



COMPARATIVE ANALYSIS OF THE FIRST MOVEMENTS IN BEETHOVEN'S AND MOZART'S C MINOR PIANO CONCERTOS

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Abstract

This paper compares the first movements of Beethoven's and Mozart's piano concertos in C minor, exploring the similarities and differences between these two seminal works. By examining various aspects, including the key, composition background, form, motifs, harmony, orchestral arrangements, dialogue between instruments, and piano writing, the study reveals Mozart's profound influence on Beethoven while highlighting the latter's unique innovations.

The analysis delves into the significance of the C minor key for both composers, their use of the double exposition form, and the structural design of the movements. The study also investigates the composers' employment of similar motifs and materials, demonstrating how they maintained unity throughout their respective works by deriving most elements from the first exposition. Furthermore, the paper examines the intricate dialogue between the piano and the orchestra, showcasing how both composers utilized the orchestra for harmonic support, melodic enhancement, and imitative counterpoint. Particular attention is given to the way Beethoven paid homage to Mozart through his treatment of the cadenza and the coda.

The comparison of piano writing reveals similarities in texture and general structure, with both composers employing arpeggios, scales, and trills as central themes, contrasted with lyrical sub-themes. However, the study also highlights Beethoven's more dramatic and extended treatment of the contrasting sections.

Through this comprehensive analysis, the paper illuminates the profound influence of Mozart on Beethoven's compositional style while also showcasing the latter's innovative approach, which helped usher in a new era of musical expression at the dawn of the Romantic period.

Keywords

Beethoven, Mozart, Piano Concerto, C Minor, Comparative Analysis, Double Exposition, Motifs, Orchestration, Piano Writing, Musical Influence

Beethoven and Mozart are two significant figures in the music world. For Beethoven, Mozart was a musician he highly admired and who had a substantial impact on his work.¹ Both composed a piano concerto in C minor, with Mozart's piece greatly influencing Beethoven.² There are many exciting aspects to explore within these remarkable masterpieces. Mozart completed his composition in 1786, while Beethoven finished his in 1801; the period and the different stages of their lives add a couple of exciting contrasts to their work. In this paper, we can find out how Mozart influenced Beethoven in many ways. I will explore the differences and similarities between Beethoven and Mozart regarding key, composition background, form, motifs, harmony, orchestral arrangements, dialogue between departments, and piano writing.

¹ P.C. Adams, "Historical hepatology: Ludwig van Beethoven," *Journal of Gastroenterology and Hepatology* 2, no. 4 (1987): 375-379.

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Key

The C minor key holds special significance for both composers. In this section, I will discuss why C minor is unique for both Mozart and Beethoven and explore the meanings it conveys for them. Mozart frequently used minor keys to express profound thoughts throughout his works. Notably, he composed two symphonies in G minor (No. 25 and No. 40), the piano quartet in G minor, and two piano concertos in D Minor and C Minor, all of which are dramatic and contain massive philosophical significance.³ For instance, his Piano Sonata in A minor, K. 310, another work in a minor key, reflects his feelings following his mother's death in 1778. Although it is not in C minor, it demonstrates how Mozart associated minor keys with special meanings.⁴ For Beethoven, the minor key always has a special meaning, particularly in C minor. Examples include the *Piano Sonata Pathétique*, the famous *Symphony No. 5*, and *Piano Concerto No. 3*. The “emotionally intense and stormy” nature of C minor conveys significant meaning, presenting a sense of heroism and transforming classical music into Romanticism.⁵ Furthermore, both composers modulate the key from C minor to E flat major, which moves the original key to a minor third.

Form and Harmony Structure

Regarding the form, there are notable similarities and differences in the compositions of Beethoven and Mozart. To better illustrate my points, I have created a chart detailing the form structure and the main harmonic progressions of both pieces. Please refer to Figure 1 for Beethoven and Mozart below.

| Beethoven: | | | | The Piano and Orchestra's exposition | | | | | | | | |
|-------------|------------------|----------------|-------------|--------------------------------------|------------|-------------|----------------|-------------|---------|---------|---------|---------|
| (MT | CONNECTION | ST | ENDING) | (MT | CONNECTION | ST | ENDING) | | | | | |
| c | c-Eb-Ab-Gb-Eb | Eb-C-c | f-c | c | c-Eb-Bb | Eb | Eb-Gb-Eb-g-D | | | | | |
| 1-16 | 17-49 | 50-73 | 74-110 | 111-130 | 131-163 | 164-186 | 187-248 | | | | | |
| Development | | Recapitulation | | ST | ENDING | CONNECTION) | | | | | | |
| (MT | CONNECTION) | (MT | CONNECTION) | ST | ENDING | CONNECTION) | | | | | | |
| D-g-f-Db-G | G-f-bb-c | c | c | C | C-c-C | c-f-c | | | | | | |
| 249-295 | 296-308 | 309-317 | 318-339 | 340-361 | 362-402 | 403-416 | | | | | | |
| Coda | | | | | | | | | | | | |
| C | | | | | | | | | | | | |
| 417-443 | | | | | | | | | | | | |
| Mozart: | | | | The Piano and Orchestra's exposition | | | | | | | | |
| (MT1 | CONNECTION | ST | ENDING) | (MT1 | CONNECTION | ST2 | ENDING) | | | | | |
| c | c | c | c | c | c | Eb | Eb-Bb-Eb-Ab-Eb | | | | | |
| 1-34 | 35-44 | 44-63 | 63-99 | 100-118 | 118-147 | 148-165 | 165-200 | | | | | |
| | | | | ST3 | ENDING) | | | | | | | |
| | | | | Eb | Eb-eb-F-Eb | | | | | | | |
| | | | | 201-220 | 220-282 | | | | | | | |
| Development | | | | Recapitulation | | | | | | | | |
| (MT2 | MT1's variations | ENDING) | | (MT1 | CONNECTION | ST3 | ST2 | CONNECTION2 | ST1 | ENDING | CADENZA | CODA) |
| Eb-f | f-g-C-F-Bb-Eb | Eb-c | | c | c | c-f-c | c | c | c | c | | c |
| 283-302 | 302-354 | 354-362 | | 362-381 | 381-391 | 391-410 | 411-428 | 428-444 | 444-463 | 463-486 | | 487-523 |

Figure 1

maintains the same key of C minor between the transition part and the second theme. However, in the second exposition, he introduces two new themes and makes minor adjustments in the transition part, using the chord progression: E-flat, B-flat, E-flat, A-flat, E-flat. In general, Mozart emphasized the feeling of E-flat major, contrasting the C minor theme of the first exposition.

Firstly, both pieces are composed in a double exposition in the first movement. The initial exposition belongs to the orchestra part, starting and ending in C minor. In the first theme section of this exposition, Mozart chooses to remain in C minor, while Beethoven modulates from C minor to E-flat major, the relative major. Both pieces start in C minor in the second exposition, primarily featuring the piano. However, while the second theme shifts to E-flat major, Beethoven concludes it in D major to introduce the development section in the same key. On the other hand, Mozart ends the second exposition in E-flat major, indicating that the development section will continue in this key. Moreover, unlike Beethoven, Mozart introduces two additional themes in E-flat major.

In the harmony progressions of the first and second expositions, the transition parts start in the C minor key and modulate into E-flat major. While the key directions are the same, the harmonic progressions differ. The progression in the first transition section is C-E flat-A flat-G flat-E flat. However, the process is simplified the second time to C-E flat-B flat-E flat. In Mozart's first exposition, he

³ David Damschroder, *Harmony in Haydn and Mozart* (Cambridge University Press, 2012): 89-95

⁴ J. J. Nagel, "Melodies of the Mind: Mozart in 1778," *American Imago* 64 (2007): 23-36

⁵ The Listeners' Club, "Beethoven and the Turbulence of C Minor," April 2, 2014,

<https://thelistenersclub.com/2014/04/02/beethoven-and-the-turbulence-of-c-minor/> (accessed January 3, 2024).

According to H.C. Koch's theory, "it's normal for a section to modulate to another key while mostly staying in the main key."⁶ However, even if the modulation is transitory, it does create a sense of drama and strong contrast. Besides Beethoven, other composers have also employed this method. For instance, there are notable examples of Mozart's Piano Concerto K. 449 in E-flat major, Haydn's Cello Concerto Hob.2 in D major, and Beethoven's own Piano Concertos No. 4 and 5.

I have also discovered that both pieces commence with the primary key's triad, C - E - G, a characteristic not limited to these two pieces but also prevalent in piano sonatas. For instance, this is evident in Beethoven's Piano Sonata No. 1, Op. 2, in F minor. For a more detailed illustration, please refer to Figure 2.⁷ Figures three⁸ and four⁹ provide examples from Mozart and Beethoven's beginning section, respectively. Therefore, when the main triad chord appears as a group of arpeggios, it creates a character and enhances the feeling of the primary key.



Figure 2

Figure 3

Figure 4

I aim to compare the cadence between the first and second parts of both pieces' expositions. Both pieces end in C, the tonic. Mozart employs a quarter note C plus a two-beat rest to establish a boundary between the first and second expositions. At the same time, Beethoven uses a half note C and a fermata to emphasize the transition between the orchestra and piano. For a more precise understanding, please refer to Figure 5.¹⁰ The function of C differs significantly between the two composers. In the second exposition, Mozart introduces a G, the dominant, at the beginning, using C to create a surprise for the new section.

Conversely, Beethoven designs the C not only as an ending and a boundary line but also as a commencement for the second exposition part. He adds the C as fortissimo with a fermata, and the subsequent C major scale is not on the downbeat. This approach ensures the energy continues from the concluding C, with the fermata aiding the piano part to bring out the sixteenth notes running scale.

⁶ Jane R. Stevens, "An 18th-Century Description of Concerto First-Movement Form," *Journal of the American Musicological Society* 24, no. 1 (1971): 89.

⁷ Ludwig van Beethoven, *Werke, Serie 16, Nr.124* (Leipzig: Breitkopf und Härtel, 1862), Plate B.124, reprint, New York: E.F. Kalmus, n.d. (1933-70).

⁸ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

⁹ Wilhelm Altmann, ed., Leipzig: Ernst Eulenburg, No.704, n.d. (ca.1930), Plate E.E. 3804.

¹⁰ Wilhelm Altmann, ed., Leipzig: Ernst Eulenburg, No.704, n.d. (ca.1930), Plate E.E. 3804.



Figure 5

In summary, Mozart structures the first movement by employing a double exposition. The orchestra plays the first exposition and ends in the tonic key. The piano then joins the orchestra for the second exposition, where Mozart modulates the key to E-flat Major, moving up a minor third. Despite this movement's brevity, it contains five themes, predominantly characterized by scales with frequent harmonic changes. In the second exposition, the three sub-themes reappear in the recapitulation but in reverse order.

Similarly, Beethoven also utilizes a double exposition in the first movement. The orchestra assumes the primary role in the first exposition, followed by the piano in the second. Comparing the lengths of the first expositions, Beethoven and Mozart have almost identical considerations: Beethoven wrote 110 measures while Mozart composed 99. Beethoven develops the material from the central theme into different keys and patterns. We can observe his Mozartian influence in compositional style, including the establishment of themes, the structure of the double exposition, and the way he composes melodies and cadenzas based on arpeggios and scales. However, Beethoven's unique innovations are evident in how he develops the first exposition's materials throughout the movement and introduces new elements for the piano, such as the extensive use of trills to modulate the key or as a transition.

Materials

In this section, I will explore the materials, including themes, motifs, and patterns, starting with Beethoven. In the first movement, almost all materials derive from the first exposition. For instance, the central theme at the beginning can be divided into motifs A and B. Please refer to Figure 6 for details.¹¹ Motif C originates from Beethoven's famous Symphony No. 5, characterized by the 'short, short, short, long' rhythm. For further illustration, please refer to Figure 7 for Mozart.¹²



Figure 6

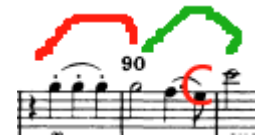


Figure 7



Figure 7

This method allows for a unified style throughout.¹⁵ "Clearly, during Czerny's era, music scholars had already recognized the crucial aspects of Beethoven's compositional ideas. The recurring use of motif B underscores and validates Czerny's point.

Motif B is the most crucial material in the first movement, as Beethoven employs it frequently throughout. For instance, it appears in measures 199-201 and the sub-theme from measures 164-167. For a more detailed analysis, please refer to Figures 7¹³ for Beethoven and Figure 8 for Mozart.¹⁴ Beethoven's student, Carl Czerny, pointed out that 'the first exposition includes all musical elements and ideas, and the rest of the piece almost entirely derives from the first

¹¹ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

¹² Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

¹³ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

¹⁴ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

¹⁵ Charles Rosen, *Sonata Forms / by Charles Rosen*. Revised ed. (New York: Norton, 1988), 49.

Motif A, as the beginning of the central theme, reappears after the development section, notably in the piano solo and orchestral parts. For example, it is present in measures 257-258 in G minor and 267-268 in F minor. For a more detailed analysis, please refer to Figures 9¹⁶ and 10¹⁷ for Beethoven.

Motif C does not appear in the development section but connects different materials. For instance, it first appears in measures 85-87, connecting the solo and orchestra, and then in measures 135-136, please refer to Figure 11.¹⁸ Also, in measures 17-20, which play a role in connecting the parts between the instrument's conversation, please refer to Figure 12.¹⁹



Figure 8



Figure 9



Figure 10



Figure 11

Figure 12

Similarities and Influences between Beethoven and Mozart

In the following section, we will keep exploring motifs, materials, and the similarities between Mozart and Beethoven. This will illuminate how Mozart influenced Beethoven. Previously, we discussed the motifs used by Beethoven in his first movement. In Mozart's composition, we can identify some similar ideas. For instance, Mozart's Motif A is made with two long notes followed by an arrival note, as in Beethoven's Motif A. For a detailed comparison, please refer to Figure 13 for Mozart²⁰ and 14 for Beethoven.²¹ Motif B in Mozart's composition also mirrors Beethoven's approach, consisting of a short note followed by a long note; please refer to Figure 15²² and Figure 16²³. Similarly to Beethoven, Mozart applies the same materials or motifs throughout the first movement. A notable example of this is found in measures 302-308 in Figure 17²⁴

¹⁶ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

¹⁷ IBID

¹⁸ IBID

¹⁹ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

²⁰ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

²¹ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

²² Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

²³ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17

At the end of both concertos, the motif B is used as an ending. Both of them enjoyed using this motif. For a better understanding, please refer to Figure 18²⁵ for Beethoven and Figure 19²⁶ for Mozart.

²⁴ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

²⁵ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

²⁶ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.



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Figure 18



Figure 19

Furthermore, the running notes in the piano parts of both compositions exhibit similarities. Both Mozart and Beethoven extensively used scales as the primary material in the first movement. For example, in measures 136-140 in Figure 20 from Mozart²⁷, please refer to Figure 21, and in measures 199-202 for Beethoven.²⁸

Figure 20:



Figure 20

²⁷ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

²⁸ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg, No.704, n.d. (ca.1930)*, Plate E.E. 3804.



Figure 21

In summary, when comparing Beethoven and Mozart, it is shown that Mozart significantly influenced Beethoven's compositions. This influence is apparent in using the double exposition form, structure arrangement design, and materials. Moreover, both composers wanted to maintain the structural unity of their music, so almost everything was based on the first exposition.

The Dialogue Between the Piano and Orchestra

Comparing orchestration, Mozart's arrangement includes one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and a solo piano. On the other hand, Beethoven's arrangement features two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and a solo piano. Besides the flute part, their orchestrations are similar.

In some instances, the orchestra plays a supporting role to the piano, particularly in harmonic support. For example, in Mozart's measures 141-147, the strings give harmonic support to the piano part, please refer to Figure 22.²⁹ Similarly, in Beethoven's measures 122-125, the strings also play a harmonic role in supporting the music for the piano in Figure 23.³⁰

Figure 22:

Figure 22

Figure 23

²⁹ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

³⁰ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg, No.704, n.d. (ca.1930)*, Plate E.E. 3804.

The conversational melody emerges in various forms within the interplay between piano and orchestra. Sometimes, the orchestra's role is not only in harmonic support but also creates a distinct character to enhance the beauty of the piece; for a more detailed explanation, please refer to Mozart's measures 168-172 in Figure 24.³¹ There is a long-running notes section where the piano leads, transitioning the music into E-flat major. The woodwinds join in with sequential patterns to create another beautiful melodic line. A similar concept is in Beethoven's measures 280-284, where the piano plays a series of triplet sequences, while the woodwinds and strings introduce several different new melodies with the piano. For a better understanding, please refer to Figure 25.³² This kind of dialogue is very straightforward; in other words, both composers share a similar approach when considering the piano as an accompanying part to enhance the orchestral beauty.



Figure 24



Figure 25

Both pieces use the mode of imitation between orchestra and piano. The meaning is to convey different characters, although they are the same melody, but different instruments carry different characters; that is why orchestra pieces are so unique. In measures 148-156 from Mozart in Figure 26³³ and Figure 27³⁴, the flowing melody is first played by the piano and then imitated by the wind group. But in the wind group, the oboe first imitates the melody of the piano part in a strictly imitative manner. Then, the clarinet moved the melody four degrees lower to form two different imitative counterpoints with rich texture but not messy, making the musical image fuller. This melody is played in bars and bars by the piano and the orchestra, but the piano part here plays a different melody than before, only the wind group. The harmonies are more affluent, making the acoustics richer. Similar to Beethoven, at the end of the first exposition, the orchestra plays the central theme, and then the piano part imitates the orchestra part to make the central theme in different character after a series of emotional build-ups, please refer to measure 104-107 in Figure 28 for orchestra.³⁵ Figure 29 For piano in measure 112-120.³⁶

³¹ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

³² Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

³³ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

³⁴ IBID

³⁵ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

³⁶ IBID



Figure 26



Figure 27



Figure 28



Figure 29

Beethoven paid his respects to Mozart at the end of the first movement. Most of the traditional classic piano concertos ended by orchestra, while Mozart provided a more interlaced connection which added between the

orchestra and the piano.³⁷ In Beethoven's ending, he also emphasizes the orchestra's importance; after a very extended piano solo cadenza, the orchestra comes in measure 481. The orchestra sets up the atmosphere with a mysterious feeling, and then the piano part follows the energy created by the orchestra; my point is that in this very last section, the orchestra leads the atmosphere with the piano; sometimes, it sounds like the orchestra takes charge of the directions. After a series of minor thirds, under the orchestra's help, the energy builds up into the final climax together to the end; even in the last measure, the relationship between piano and orchestra is not two individual parts but as a whole. In short, Beethoven makes the end of the whole movement more dimensional through the dialogue between the piano and the orchestra to push the entire atmosphere to the climax; for better understanding, please refer to Figure 30.³⁸



Figure 30



Figure 31

Another point Beethoven shows his respect for Mozart is how he designed the cadenza into the coda. Mozart and Beethoven all take advantage of using trills; Beethoven used four different groups of whole notes trills with fermata marking as a way to connect with the orchestra, please refer to Figure 31.³⁹ Mozart is more straightforward; after two measures trill, the orchestra just arrives at the downbeat in the next measure; please refer to Figure 32.⁴⁰



Figure 32

³⁷ "Beethoven Piano Concerto No. 3," San Francisco Symphony, accessed April 3, 2024, <https://www.sfsymphony.org/Data/Event-Data/Program-Notes/B/Beethoven-Piano-Concerto-No-3>.

³⁸ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

³⁹ Wilhelm Altmann, ed., *Leipzig: Ernst Eulenburg*, No.704, n.d. (ca.1930), Plate E.E. 3804.

⁴⁰ Hermann Beck, ed., *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7* (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

Piano Writing

In this part, Beethoven and Mozart used similar patterns and characters. Similarities: In texture, arpeggios are the main pattern; please refer to Figure 33⁴¹ for Beethoven and Figure 34⁴² for Mozart.



Figure 33



Figure 34

In the general structure, Beethoven and Mozart set up the central theme as the running notes of arpeggios, scales, and trills. And then a contrasting lyrical sub-theme. But for the differences, Beethoven's two contrasting sections are much longer and more dramatic than Mozart's. For a better understanding, please refer to Figures 35 for Beethoven⁴³ and 36 for Mozart⁴⁴.



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Piano Concerto No. 3 in C Minor, Op. 37



Figure 35



Figure 36

⁴¹ Wilhelm Altmann, ed., Leipzig: Ernst Eulenburg, No.704, n.d. (ca.1930), Plate E.E. 3804.

⁴² Hermann Beck, ed., Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7 (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

⁴³ Wilhelm Altmann, ed., Leipzig: Ernst Eulenburg, No.704, n.d. (ca.1930), Plate E.E. 3804.

⁴⁴ Hermann Beck, ed., Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7 (Kassel: Bärenreiter-Verlag, 1959), Plate BA 4519.

Summary

Although there are some similarities between Beethoven and Mozart's C minor piano concerto, we cannot deny that both pieces are in different styles. It's a pretty exciting journey for us to explore those two pieces from the history behind the theme, considering using the C minor, the general idea of double exposition as the form, using similar motifs, and how they designed the dialogue between orchestra and piano. I enjoyed the whole process more than analyzing so many factors. Beethoven was a composer at the beginning of the Classical and Romantic periods. I saw that in so many similar ways, Beethoven was not just paying homage to Mozart but showing us how composition changed with the push of The Times.

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