart bis Liszt* (Leipzig, 1927).

H. Abert: *Mozart* (Leipzig, 1919-21).

<sup>2</sup> Fr. Blume: *Die formgeschichtliche Stellung der Klavierkonzerte Mozarts* (*Mozart Jahrbuch*, II, 1924).

and corrected a few mistakes in the examples. The chief change in the text concerns the remarks on pp. 49-50 about the origin of the sonata rondo.

C. M. G.

# THEME GUIDE

FOR MOZART'S PIANO CONCERTOS

K. 475 (1791)		K. 480 (1793)	
K. 489 (1791)		K. 481 (1793)	
K. 482 (1791)		K. 483 (1793)	
K. 484 (1791)		K. 486 (1794)	
K. 491 (1791)		K. 489 (1791)	
K. 505 (1791)		K. 486 (1794)	
K. 505 (Rondo)		K. 491 (1791)	
K. 511 (1791)		K. 488 (1794)	
K. 506 (Rondo)		K. 491 (1791)	
K. 469 (1791)		K. 508 (1794)	
K. 469 (1791)		K. 507 (1793)	

K. 490  
(1793)

