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IS THERE A ROLE FOR A MORAL CHOICE IN A MOZART PIANO CONCERTO?

INTRODUCTION

How would it be possible to see a Mozartian concerto as an allegory of Enlightenment morality? Why would such parallelism suit Mozart? It is a famous feature of Mozart's musical language that greatly opposing characters are juxtaposed with one another. Thus, they may seem semantically incongruous, but nevertheless we can find several similar examples of appearances of morality in other art forms such as Laurence Sterne's novels and, perhaps most importantly, in Mozart's own operas. Therefore, the juxtaposition of concerto with dialogue between moral characters at the end of the eighteenth century is taken as a conjecture of the present investigation into dynamics of dialogue in the first movement of a Mozartian concerto.

MAIN GOALS OF RESEARCH

The paper argues that the moral choice between interpretations of the moral sentiment of pride can be illustrated by a music analysis of Mozart's piano concerto. There is a major difference in actions if they are causally prescribed or if there is the component of free will in the form of a moral choice. The main question of this paper is what kind of similarities there are between actions in large-scale sections of a musical work and human actions based on

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moral choices. The thesis advanced in the paper is that the concept of choice should be involved in inter-sectional relations and that this has a compound effect on how interpretation of a musical piece takes place in a performance. The choice between two (or more) moral views in the 18th-century history takes place between values of the ancient regime and those of the modern world. These views are reduced to differences between deontological and sentimentalist morality. Music analytical counterparts for them are to be found in Mozart's concertos in ritornello and solo sections respectively, the main moral sentiment in the former being pride and benevolence in the latter. The two moral positions represent differing conceptions of freedom in moral choice, whose encounter leads to a highly refined conception of dialogical interaction in a concerto.

Firstly, the paper presupposes that the moral choice intensifies in relations between the two expositions and the recapitulation. Secondly, it is conjectured that a moral choice results from tensions between opposing moral world views. It is based on beliefs gained through filtering of knowledge in *Dasein* where music analytical beliefs are formed. The change in moral interpretation of pride from a cardinal sin to a virtue in the Enlightenment serves as the backbone of the narrative trajectory. However, this relationship is not causal and should rather be seen as an outcome of several inductive inferences in separate domains of knowledge and the resulting change process discerned in the Z0Z1Z2 model. This raises the question of a moral choice in a piano concerto to the relation between expositions and recapitulation. This is an allegory of the progress that takes place within 18th-century society, where different conceptions come together. What one idiosyncratically calls recapitulation in fact brings forth an entirely novel reality, something that represents the new morality against the old morality. The key to this resolution is the complexity of the double exposition as a starting point for sonata procedures. To recapitulate, two expositions are not to be repeated as such, something entirely new is bound to be born. For this reason, concerto is best characterized as an evolving compositional genre. The interpretation of related changes in morality is supported by studies in Mozart's operas, while this view is combined with a musical, analytical study of the concerto, namely the narratological examination of the simultaneous and semanticized functioning of ritornello and sonata principles.

BELIEFS AND MUSIC ANALYSIS

Is it between beliefs that choices are made? If so, then for the purpose of grounding genuine choices it is essential to see how beliefs are formed. They are based on various sources available. In musical analysis part of the relevant knowledge comes from within music, but one would be petrified without access to the outside source(s).

Small choices are made between phrases, bigger (more weighty ones) between thematic groups, but essential choices emerge at the inter-sectional level, and they can turn out to be existential. It is peculiar for Mozart that in his music an existential choice might be initiated at every level of the form, even though it may be located at its global level. This is one of the symptoms of freedom in Mozart and leads to an important distinction at the semantic level of interpretation in a musical piece. This basically allegorical interpretation is divided into two interpretative levels, IL1 and IL2 (figure 1). What being at a certain level indicates is the
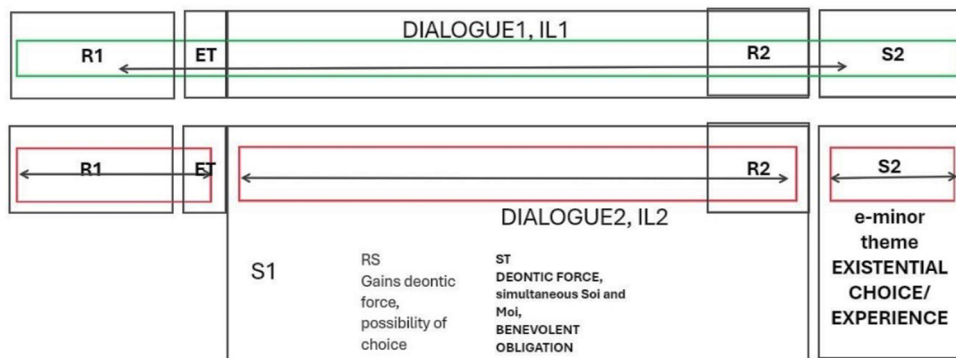

Figure 1. Two interpretative levels IL1 and IL2
in concerto KV 467 first movement

degree of existentiality of the choice in question. This kind of continuum runs across the conventional hierarchy of concentric levels, and it is not limited to formal levels either. Thus, a belief that is based on an appearance of things may be able to increase one's awareness to the higher level of existential choice. In this way, the marginalized may become the main issue or an anecdote can become the center of attention. A parallel case in a Mozart opera is the servant becoming the protagonist and the sovereign being left aside. This is what Mozart can accomplish in his piano concertos.

What happens at those moments of existential choice in Mozart's music is that regardless of where the experience takes place, the composition is experienced as a whole. IL2 embraces IL1 and the hierarchical order is lost—at least for that fleeting moment where a sense of omnitemporality appears to prevail. A choice that would otherwise be made at IL2 (i.e., a small-scale change) is shifted to the level of existential choice.

MOZART, THEMATIC SELF-FASHIONING, AND EVOLVING IDENTITY

Interpretation starts from an ancient regime interpretation of pride, where pride belongs solely to the sovereign and God, otherwise it is a mortal sin. This can be seen in the opening ritornello. The process of dialogical encounters and choices leads to the existential choice at the beginning of the development, S2. From here the performer can emphasize either the logical following of the anaphoric chain that was encountered in R1, the ancient regime interpretation, or the other anaphoric chain where Enlightenment interpretation is weighted. How is this possible? There is such a variety of topics and moral characters that a regrouping of paradigmatic and syntagmatic chains is in fact inevitable. There is no chain of events that is inevitable and self-evidently primary. There are, however, degrees of differences. In moments where the 'might' modality prevails a group of possible continuations follows. This forms several possible narrative trajectories that ultimately connect to one another through parallel and simultaneous references. Imagining these alternative interactions makes them transcendentally present. In the e-minor theme (example 1.C1), one is experientially in a state where any continuation seems possible. This is existential freedom.

To describe music's ability to construct individual identity in musical discourse, a wide range of phenomena is drawn upon. This is made possible through the integration of the ideas of self-fashioning (Greenblatt 1980) and the theoretical apparatus of existential semiotics (Tarasti 2001, 2015). In this theoretical context, a musical theme is interpreted both in its purely musical essence and its cultural communicative situations. There are several issues of advantage that speak in favor of adopting such a system. Traditionally, music analytical notation has been widely used due to its autonomous nature that makes it a strong and reliable tool to describe music's structure and form. This is an unquestionable advantage. A side effect has emerged, however, according to which music as such has become ahistorical by nature when seen through

the language of music theory. Increasingly detailed and sophisticated models have been created, yet their ability to communicate much of the importance about the musical experience has at the same time drastically diminished. As the obvious value of musical art lies in its ability to convey understanding about musical experience in its socially and culturally impregnated environment, there is an inevitable need for a reformed music analytical methodology.

The power to impose a shape upon oneself (Greenblatt 1980, 1)—so-called self-fashioning (related to the creation of identities)—comes close to what in existential semiotics is being accomplished through the zemic-model and its increasing degree of the social. Self-fashioning is what a musical actor does in a Mozart concerto. Yet, in Mozart the identity of an individual depends on such a high degree of the grave societal changes in the 18th-century culture that one needs to locate Mozart in a point of rupture between two epistemes. This makes an individual's self-fashioning an extremely complex process. One could reconstruct Greenblatt's notion of self-fashioning in terms of the zemic-model to bring it to the music analytical function.

The goals of the two theoretical traditions appear to be largely very similar. They both attempt to find a balance between what can be called an autonomous view of a work of art and the strongly contextual sociological conception of art. This broad distinction lies behind the present theoretical endeavor. As the two approaches appear to be incompatible, the present research attempts to develop a way of describing features of an artwork that retain the freedom of an autonomous view but brings in a wealth of music-external features without which a work of art is about to lose its most valuable aesthetic features. A practical application that is especially suitable to illustrate the above problems is found in dialogue between soloist and orchestra in Mozart's concertos. There is a natural need for communication across formal boundaries without which a concerto loses one of its central characteristics. Moreover, as this communication can be established in practically any cultural environment, to understand the compositional choices it is vital to read music against the cultural practices of Mozart's time, the latter part of the 18th century. What turns out to be the case of interpersonal communication par excellence is the moral discourse of the time. Moral and ethical questions of the time also attest to the groundbreaking disruption and shift from a religious to an empirically grounded conception of morality, a central trait of Enlightened intellectual history (Cassirer 1951). It is this conceptual change and the ways in which it is reflected in the narrative structure of dialogue in a Mozartian piano concerto that is the focus of the present research.

INTERPHASE BETWEEN THE TWO EXPOSITIONS
AND RECAPITULATION AS THE LOCUS OF EXISTENTIAL CHOICE

One grandiose return in the recapitulation and the choices that it entails is considered an outcome of several previous smaller returns, that is, many small choices made. In this way, this basically societal process shows itself as the central structural principle in the relations between an individual and society. When taken in a thematic and semantic sense, a recapitulation in a concerto movement marks the return of both ritornello and solo sections. It can be thought that in a recapitulation both an individual and society make a choice, and that it is here that those choices are reconciled. It also remains possible that a contradiction remains and that consequently the large distance anaphor is not resolved. In terms of texture the recapitulation begins with material deriving from the orchestral parts. In a thematic sense, it often associates with the material found within the solo sections.

Double exposition is an outcome of ritornello principle the idea of alternating ritornello and solo sections. The idea of action in ritornello and solo sections is also of a very different type. The recapitulation in a concerto is not a recapitulation in the sense it is usually understood in the sonata form. A rearrangement of formal and semantic features takes place. When thinking about worldviews, the question is not only about morality, but it consists of a rupture in scientific and mythical worldviews. The rupture between theology and empiricism regarding the issue of pride can now be broadened to include the totality of culture. These worldviews are included in what Cassirer calls symbolic forms. While the order of primacy between symbolic forms changes at the dawn of the modern age, there is a corresponding rearrangement in the structure of zemic-models. When the scientific way of thinking becomes the major factor in morality (see Gill 2006), it enters *Dasein* and its modalities and becomes itself a regulative force while religion starts to lose this vital role as an epistemic filter in *Dasein*. *Dasein*'s composition is reformed, and the respective change is reflected into the musical work. This reversal is reflected in the way Mozart handles military march, the main carrier of a pride morality. As a symbol of nobility, it is being overwritten by benevolent sentiments. There is the related phenomenon of idealized disappearance of evil as the result of secularization of morality and ethics (Gill 2006).

ANAPHORIC RELATIONS AS CONVEYORS OF MORAL CHOICES

For a moral choice to be tangible one needs to have a way of knowing about the other actor's moral conceptions as much as possible. Total awareness of the other's state of mind is impossible, but one does understand the other interlocutor's beliefs through the constellation where the two systems of moralities have become polarized. It is this polarized force field where the beliefs arise as a dialogical joint outcome of the two interacting actors. Anaphoric references (Aoun 1985; Brandom 1994; Greimas and Courtes 1982) may carry several types of information as raw material for beliefs. Our moral beliefs are necessarily affected by factors outside morality in a narrow sense. An isolated sense of morality is not trustworthy. Thus, one may include various kinds of symbolic forms or elements of epistemes in one's conception of morality. In other words, local level interactions should be seen as part of a system of wider oppositions between values. In this way choices are stacked into an interactive event where the large-scale meaning then emerges. An actor keeps in contact with its overall values through the long-distance anaphora.

MUSIC ANALYTICAL VIEW OF CONCERTO DISCOURSE:
A WAY TO EXPLAIN ANOMALOUS PASSAGES
IN MOZART'S CONCERTO KV 467

A. Orchestral exposition. First ritornello R1, opening theme: PRIDE, HLA

B.1 Soloist's exposition. First solo S1, entry theme: STATE OF NATURE

B.2 Recognition scene RS: PITY

B.3 Secondary theme ST: BENEVOLENCE

C.1 Development section. Second solo S2: HUMILITY

C.2 Augmented baroque sequence: EMPHATIC ANGER, (MORAL) OUT-
RAGE, M1, S2

Example 1. Drivers of dialogue and related moral sentiments
in concerto KV 467

In the concerto KV 467, the opening ritornello has an undeniably ought-
character (von Wright 1963) (example 1.A). What happens when the deontic
order "ought/must do", Od(pTp), although a bit softened by the immediately
preceding unstable passage this actor encounters soloist's entry theme with
a brisk, even brilliant character? The theme, however, more properly illus-
trates pure "joie de vivre" entirely free of any obligations rather than any
ethically laden behavior (example 1.B1). It is composed of a 16-note figura-
tion whose existential mode suggests M1, "being in myself". This is not an
order, nor does it express a duty to behave in a certain manner. Rather, it
expresses the idea that the actor is getting ready to act in accordance with
a certain set of values, in the eighteenth century exhibited by moral senti-
ments. This is the most remarkable encounter in the movement as it is an initial
introduction of the character of the dialogue to come. The message of the first
ritornello is in fact comparable to a social norm that is to have overall prevalence,
perhaps even universally. The scale of the deontological structure of norms is
inherently comparable to that of Adam Smith's spheres of sympathy (Smith

2002), which is based on sentimentalism, an opposing school of moral thought based on emotions or moral sentiments instead of rationality as is the case in norm structures. Sentimentalist actors such as the benevolent theme aim toward a sympathetic reaction to other actors. They attempt to see the world from another's point of view. In other words, one sees here a widely different kind of musical actors encountering each other. Moral sentiments in a Mozartian concerto dialogue turn into two kinds of attitudes, deontic and sentimentalist. One may now enquire what kind of theoretical tools are needed to depict these encounters.

In other words, one has an actor issuing a deontic order Od(pTp) encountering the other actor that utters a sentimentalist "being-in-myself", M1, an actor relatively taken in a state of nature and not expressing a clear ethical stance expressed by a moral sentiment. It would be no wonder if the two did not even find a common ground on which to interact. In a Mozart concerto there is multitude of possible—or impossible—pairs of deontic and sentimentalist theme actors that try to find a common ground. In terms of theoretical tools for analyzing music one now has deontic utterances and existential semiotic descriptions of states of mind that can be applied to dialogical situations in music.

TOWARD AN EXISTENTIAL CHOICE

In the concerto KV 467, the outward vs. inward character of the passages can be described through existential semiotic modes in the following manner (Tarasti 2001, 2015):

an-mir-sein (M1) für-mich-sein (M2)
being-in-myself being-for-myself
(will) (can)

für-sich-sein (S2) an-sich-sein (S1)
being-for-itself being-in-itself
(know) (must)

The formation of deontic orders or permissions is explained in Heimonen (forthcoming) where the deontological nature of the ritornello pillars is examined in more detail. What one still needs is a model of interpretative

levels in a concerto. Level IL1 is where sentimentalist themes are arranging their mutual relations. At level IL2 social norms are being formed. Because their way of channeling their influence is different, the two levels are needed. Then it becomes possible to illustrate the ways in which these levels intersect each other (see figure 1).

INTERPRETATIVE LEVELS IL1 AND IL2 IN A CONCERTO AND THEIR APPLICATION TO CONCERTO KV 467 FIRST MOVEMENT

One may now wonder if it is totally ungrounded and imaginary to postulate two interpretative levels. Is it not so that in a concerto there is only one level of meaning where the soloist and the orchestra alternate? In a way yes, but when horizontal references are considered, the situation is changed. Then, there opens the possibility to hypothetically direct the reference either to an intrasectional or intersectional level. The first one is here called IL2 and the other is IL1. It is a question of a simple hierarchy with factors that may retain a theme entry on the higher level of IL1 or let it drop to the lower level of IL2. Generally, it appears that deontic orders and permissions operate at the IL1 interpretative level and moral sentiments at IL2. It is also possible for both levels to be active at the same time. This offers more choices for analytical description.

All the above relations are transformations between interpretative levels IL2 and IL1. The states themselves consist either of deontic orders or permissions and moral sentiments that carry various degrees of sociality. These states are unstable until so called anaphoric tensions between them are resolved, which does not need to happen in its entirety. Most often in classical style anaphors at both interpretative levels are resolved at various places within a movement. The system of anaphors within the system of zemic-models offers a substantial variety of interpretative possibilities for music analysis. The following scheme provides all the effective factors that drive the dialogue between solo and ritornello sections.

Orchestral exposition: First ritornello R1, *opening theme*, PRIDE, HLA (example 1.A): *für-sich-sein*, S2, *know*, moral sentiment of pride, pride of the old world with the shading of the Galant, the pride is derived from the corresponding genre of the military march.

Soloist exposition: First solo S1, *entry theme*, STATE OF NATURE (example 1.B.1): *an-mir-sein*, M1, kinetic energy, will, the individual starts to

turn outside from the state of nature to the *sensus communis* (supra-zemic), no thematic substance, playful and phantasizing, the theme is transferred to the interpretative level II.2, "free phantasy permitted" as under the deontic force and supervision of the section R1.

Exposition: *Recognition scene* RS, PITY (example 1.B.2): *für-sich-sein*, S2, *know*, the individual turns into himself, but takes knowledge with him that causes a process of recognition, the opening of eyes. Moral sentiment of pity, simultaneously a retaliation against the commanding modality of the opening section's pride sentiment; starting to discover his true identity recognizing the related moral dilemmas.

Exposition: *Secondary theme* ST, BENEVOLENCE (example 1.B.3): *an-sich-sein*, S1, *may*, the individual turns himself toward the outer social world, the *sensus communis* is openly embraced, naïve and childish character, moral sentiment of benevolence, "benevolent duty, since under sonata form's benevolence ritornello principle adds a deontic order that appears as the "duty of benevolence". Deontology and sentimentalism are merged.

Development section: *Second solo* S2, HUMILITY (example 1.C.1): *an-mir-sein*, M1, *must*, the individual turns deep inside himself and to *sensus privatus*, the first-person perspective, dialogue relations rare loosened and communication almost entirely vanishes; moral sentiment of humility; located between the theses of the larger exposition and anti-theses of the development section. Humbled in between conflicting orders and permissions. As the center part of the two expositions and recapitulation, this is the locus of the existential choice.

Development section: *Augmented baroque sequence*, EMPHATIC AN-GER, (MORAL) OUTRAGE, M1, S2 (example 1.C.2): kinetic energy, repetition, struggle against the Baroque and its sequential passages, simultaneous appearance of state of nature M1 and learned style S2 (Baroque sequence), know, simultaneous presence of *für-dich-sein* S2 and *an-mir-sein* M1, individual struggles within the collective, turns into pity and acceptance toward the end of development.

Recapitulation section: *Recognition at the large-scale level*, physical and rhetorical distance reduced, relations between individual and society are being rearranged, anaphoric polarity (Rochberg, Rosen) is resolved in m. 295–303. The protagonist's identity is aligned with the newly formed social norms.

CONCLUSION

The first movement of piano concerto KV 467 turns out to be an allegory of purification of the evil features of Christian pride into virtuous Enlightenment variant of pride. This change in the meaning of pride is defined by its dialogical relations with other moral sentiments. This is the major cause and reason for the emergence of allegory in a Mozart piano concerto. Moral change is to be seen as resulting from choices made. A concerto grows from within. A composition is characterized by an overall change that is made up of piecemeal choices. Moral choices lead to moral change and ultimately to an existential choice. This is manifested in the self-fashioning behavior of the theme actors in dialogue, but also in value transformations between an individual actor and society. This can be seen inside a work when actors in the two expositions choose the side where to be. Thus, the music analytical tension between solo and ritornello sections arises.

The above tension culminates in the double-exposition vs. recapitulation tension as the primal driving force of the composition. The article launches the idea of postulating self-fashioning as a music analytical tool that represents moral controversies and the related change in the Enlightenment world as they appear in Mozart's concerto dialogue. This change materializes itself as competition between opposing choices at the level of worldviews. It connects the inside with the outside as it does the detailed with the global level. Accordingly, the view of dialogue in a concerto is seen as an allegory of an 18th-century person's manners of self-fashioning that consist of existential choice and moral content as they appear in the interaction between a soloist's and orchestra's expositions and the recapitulation section. Here a reconciliation of respective changes in an individual's and society's values is taking place.

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Summary

The paper introduces moral choice as a music analytical tool. This is based on an analogy between an 18th century person's moral choice and the change from a ritornello section to a solo section and vice versa in a Mozart piano concerto. The anthropomorphic nature of this change between actors is highlighted through a self-fashioning behavior of theme-actors that represent 18th-century moral sentiments. The paper launches the idea of using the framework of changing morality as a way to analyze large-scale alteration between soloist and orchestra. Using existential semiotic theory, the idea of moral dialogue between self-fashioning actors is transferred from cultural poetics to music analysis of concerto discourse. In the concerto KV 467 this results in a narrative trajectory that traverses from pride through humility to benevolence. In this process the interpretation of moral sentiment of pride changes from ancient regime pride to the idealized pride of the Enlightenment.

Keywords: Mozart's piano concerto; existential semiotics; moral choice; self-fashioning; pride