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## THE SOUND OF THE ERA: THE REFINED STRUCTURE OF W. A. MOZART'S PIANO TRIO IN E-DUR

**The aim of this study** is to present a comprehensive analysis of the Piano Trio in E-Dur (KV 542), which is essential for a deeper understanding of W. A. Mozart's chamber style. The research includes an examination of the structural elements of the opus, contributing to the enhancement of performance skills and the expansion of musical knowledge at all stages of professional development. Special attention is given to the compositional techniques employed in the piano trio genre. It is noted that the evolution of the composer's style can be traced in his ensemble works, including his piano trios, which are highly informative, versatile, melodious, expressive, exceptionally technical, and refined. These works exhibit an exquisite contrast in tempo and dynamics, as well as a distinct and harmonious interaction among all members of the trio. **Research methodology.** To achieve the research objective, a comprehensive set of scientific methods has been used. These include: historical and stylistic analysis (studying the historical context and the influence of the era); musicological analysis (melodic, rhythmic, dynamic, and timbral aspects); performance analysis (developing recommendations on technical, artistic, and stylistic aspects); comparative analysis (comparison with other works, analysis of literary sources, and expert evaluation methods). **The scientific novelty** lies in the analysis of W. A. Mozart's piano trio. The study takes into account the composer's annotations in the scores that were disseminated during his lifetime. Additionally, it considers the stylistic features of the era in which the composer lived. **Conclusions.** The study of Mozart's piano trios is an important step in the development of Ukrainian musical art, contributing to the improvement of both rehearsal and educational processes. This article enhances the understanding of the great composer's work, expands knowledge of his musical style, and opens new possibilities for the interpretation and performance of his chamber compositions. Further research in this field will enable a more detailed exploration of Mozart's musical heritage, facilitating its successful integration into performance practice.

**Key words:** performance mastery, musical structure, chamber music, Mozart, musical perfection, structural analysis, trio.

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## ЗВУЧАННЯ ДОБИ: ВИТОНЧЕНА ПОБУДОВА ФОРТЕПІАННОГО ТРІО E-DUR В. А. МОЦАРТА

**Мета роботи** полягає у представленні комплексного аналізу фортепіанного тріо E-Dur (KV 542). Це важливо для більш якісного розуміння камерного стилю В. А. Моцарта. Дослідження вміщує аналіз структурних елементів опусу. Це сприятиме підвищенню рівня виконавської майстерності та розширенню музичної освіченості на всіх етапах професійного розвитку. Акцентується увага на засобах побудови творів у жанрі фортепіанного тріо. Зазначено, що еволюція стилю композитора простежується у його ансамблевих творах. Це стосується і фор-

теп'яних тріо, які досить інформативні, варіативні, мелодійні, виразні, надзвичайно технічні та витончені. Твори мають витончену контрастність темпів та динаміки, виразну та гармонійну взаємодію між усіма учасниками тріо. **Методологія роботи** Для досягнення мети дослідження використано комплекс наукових методів. Серед них: історичний та стилістичний аналіз (вивчення історичного контексту та впливу епохи); музикознавчий аналіз (мелодичний, ритмічний, динамічний, тембровий); виконавський аналіз (розробка рекомендацій щодо технічних, художніх та стилістичних аспектів); порівняльний аналіз (зіставлення з іншими творами, аналіз літературних джерел та методів експертної оцінки). **Наукова новизна** полягає у аналізі фортепіанного тріо В. А. Моцарта. Враховані примітки композитора у партитурах, які набули розповсюдження за життя композитора. Дослідження враховує стилістику епохи часів композитора. **Висновки.** Дослідження фортепіанних тріо Моцарта є важливим кроком у розвитку українського музичного мистецтва. Це дозволить вдосконалити репетиційний та навчальний процес. Стаття сприяє глибшому розумінню творчості великого композитора, розширює знання про його музичний стиль, відкриває нові можливості для інтерпретації та виконання його камерних творів. Подальші дослідження у цьому напрямку дозволять більш детально дослідити музичну спадщину Моцарта з метою її успішного впровадження у виконавську практику.

**Ключові слова:** виконавська майстерність, музична побудова, камерна музика, Моцарт, музична досконалість, структурний аналіз, тріо.

**The urgency of the problem.** The relevance of this study is driven by the growing interest in Wolfgang Amadeus Mozart's chamber music and the need for a comprehensive understanding of his piano trios. Despite the existence of scholarly works dedicated to the composer's oeuvre, issues of interpretation, stylistic features, and performance approaches to his chamber compositions remain a subject of discussion among musicologists and performers.

Foreign researchers emphasize the connection between Mozart's chamber music and his symphonic legacy. At the same time, this issue has not been sufficiently explored in Ukrainian studies. The proposed research is a necessary contribution to contemporary musicology. It deepens the theoretical understanding of Mozart's piano trios and enhances performance practice through the analysis of technical aspects.

**Analysis of recent research and publications.** Wolfgang Amadeus Mozart's piano trios have attracted the attention of many researchers. Scholars consider these works a highly significant contribution by the composer to the development of chamber music.

The European musicological tradition places considerable emphasis on the historical and stylistic analysis of Mozart's compositions. K. Weisler's research highlights the evolution of the composer's chamber style, examining the relationship between his trios and symphonic works. G. Grindler analyzes the tonal and harmonic development in these pieces, emphasizing their internal dramaturgy and the use of polyphonic techniques. The works of Johann Zephried are also of great importance. This researcher studies the dynamic and articulation features of piano performance during the Clas-

sical period, including Mozart's piano trios. He underscores the necessity of employing historically informed performance techniques on the piano and similar instruments.

American researchers focus on the influence of genre traditions and performance approaches. Robert Levin considers improvisation a crucial aspect of interpreting Mozart's works, advocating for the revival of period-appropriate performance techniques and ornamentation. Jessica Walton analyzes the role of the piano as a central ensemble instrument, emphasizing the interaction between the violin and piano. Her primary interest lies in achieving balance between the instruments. Significant contributions have also been made to studies on modern performance approaches. Brian Newman explores the application of contemporary interpretative techniques in performing Mozart's chamber works. Specifically, he examines the impact of concert hall acoustics on the timbral palette of piano trios.

The literature review demonstrates a broad academic interest in Mozart's piano trios, spanning both European and American scholarship. These studies encompass aspects of style analysis, performance practice, and interpretation, contributing to a deeper understanding of the composer's artistic legacy and its significance in contemporary performance.

**The purpose of the study.** This study involves an in-depth analysis of the structural elements of the work. Such an approach will contribute to enhancing the performance skills of musicians at all stages of their professional development.

**Presentation of the main research material.** This study will help fill a gap in the methodological literature dedicated to Mozart's chamber works.

For an accurate understanding and successful artistic interpretation, a structural analysis is essential. This approach will aid in avoiding many challenges in concert performance. Compared to the number of his works in other genres, Mozart's eight piano trios represent a relatively small output. Classical music enthusiasts may only lament that the composer lived only 35 years. Seven of these trios were written for the traditional ensemble of piano, violin, and cello, while one was composed for piano, clarinet, and viola (Abert, 1923).

It can be argued that Mozart's stylistic evolution is reflected in his ensemble works within this genre. The first composition in this form, *Divertimento in B-Dur*, KV 254, was written during his Salzburg period. Despite being an early work, it matches the beauty and craftsmanship of his final trio, *G-Dur*, KV 564 (Jan, 1856). The creation of his chamber piano trios was influenced by his simultaneous work on more complex compositions in other genres. Due to the musical perfection of these piano trios, from the first to the last, it is evident that Mozart did not compose «simple» or «complex» works within this genre. Each piece is distinguished by its structural clarity, elegance, and expressiveness. The structure of each piano trio is of exceptional importance. Just as a necklace cannot exist without each individual bead, a piano trio cannot exist without the flawless construction of the entire work. This idea has been emphasized by renowned pianists from various countries.

Interest in Mozart's music has never waned. His works continue to be performed in both grand concert halls and intimate venues. The training of a professional musician would be incomplete without his compositions. Piano trios are an integral part of the curricula in all music education institutions. In music schools, teacher ensembles are particularly popular, and they take great pleasure in performing Mozart's piano trios. From an early age, students are introduced to the composer's chamber music, shaping their musical taste through his works. Without this educational foundation, the training of future performers and music enthusiasts would lack quality.

In preparing well-rounded musicians, it is crucial to first develop their intellectual horizons and train their auditory perception. Only then will an artist be fully prepared to grasp the complex imagery and expressive depth that characterize Mozart's music.

Over time, this will influence the culture of sound production, leading to an overall improvement in sound quality. The performance will become more refined, expressive, and engaging for both the musician and the audience. It is crucial to cultivate a desire for self-improvement and to incorporate the finest musical examples at every stage of education. This approach will enhance the understanding of dynamics and tempo control. Precision and elegance in phrase shaping will contribute to the development of a refined performance style. A strong tendency toward high-quality playing will emerge, allowing musicians to fully enjoy each element of the musical structure, attentively perceiving and reproducing every detail and ornamentation. When working on piano trios, it is essential to consider all aspects: sound quality, the smoothness of bow changes, intonation accuracy, ensemble cohesion, and the beauty of vibrato in string instruments.

To achieve perfection in the execution of musical ornaments and to reveal their beauty is a challenging task. This requires a keen sense of tempo, rhythm, and a deep understanding of nuances. Through meticulous work on the fundamental elements of a musical composition, the full beauty of Mozart's works can be unveiled.

For research purposes, the availability of Mozart's scores with the composer's own annotations is of utmost importance. The history of the creation of these works is also highly significant. Upon returning from Prague, where the premiere of *Don Giovanni* was met with immense success, Mozart was appointed as a court composer. This position had become vacant following the death of composer Christoph Willibald Gluck. Unfortunately, the prevailing moral and social climate of the 1780s was not favorable to Mozart. The Austrian production of the opera did not achieve the expected success, his family faced personal difficulties, and his financial situation was precarious. However, as often happens with great artists, it was during these challenging times that remarkable works were created. During the summer of 1788, Mozart composed *Symphony KV 543*, *Piano Sonata KV 545*, *Adagio e Fuga*, *Piano and Violin Sonata KV 547*, and the *Trio in E-Dur*.

The musical opus under consideration was created almost simultaneously with *Symphony KV 543*. We believe that this is why the piece is so deeply infused with symphonic elements, com-

plex content, and intricate polyphonic techniques. The melody of the composition is exceptionally refined. Its melodic quality is enhanced by the gradual modulation of keys and shifts in modal degrees. A special beauty is imparted to the music by the delicate melody and its variations across different instruments. Complex chords play a significant role in shaping the piece's expressiveness. As the composition develops, its musical language becomes increasingly intricate. Compared to other works of this genre, the Opus in E-Dur contains significantly fewer ornamental embellishments.

It is crucial to understand that for Mozart, different keys conveyed different moods. This understanding allows us to grasp the emotional landscapes that Mozart so meticulously crafted. Each mode reflects its own imagery and sentiment. In the trio, the moods are characterized by the interplay of keys – C-Dur and Es-Dur, F-Dur and B-Dur. It is precisely the choice of tonalities that creates a decisive and energetic atmosphere (Klasen, 1897).

This work exhibits a certain transformation in the composer's approach to individual structural elements. The treatment of melody and rhythm evolves, resulting in a richer sound, denser musical texture, and intensified contrasts in mood. Unexpected changes in dynamics at times alter the character of the piece and its perception. In the first movement (Allegro), the influence of the minuet, a popular dance form of the time, is noticeable. This is indicated by the harmonic structure, which shapes diverse emotional nuances. As the piece progresses, harmony actively contributes to melodic development. The melody's structure is based on small, measured movements, while the overall sound conveys a joyful character through chord progressions. A crucial aspect of this composition is the balance between these two musical lines. This equilibrium establishes the necessary lyrical and dreamy atmosphere, enriching the expressive depth of the work.

The very first two measures highlight the necessity for the trio's performers to master dynamic balance between forte and piano. From the opening notes, it becomes evident how crucial it was for the composer to organically integrate a multitude of contrasting elements. The dynamics of the initial measures should remain calm, setting the mood for the subsequent development of dynamic structures.

Forte should emphasize the descent of sounds through different tonalities, naturally leading into piano. Maintaining composure in shaping these dynamic contrasts ensures the creation of a coherent musical phrase. It is essential to remember that the following forte, appearing in the fifth measure, must also serve as the foundation for the next phrase's development, with a gradual decrease in volume guiding the musical progression.

During rehearsals, it is essential to assess the accuracy of rhythm execution, as this is a key condition for creating the necessary emotional atmosphere. This state reaches its full development in the development section. The main theme appears twice, but upon repetition, it should be performed with greater expressiveness, while also allowing for a touch of calmness. As the piano part unfolds, the violin enters, adhering to specific structural principles in every aspect. It is crucial to adjust the forte dynamics not only in relation to the musical phrase but also in relation to the overall balance among all instruments. When the piano melody moves forward, it is important not to overshadow the string instruments. Instead, a musical dialogue should emerge between them. The challenge lies in creating a three-way dialogue, where each instrumental voice maintains its distinct quality while seamlessly interacting with the others. The sound must be equally refined both individually and in ensemble, ensuring a cohesive and expressive musical interpretation. When working on this piece, it is important to remember that in Mozart's music, nothing is accidental or superfluous. Each new structural element adds a unique shade to the overall mood. The introduction of a new key—cis-moll—brings a distinct emotional shift. To render it effectively, entirely different articulation techniques must be applied. The sound should become denser, and legato must be as expressive as possible.

The interpretation of the dialogue will largely depend on the vision of the performers themselves. In the initial stages, meticulous attention should be given to shaping the character of the sound. Refining legato technique will lead to a deeper understanding of the entire composition. The performance style should reflect the defining characteristics of Mozart's era. It is essential to remember that in his letters to his father and sister, Mozart often expressed a strong dislike for extremes. He did not favor excessively fast or overly slow

tempos. On multiple occasions, he criticized performers who took too much liberty with tempo fluctuations. He disapproved of the lack of a clear distinction between fast and moderate tempos, believing that such an approach resulted in unclear phrasing and imprecise execution of musical ornaments. During rehearsals, it is essential to focus on specific sections of the piece where the tempo is either indicated or clarified by the composer. These passages provide key reference points for reconstructing the overall tempo structure of the work.

The connective section serves as the embodiment of a joyful mood. The music is characterized by a light, flowing sound, an interplay of legato and staccato, and the beauty of harmonic progressions. In measures 35–37 and 39–41, both the pianist and violinist should pay special attention to the first notes. These should be performed with legato, followed by a transition into portato, ensuring smooth phrasing and expressive articulation. Recreating the character of Mozart's era requires a restrained use of vibrato and a somewhat assertive sound in the string parts. The pianist must pay close attention to musical ornaments, ensuring variety in their execution. For instance, the opening passage (measure 42) should be played with restraint, the next (measure 44) with more direction, and measure 46 with the greatest intensity (Jan, 1856).

A key element in achieving the desired expression is the precise use of gradually increasing dynamics, from crescendo to forte. It is important to remember that forte in chamber music should be more controlled and softer compared to its use in other genres. The forte in the piano part should be particularly refined, as it highlights the carefully structured rhythmic organization of the passages featuring triplets.

Mozart's well-thought-out transitions lead naturally into the secondary theme, characterized by delicate intonations. This theme is entrusted to the violin, and for the performer, the use of cantilena – evoking the qualities of the human voice – is crucial. In the following episodes of the exposition, it is crucial to pay attention to the accuracy of tempo, a unified manner of performance, and the similarity of strokes. Each member of the trio will benefit from the ability to shape their own vision of playing the instrument. This will allow for the selection of optimal artistic means for each structural element. Particularly significant

in the secondary theme is the episode that begins in G-Dur. It expands the boundaries of the melody, concentrating the necessary expressiveness within it. When studying expressive means, it is essential to understand the exceptional importance of the beauty of the cello's timbre. Timbre imparts a more dramatic hue to the lyrical image. Considerable attention should be given to techniques of polyphonic development, which will help create richness and density in the musical language. In the secondary theme, lyricism is of great importance, against which rhythmic structures should be executed with caution. The conclusion of the secondary theme is marked by an alternation of contrasting moods, achieved through well-thought-out dynamics (Mancini, 1912).

The closing section begins in measure 88, representing the fusion of individual elements of the exposition's structure. Its connection to the main melody should be clearly discernible in the movement of sounds and the specific features of articulation. The final three measures of the first section of the sonata allegro are perceived as a natural conclusion. The beginning of the development section should be brought as close as possible to a dance-like character. This should be emphasized through the use of specific strokes and tempos. A similar tempo has already been introduced in the exposition. It is useful to pay attention to the importance of rehearsals with constant returns to pre-determined moments. This will help maintain a unified vision and understanding of the overall performance concept.

A crucial expressive element in the development section is the instrumental ensemble, supported by key changes. The tonal progression follows the sequence: Cis-Dur, fis-moll, H-Dur, E-Dur, A-dur. As a result, the mood they evoke undergoes constant transformation. Selecting the appropriate balance between tonality and the character of sound production is essential. The instrumental performance should be more energetic.

The culmination of Allegro's development heavily depends on the precise reproduction of rhythmic organization and expressiveness. This applies both to the execution of piano arpeggios and the significance of the string instruments' sound. It is essential to consistently maintain high-quality passage execution. Particular attention should be given to precision in performance. An uncontrolled desire to

demonstrate excessive expressiveness and virtuosity must be avoided. It is crucial to preserve the context intended by Mozart. During the initial rehearsals, it is important to adhere to the specifics of chamber sound and its dynamic nuances. Attention should be paid to the fact that ensemble members themselves can define the character of the sound, the expressiveness, and the rhythmic contrast. A collective approach to musical interpretation will enable the high-quality realization of the first movement of the composition and, most importantly, an elegant revelation of its culmination. The recapitulation allows performers to create an alternative version. It is essential to consider changes in meter and mood, which are influenced by an increased number of key modulations (e-moll, G-Dur, A-moll, e-moll, G-Dur, E-Dur). In the second statement of the theme, the minor mode lends the violin a distinct sonority. The third element of the main theme retains the form it acquired under the influence of the development section. The dance-like character disappears, shifting the focus to a delicate and lyrical melody. The interplay between the violin and cello creates a beautifully audible dialogue, which is of great importance. During the repetition, the trio members must concentrate on conveying the musical essence, reflecting emotions, and maintaining a sense of optimism.

The second movement opens with a refined, lyrical melody. Dance-like motion is clearly perceptible within the musical language. The composer marks it as *Andante grazioso*. During the performance, it is advisable to maintain a precise metrical rhythm. It is important to understand that the *forte* in the second movement differs from that of the first, allowing the listener to immerse more deeply in a world of romantic and lyrical emotions.

Each section is presented differently. Ornaments should be executed with precision and simplicity – neither overly embellished nor omitted. Initially, performers may benefit from creating reference notes with the composer's own articulation markings. Such notations were commonly found in scores of that era. In Mozart's manuscripts, he carefully adds annotations above the notes – dots or strokes – indicating the importance of sustaining note durations and preserving the intended character of execution.

*Andante grazioso* possesses its own distinct musical material, characterized by both its texture and melodic construction. Every musician understands that silence is an integral part of melody. For Mozart, it is a crucial element of musical dialogue, allowing each «speaker» to be clearly defined. During pauses, the timbre of other instruments becomes particularly audible. Given the chamber nature of the piece, it is important to maintain a calm character when performing imitations and to ensure consistent tonal quality throughout. For the finale, Mozart chose an emotionally expressive melody that gradually unfolds. The development of the melodic material appears particularly refined. A deep understanding of the importance of achieving high-quality melodic sound is essential. This, however, does not apply to the transitional section, where the melodic lines of the cello and keyboard instrument are primarily juxtaposed. As the piece progresses, these lines merge into a duet. The primary key is *gis-moll*, gradually modulating into the secondary section in *H-Dur*.

The character of the secondary theme resembles the brilliance of sunlight. It consists of two musical phrases, with the violin and piano taking the lead. The prelude to the finale is the closing section, composed of short melodic structures built in various keys. Their agitated nature shapes the main section of the finale. The climactic moment occurs in measure 120 with a *cis-moll* construction. Precision in phrasing and adherence to the score's indications enhance the perception of the melody's beauty. Gradually, the volume should increase, supported by the rising pitch of the melody, particularly in the violin part. The recapitulation begins with a dynamic statement of the secondary theme. Its emotional tone is refined and elegant. The choice of conclusion is particularly intriguing – the final chords bring a dazzling celebration to its completion.

*Divertimento* in E- Dur (KV 542) embodies an abundance of bright emotions, a sense of bliss, and happiness. The presence of lyrical and dramatic moments does not fundamentally alter its overall positive character.

**Conclusions and prospects for further research.** The study of Mozart's piano trios is a necessary step in the development of Ukrainian musical art. It will contribute to the improvement of both performance and educational processes.

Familiarity with this work will facilitate a deeper understanding of the great composer's creativity, expand knowledge of his musical style, and reveal new possibilities for interpretation.

The prospects for further research lie in the continued exploration of genre transformations in Mozart's works and the practical application of acquired knowledge in performance practice.

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