

RÉSUMÉ

Mozart's music cannot be made to fit into a simple scheme: the combined codes (or modules) for the execution - *metre+smallest note values+tempo word* - demand an infinite multitude of fine gradations. Each of these modules has a special character of its own, following the logic of the actual performance: they have their own gesture, their own metric, manner of playing, dynamic, articulation, bowing technique, their own tempo. They are an essential part of Mozart's musical syntax, and since it is not possible to fix them rigidly they are an ideal means of representation: at the same time flexible, complex, and precise. Once decoded they help us to free his music, captured on paper, into real vibrations in real time, our time.

Questions of tempo, articulation and phrasing surpass, after all, pure craftsmanship; they ask for the music's *meaning*, they touch the basis of its embodiment. Every musician wrestles daily with these questions and the answers often change the works for the listener fundamentally. To the end of time they cannot be answered by Quantz, nor by reference of the tempo words to pulse, strides, swings of a pendulum, ticking of a pocket watch, or by metronome figures, durations, let alone by computer-based measurements of tempos of recordings; they can only be answered on the basis of the actual score and of the complete works of a composer against the background of the style of his epoch and in relation to the actual conditions of the performance. Musical time is human time, it cannot be expressed by unmusical time, the cold time of the stars.

„The specifically musical time is the time which music has *completely for itself alone*, the time which the sound of the music itself brings into existence and that exists nowhere else, a play where the durations of what is sounded give rise to a web of time settings that is far beyond everything measured and measurable. Music is *being set free from time*. [Musik ist *Befreiung von der Zeit*.]“⁶⁷¹

The very nature of classical tempos makes all attempts to refer them to parameters of the real world fail - even that of the *biological* clock. Metronomizations go astray in principle in classical music; they deprive the music like a pinned butterfly of its innate ability to metamorphose. The classical composers create a world of *spiritual-intellectual* movement, and their indications for the „tempo“ - or, more correctly, for the „execution“ - are about *this*, the „*mouvement*“, not about the physical *speed* which preoccupies us so much.

„One can play in time without arriving at the *mouvement*, since the tempo depends only on the notes; the *mouvement*, however, depends on genius and good taste.“⁶⁷²

Every modification of the *mouvement* - be it in metre, class of note values or verbal indication - is caused by a new musical idea, a new mood, a new dramatic situation, a new part of the musical architecture. In contrast to the unity of „*affect*“ in the Baroque, *dis*continuity is the artistic means in the movements and sequences of movements by Haydn, Mozart and Beethoven - right into changes in structure and virtual changes of metre; coherence and balance are established at a higher level. The allegation of a simple proportion between different tempi (where only the manner of notation changes after all) levels this out in an artistic self-blockade in favour of a fictitious paper logic.⁶⁷³ The perfection of ensemble playing at transitions that it guarantees is an obsession of the modern conductor; in the 18th century one had just as few problems with it as soloists and chamber musicians have today; it doesn't concern the *meaning* of the music in any way.

Like all great art, classical music calls to mind that far from the rational $1=1$ the abundance of life is founded on $1 \neq 1$.

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⁶⁷¹ Compiled from: Hans Heinrich Eggebrecht, „Zeit“, in: *Die Musik und das Schöne*, 1997, p. 172-180.

⁶⁷² Jean Rousseau: „On peut jouer de mesure sans entrer dans le mouvement, parce que la mesure dépend seulement de la Musique; mais le mouvement dépend du génie & du bon goût.“ (*Traité de la Viole*, 1687, p. 66.)

⁶⁷³ „The exclusive search for unity (which is fundamentally a theological rather than a purely musical concern) may blind the analyst to the many ‚irrational‘ factors that seem to be fighting against unity.“ (Neal Zaslaw, *Mozart's Symphonies*, 1989, p. 532).