New Twists for Old Endings: Cadenza and Apotheosis in the Romantic Piano Concerto

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Despite the renewal of interest in nineteenth-century music, the Romantic concerto has remained a neglected topic. Although recent research has shed light on several of its particular facets,[1] in-depth analyses or broader surveys that demonstrate some scarlet thread of structural evolution and influence running through the principal works of the period are comparatively rare.[2] This paper will examine one specific aspect of the genre—the stereotypical procedures used to conclude the first and last movements of Classical piano concertos and the ways these procedures underwent subsequent modifications in Beethoven and Romantic composers.

The First-Movement Conclusion

The twenty-five odd concertos for solo piano that Mozart left us have enabled scholars to formulate an accurate picture of the stereotypical design and tonal structure employed in the first movement of these works.[3] This formal paradigm appears in

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[1] For instance, see Mies 1972, Norris 1994, Lindeman 1998, and Kerman 1999.

[2] Most comprehensive surveys of this literature (such as Steinberg 1998) may contain cursory analytical material pertaining to individual works but fail to provide an overview of the genre's gradual development during the Romantic period.

[3] Denis Forman's 1971 discussion of first-movement concerto design traces its evolution from the Baroque da capo aria through Bach's sons to Mozart, a view also shared by the redoubtable Donald Francis Tovey. Although some sources, such as Plantinga 1999, still hold to the conviction that this form emerged from the Baroque concerto grosso, I personally harbor several reservations with this conviction. As opposed to the standard Classical concerto model diagramed in Example 1, the tutti ritornellos in a typical concerto grosso basically share *identical*

Example 1 with accompanying legend. Although Mozart continually tinkered with different sectional components of this model inherited from Johann Christian Bach,[4] in general he preserved the normative characteristics of the concluding tutti section (T4) and its surrounding environment. Example 2 illustrates the typical succession of events: the thematic ideas commencing this section, which are usually based on closing material drawn from the initial T1, move from tonic through some chromatic pre-dominant harmony (most often a diminished-seventh or augmented-sixth) to prepare the six-four fermata that introduces the improvised cadenza. Surviving manuscripts of Mozart's own cadenzas have allowed analysts to deduce their typical anatomy.[5] Three well-defined sections outline an interrupted tonal structure, in which the reappearance of the *Kopfton* is usually accompanied by a statement of one of the movement's principal themes in the tonic key. A culminating trill on $\hat{2}$ over the dominant five-three ushers in the final *forte* orchestral tutti in tonic, which typically is based on previous closing ideas.[6]

A study of Beethoven's treatment of the first-movement T4 complex reveals several innovative features, the most striking of which are modifications in the cadenza's subsequent exit into the final orchestral tutti. While his first two piano concertos continue to perpetuate the time-honored model noted above, in his two succeeding works in this genre Beethoven begins to question the abrupt sense of sectionalization resulting from this procedure and proceeds to devise several alternative solutions. In the conclusion to the initial movement of his Concerto No. 3 in C minor, shown in Example 3a, the soloist's trill eschews the traditional resolution

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thematic material, but neither their number nor successive key relationships are fixed and may vary from piece to piece.

[4] For instance, when the principal theme did not lend itself to an effective pianistic presentation, he sometimes inserted a "new" idea to introduce the S1 section. As well, he was not above switching around or substituting material in the secondary theme areas of T1, S1, and S3.

[5] See Badura-Skoda 1962, 216-34, Drabkin 1991, and Whitmore 1991, 119-48.

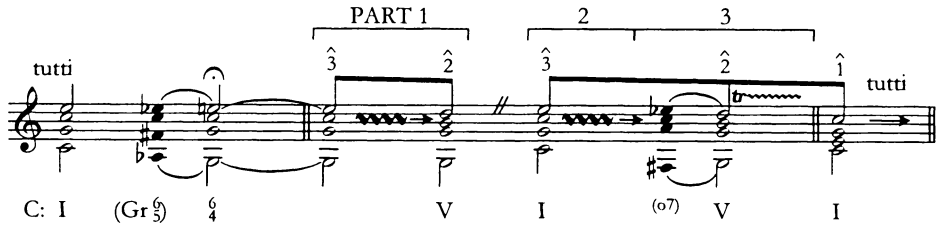
[6] A typical illustration occurs in measures 283-97 of the first movement to Mozart's Piano Concerto No. 12 in A major, K. 414.

Example 1. Stereotypical first-movment form in Mozart's piano concertos.

(expositions)			(development)	(recapitulation)		
T1	S1	T2	S2	T3	S3	T4
PT/TR/ST/CL	PT/TR/ST/FIG	CL	(DEV) RETR	PT	TR/ST/FIG	(CL)/CAD/CODA
I	I V	(V)	V	I		I $\frac{6}{4}$ - $\frac{5}{3}$ I
i	i III	(III)	V	i		i V i

CAD = cadenza
CL = closing material
FIG = solo figuration section
PT = principal theme
RETR = retransition
S = solo (solo and orchestra)
ST = secondary theme
T = tutti (orchestra)
TR = transition

Example 2. Tutti/Cadenza (T4) model for first movement endings of Mozart's piano concertos.



to tonic harmony in favor of V7/iv over a dotted *pianissimo* motive in the timpani in m. 414. After the motion back to tonic, a reiterated progression of i - VI - ii°_{6} - V - i gradually gains in both rhythmic and dynamic momentum toward the end of the movement, supported by ornamental filigree in the piano. A similar technique reappears in both his Violin Concerto in D major and the Piano Concerto No. 4 in G major.[7] In the latter case, the cadenza and tutti now overlap. The orchestra enters quietly *during* the soloist's trill over V, so that its resolution to a first inversion tonic subtly bleeds into a *piano* statement of the secondary theme in mm. 347ff. Only at the entry of the tonic principal theme does the "real tutti" commence. Its continuance is marked by yet another ensuing crescendo leading to the movement's conclusion, during which the soloist embroiders the entire passage with decorative arpeggios in mm. 356-70.

Soon after the completion of his first four piano concertos, Beethoven became disgruntled with the improvisations of his contemporaries and in 1809 provided several cadenzas of his own from which performers could choose. The prevailing style of those written for the first two concertos is anachronistic; the lengthy fugato passage that opens the cadenza for the early Op. 19 concerto is totally out of keeping with the remainder of this work. Nevertheless, their length, complexity, and free use of foreign key relationships demonstrate how far the composer had distanced himself from the simplistic Mozartian model; for instance, consult the cadenza to the first movement of the Third Concerto, shown in reduced format in Example 3a. The first of two cadenzas he provided for the initial movement of the Concerto No. 4, whose reduction appears in Example 3b, is especially sophisticated. It not only incorporates a continuous five-line *Urlinie* in place of the usual interrupted formula, but even establishes a "false" concluding cadence in the distant realm of ♭III, complete with a trill on $\hat{2}$ of that key in mm. 21-36 of the cadenza. The "real" resolution back to G *major* occurs some sixty-seven measures later after an extensive exploration of the parallel minor!

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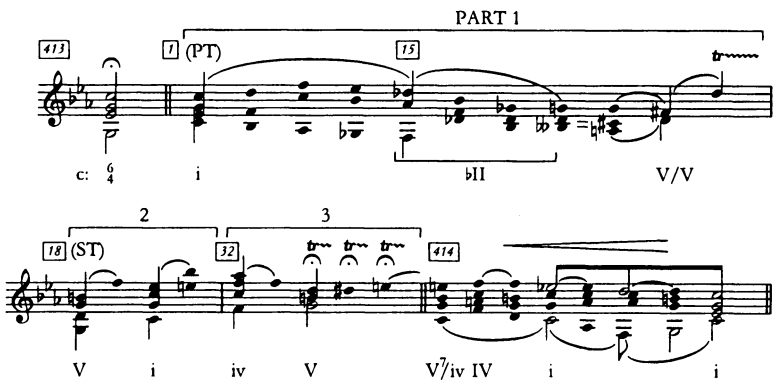
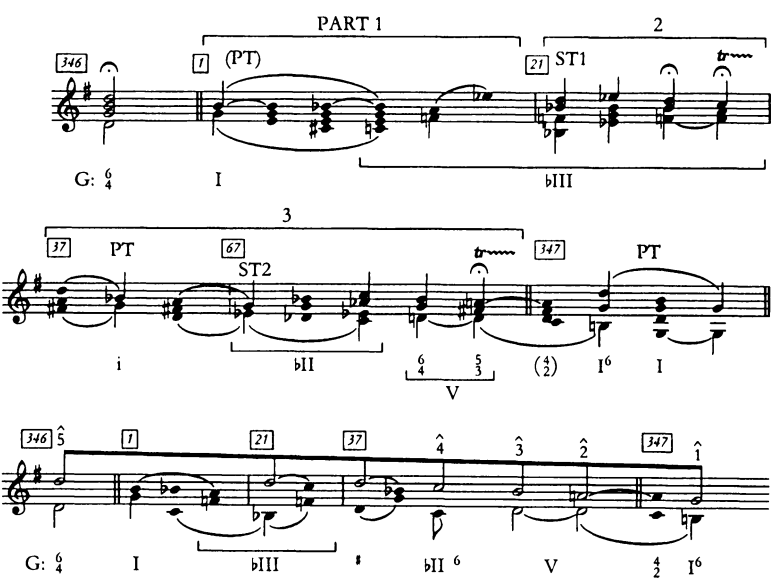
[7] The timpani reemerges to play a major role in the cadenza he wrote for the piano version of the D-major Violin Concerto. Also see Whitmore 1991, 181-203.

Example 3. Reductions of the T4 area in first movements of two Beethoven piano concertos.

3a. Piano Concerto No. 3 in C minor, I (mm. 413-40).



3b. Piano Concerto No. 4 in G major, I (mm. 341-70) and further reduction.



By the time of the Concerto No. 5 in E♭ major, Beethoven had begun to rethink the entire nature and function of the cadenza. In this work he not only incorporates it as an integral component of the first movement's formal design, but also removes it from the previous creative realm of the performer by notating all improvisations into the score. Indeed, the "Emperor" literally opens with the cadenza (mm. 1-8), with dazzling cascades of figuration that embellish the block-chord progression of I - IV - V7, a procedure that appropriately recurs at the movement's recapitulation in mm. 259-69. By the time the anticipated moment for the cadenza finally arrives in T4, Beethoven feels it only necessary to write out a perfunctory gesture that is little more than an expanded *Eingang* or lead-in to prepare a *piano* statement of the secondary theme in the minor tonic in mm. 487-512. Yet, performances of these three passages yield a combined duration of approximately two and a half minutes, which is only forty-five seconds less than the entire first cadenza he penned for the opening movement of the Fourth Concerto.[8]

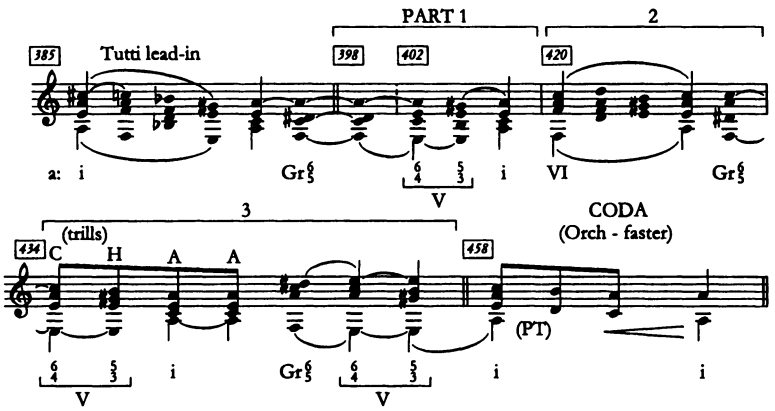
Those Romantic composers who picked up on Beethoven's innovations seemed especially intrigued with his post-cadenza crescendo, which now was often expanded into a bona-fide coda and set in an accelerated tempo. The conclusion to the first movement of the Brahms Violin Concerto in mm. 527-571 represents an obvious derivation from Beethoven's work in the same genre, as does the extended introductory gesture in the solo part prior to the statement of the principal theme in S1.[9] Not coincidentally, both pieces are in D major. Despite Mendelssohn's alternate repositioning of the cadenza complex at the end of the *development* in his Violin Concerto in E minor (later imitated in Tchaikovsky's D-major Violin Concerto), the cadenza retained its original location before the coda in most nineteenth-century works for the piano.

In subsequent Romantic concertos, interest began to shift to the introductory T4 orchestral section that functioned as the lead-in to the cadenza proper. Whereas Beethoven had loosened formulaic rigidity governing the cadenza's resolution and the

[8] These timings are based on recordings by Artur Schnabel.

[9] Compare mm. 89-102 of the Beethoven to mm. 90-136 of the Brahms.

Example 4. Reduction of the T4 area in Schumann's Piano Concerto in A minor, I (mm. 289-488).



concluding orchestral tutti, composers now began to blur the *opening* of the cadenza by pushing the six-four sonority, whose fermata had previously marked its initiation, further back into the solo section. An early illustration of this practice may be found in the cadenza complex of Robert Schumann's Piano Concerto in A minor, whose tonal summary appears in Example 4. Although the composer opens his T4 with the tonic major key, this orchestral tutti is still accompanied by the solo piano in mm. 385-97. As he reaches the cadenza proper, Schumann deletes the initial sacrosanct six-four that inevitably opened the solo part and substitutes in its place the chord of its usual *preparation*—an augmented sixth—thus delaying the six-four by one measure in mm. 398-403. This German-sixth to six-four progression, in turn, introduces *each* of the cadenza's subsequent three divisions, the second of which even prolongs submediant harmony.[10] Its conclusion apparently takes its cue from the cadenza to the finale of Beethoven's Fourth Concerto, where the final shake on $\hat{2}$ is expanded into an entire section of multiple trills (see mm. 500-07 of the Beethoven). Here,

[10] In A minor, both the German-sixth and VI are characterized by the same F natural in the bass.

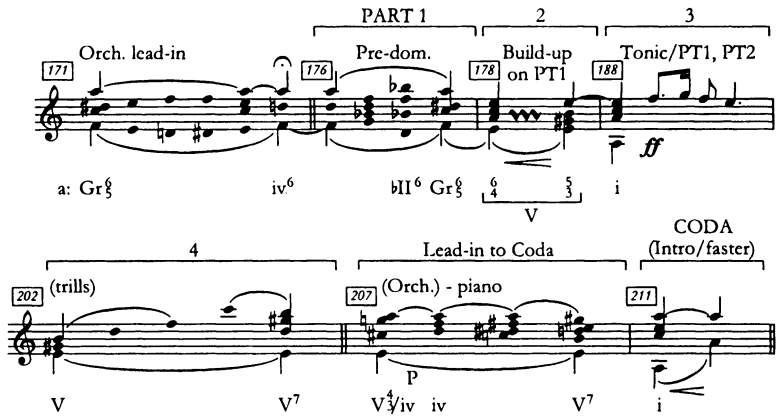
Schumann inserts a similar extended "trill section" under which the movement's principal theme (based on CHiArA, the Italian version of Clara's name) is stated in mm. 434ff.[11] One final allusion to the German-sixth to V progression leads into the lengthy crescendo that characterizes the *Molto Allegro* coda.

In speaking of his youthful Piano Concerto in A minor, Edvard Grieg was forthright in acknowledging his indebtedness to Schumann's work in the same key, an admission immediately affirmed by the close affinity of their introductory solo gestures. As with the Schumann, the prefatory orchestral tutti leading to the first-movement cadenza in mm. 171-75 stresses the German-sixth through a voice-exchange that concludes on an inverted subdominant harmony, as illustrated in the reduction in Example 5. The succeeding cadenza has now been expanded into *four* well-defined sections, each of which is distinguished by its individualistic thematic material and texture. Throughout part one (mm. 176-77), the solo piano continues to prolong the subdominant area before returning to the augmented-sixth via the Neapolitan. As a result, the six-four is attained only at the beginning of the *second* part, where a lengthy build-up of the primary theme over a dominant pedal in mm. 178-87 leads to its climactic tonic statement in mm. 188-201. The concluding "trill" section in mm. 202-06 is remarkably similar to Schumann's counterpart, as is the ensuing coda in mm. 207-22, which now makes a parting reference to the piano's initial gesture that opened the movement.

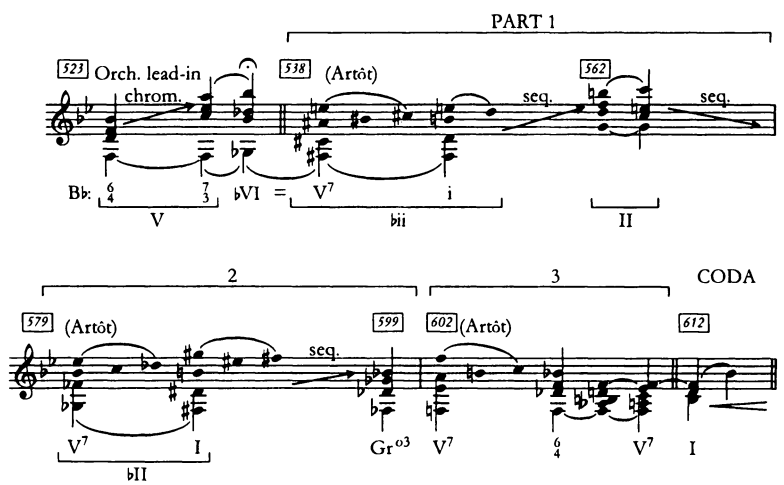
In the first movement of his Piano Concerto No. 1 in B♭ minor Peter Tchaikovsky takes matters a step further. Almost all of the expansive cadenza that occurs near its conclusion may be said to represent a prolongation of VI; a tonal summary appears in Example 6. Following a brief chromatic build-up in mm. 523-30, the abrupt orchestral introduction that immediately precedes the solo piano in mm. 531-37 is based solely on reiterations of this submediant harmony. In the cadenza's opening two sections, a German-sixth twice functions as an enharmonic dominant seventh

[11] Beethoven actually notates this trill section in the score of the Fourth Concerto in mm. 500-07.

Example 5. Reduction of the T4 area in Grieg's Piano Concerto in A minor, I (mm. 171-222).



Example 6. Reduction of the T4 area in Tchaikovsky's Piano Concerto No. 1 in B♭ minor, I (mm. 523-665).



that resolves to the Neapolitan realm—first to B minor in mm. 538-44 and then to B major in mm. 579-81—only to arrive back at the same ♭VI that began the cadenza. We must wait until near the end of the third part for this prolonged G♭ harmony to eventually arrive at the displaced six-four in mm. 601-03. The concluding dominant in mm. 607-11 melts into the *piano* orchestral statement of the movement's second subsidiary theme, setting the stage for an extended crescendo that ends in a blaze of pianistic pyrotechnics in mm. 612-65.[12]

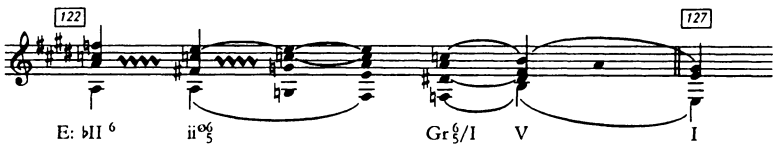
Following in the grand tradition of the Romantic concerto, Sergei Rachmaninoff continues this trend with further innovations in the cadenza complex. As possible compensation for the initial movement's lack of a cadenza in his Piano Concerto No. 2 in C minor, he expands the typical *Eingang* or lead-in that often precedes the recurrence of the second movement's principal theme into a short cadenza in mm. 122-27. Once again, the darker colors of ♭VI and its motion a fifth lower to ♭II are emphasized, as shown in Example 7, with only a brief allusion to the six-four and its subsequent resolution.

However, Rachmaninoff reserves his most original and innovative use of the cadenza for the first movement of the Piano Concerto No. 3 in D minor, shown in reduction in Example 8. This expansive solo, which spans a gargantuan 108 measures (depending on which of the two notated versions is performed), now assumes the basic function as the *recapitulation* for the movement's sonata design.[13] Following the orchestral six-four lead-

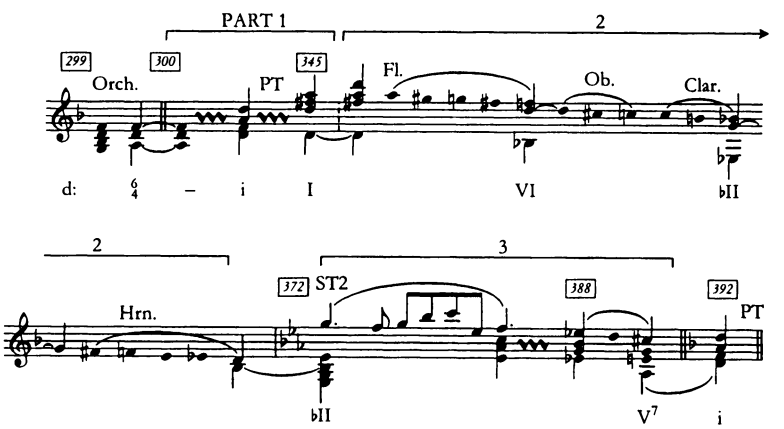
[12] While this brief synopsis outlines the tonal scheme of this remarkable cadenza, it says nothing about the possible autobiographical program that may be concealed beneath its surface—a narrative arising out of the intimate relationships that had existed earlier between the composer and a Belgian cabaret singer, Désirée Artôt, and their respective acronyms: pEtr tCHAikovsky = E C B A or scale degrees $\hat{5}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ in the minor mode (the work's opening motive transposed to B♭ minor and stated three times), and DÉSirée Artôt = D♭ A (B♭) in the first movement's initial secondary theme, which also includes allusions to the former in mm. 184-204. Three statements of Artôt's acronym are bracketed in the cadenza reduction. These associations, first suggested by David Brown 1978 and Norris 1991, were later expanded by the author in two subsequent papers (2002 and 2004).

[13] This analysis utilizes the original or shorter of the two cadenzas. Even so, it comprises over one fifth of the first movement's length. Jan Sibelius also experimented with the cadenza's function as a possible formal component. The

Example 7. Eingang/*cadenza preceding the return of the principal theme in Rachmaninoff's Piano Concerto No. 2 in C minor, II (mm. 122-27).*



Example 8. Cadenza complex in Rachmaninoff's Piano Concerto No. 3 in D minor, I (mm. 299-393).



original version of his Violin Concerto in D minor (1903) featured *two* cadenzas that served as "developmental" sections for the first movement's primary and secondary themes, respectively.

in from the development in m. 300, the piano states an embellished version of the principal theme in the tonic key, leading to its climactic presentation in the parallel mode. Then, solo winds from the orchestra timidly intrude into the domain of the soloist (an almost unheard of practice) with motivic hints of the primary theme in mm. 359ff. These gestures propel the tonal motion toward the Neapolitan realm, where the secondary theme, now transposed a fifth down from the previous submediant of Bb, is restated in its entirety in mm. 372ff. Rachmaninoff retains this key center as long as possible, using only a single dominant to segue back into the original key of D minor, where the piano and orchestra briefly restate the movement's initial principal thematic material in mm. 392-417. Contrary to the expected crescendo that leads to a rousing "bang" of a conclusion, the music instead ends with a "whimper" as the fleeting melodic fragments of the first of two secondary themes disappear into the bass of the piano in mm. 418-37.

In retrospect, it is possible to trace a gradual evolution of the cadenza from an improvisatory and parenthetical interruption in the closing complex of the Classical concerto to an essential formal component of the movement's structure and design, as exemplified by Rachmaninoff's Third Concerto.

The Conclusion of the Last Movement: Apotheosis of the Secondary Theme

The perennial choice for the formal design of the Classical concerto's finale was some type of rondo or sonata-rondo construct. In instrumental works of the period which employed either seven-part or sonata-rondo designs, composers occasionally seemed to view the final recurrence of the movement's primary refrain as somewhat redundant, representing a kind of tacked-on "lame duck" that followed the extended return of the paired refrain and episode 1 in the tonic area. As a result, this concluding refrain was often truncated, modified, or even deleted altogether.[14] However,

[14] See the finale of Beethoven's Piano Sonata in G major Op. 14, No. 2, where the last refrain is reduced to a couple of phrases during the movement's coda.

this oft-neglected section found its perfect foil in the typical Mozartian piano concerto. Here, as shown in Example 9, the prefatory tutti to the six-four and the resolution of the subsequent cadenza almost seemed to *demand* one last tonic refrain by the solo piano before the concluding coda brought the movement to an end, often in an accelerated tempo.[15]

Example 9. Typical cadenza and last refrain model for rondo finales of Mozart's piano concertos.

Orch. quasi-T4 lead-in	Cadenza (trill)	Rf (solo)	Orch. Coda (closing)
I	$\frac{6}{4}$–$\frac{5}{3}$	I	I

Beethoven's experiments with this standardized formula took several different forms in his last three piano concertos. In his Piano Concerto No. 3 in C minor (Example 10a) the perfunctory final refrain—now set in the *Neapolitan* realm in mm. 375ff—gives way to an orchestral tutti and brief written-out cadenza over dominant harmony in mm. 386-406, which omits the customary six-four. The three distinct sections of the ensuing *presto* coda in mm. 407-62, freely based on the refrain theme, provide a virtuosic conclusion to the work in the parallel major. Although the Piano Concerto No. 4 in G major at first appears to retain the traditional paradigm (Example 10b), an expansion of its concluding trill section gradually "dissolves" into the orchestra's closing *piano* refrain in mm. 500-46. A solo-like *Eingang* then leads to a fermata on the dominant in mm. 546-53, before the final *presto*, again employing a simplified version of the refrain theme, and concludes the movement in mm. 554-600. The sonata-rondo design of the finale to the Piano Concerto No. 5 in E♭ major (Example 10c)

[15] A typical example may be found in mm. 409-38 from the finale of Mozart's Piano Concerto No. 21 in C major, K. 467.

Example 10. Conclusions in the finales of three Beethoven piano concertos.

a. Piano Concerto No. 3 in C minor, III.

bars:	375	386	406	407	414	442
	Rf (solo)	T4 (orch)	Short "written out" cadenza/slowdown	Presto Part 1 (on Rf)	Part 2	Part 3
	Cm: ♭II (!)	V	V^7	C: I		

b. Piano Concerto No. 4 in G major, III.

bars:	491		499	500	520	526		554
	T4 (orch)		Cadenza (trill)	"Bleed in"	Closing	"Slowdown"		Presto (Rf)
G:	I	V		V^7/IV ii^6 V	I	I	V	(IV) I

c. Piano Concerto No. 5 in E♭ major, III.

bars:	341	369	399	402	419	425
	Rf	Closing 1	Closing 2	"Slowdown" with timpani	Più Allegro (piano runs)	Rf (orch)
E♭:	I	I	I	I	I	I

features no less than a *literal*, full-blown return of the movement's original refrain in mm. 341-68. The ensuing T4 tutti in mm. 399-401, based on prior closing material, directs the piano to a lengthy, notated cadenza-like passage in mm. 402-18 superimposed over a reiterated timpani pattern that slowly decreases in both volume and tempo, until the music almost comes to a complete stop. Then, immediate cascades of *forte* piano scales empty into a condensed, final refrain for full orchestra in mm. 419-31. In stark contrast to the emphasis on dominant harmony in most cadenzas, this entire section occurs over a prolonged *tonic* triad.[16]

A major breakthrough toward a new and wholly different type of last-movement conclusion appears in Grieg's Piano Concerto in A minor. Its finale is cast in a traditional seven-part rondo design, as diagramed in Example 11. Following the normative tonic recurrence of the first episode near the end of the movement at m. 296, a lengthy six-four prolongation provides the tutti orchestral build-up to two cadenza-like outbursts in octaves over the dominant in mm. 326-51. A resetting of the final refrain material in triple meter and at a faster tempo in mm. 352ff. has all the earmarks of the expected coda. Just when we expect the movement's immediate demise, a startling *ritardando* cycles the music back to an *Andante* statement of the previous Episode 2. The lyrical theme of this F major episode, originally presented by a gentle solo flute in mm. 140ff., is now stated in the tonic major in mm. 421-40 by full orchestra and accompanied with crashing piano chords, resulting in a majestic presentation that ends the movement with a completely different affect.[17] In characterizing this "glorified" pronouncement, I have chosen to employ the term *apotheosis*, both in Grieg's concerto and later works of a similar nature.[18]

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[16] All three of the above cited movements incorporate what may be termed a "slow down" in tempo by the solo piano just prior to the resumption of tempo in the coda, a procedure that can be traced back to the piano sonatas.

[17] During the initial reading of the work, Liszt was much taken with this new formal innovation and specifically commented on the melody's G natural (or $\flat\hat{7}$) in m. 434. He was unable, however, to incorporate it in his own concertos since they date from an earlier period.

[18] In presenting a paper that immediately followed the initial reading of this essay at the Music Theory Society of New York convention in Rochester 2004, Boyd

Example 11. Formal diagram of the finale to Greig's Piano Concerto in A minor: standard seven-part rondo, but with added apotheosis of second episode at ending.

bars:	1	9	45	69		108	140		236	273	296
	Intro	Rf	Trans.	Ep. 1	Retrans.	Rf	Ep. 2 (Andante)		Rf	Trans.	Ep. 1
	Gr-V	I		III	V	i	VI		i		I

bars:	326	347	352		421
	Build-up (quasi T4)	"8vas" cadenza	Presto (Rf)(coda?)	rit.	Apotheosis of Ep. 2 (slow)!
	V	V	I	V^7	I

Pomeroy coincidentally incorporated the same "apotheosis" terminology to describe this procedure in his analyses of the Rachmaninoff concertos.

This device did not go unnoticed by the Russian school. Some nine years later, Tchaikovsky took a slightly different tack to this apotheosis principle in the Finale of his Piano Concerto No. 1 in B♭ minor. The formal design, shown in Example 12, reveals a rather curious rondo construct: the primary refrain alternates with a double-thematic episode, consisting of a trepak-like tutti coupled with a more intensely lyrical melody, each set in their own individual keys. Whereas Grieg withheld his last refrain until the triple-meter coda, Tchaikovsky returns to and extends his final tonic refrain in mm. 159-213 prior to the concluding apotheosis section. A somewhat awkward tempo change initiates a lengthy orchestral build-up over a dominant pedal in mm. 214-42 based on the lyrical theme's opening gesture. Its culmination in mm. 243-51, with a brief display of bravura octaves from the soloist, leads immediately to the apotheosis of this latter melody, with the piano's resonant chords providing the appropriate backdrop for the soaring octave strings in mm. 252-70. A brief coda in accelerated tempo brings the movement to its familiar, brilliant conclusion in mm. 271ff.[19]

Scholars such as Geoffrey Norris have pointed out the profound influence of Grieg's concerto on Rachmaninoff's initial F♯-minor effort (1891). In fact, the composer himself comments that he continually heard his teacher, Alexander Siloti, rehearsing the Grieg during the genesis of his Opus 1 concerto. Also, there can be no doubt that he was intimately familiar with Tchaikovsky's First Concerto. Nevertheless, Rachmaninoff did not opt to incorporate apotheosis procedure into this genre until his Piano Concerto No. 2 in C minor (1901). But by choosing to cast the finale of that work in sonata form, a design that had served him so effectively in its first movement, Rachmaninoff was forced to confront and resolve two structural/tonal problems not present in Tchaikovsky's simple pattern of alternating refrains and episodes. First, whereas in the B♭-minor finale, the apotheosis of the secondary theme occurs *after* the final refrain, here its position now

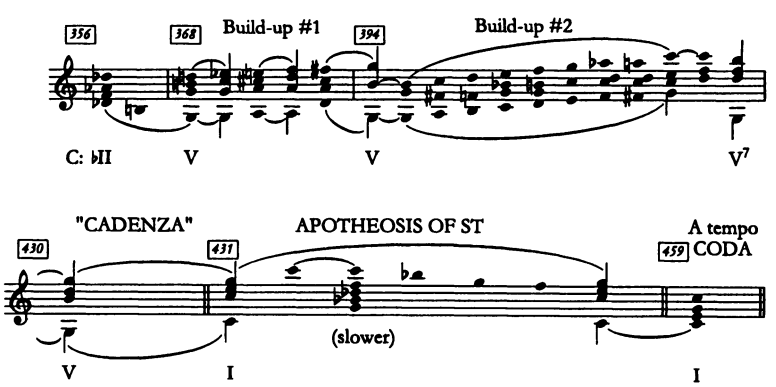
[19] Even here, the composer continues to cultivate the concerto's underlying program, for the secondary apotheosis tune contains a disguised form of Tchaikovsky's acronym (5̂ 3̂ 2̂ 1̂).

Example 12. Formal diagram of the finale to Tchaikovsky's Piano Concerto No. 1 in B♭ minor; unusual rondo design (only one episode) with Grieg-like apotheosis at conclusion.

bars:	1	5			37	57	81
	Intro.	Rf			("trepak")Trans.	Ep. 1	Retrans.
		i			VI	III	V
bars:		89	101		114	134	151
		Rf	(Interpolation)		("trepak")Trans.	Ep. 1	Retrans.
		i			VII	IV	V
bars:		159	183	214	243	252	271
		Rf	Extens.	Build-up	8vas cadenza	Apotheosis of Ep. 1	Coda(Rf)
		i		over V	V	I	I

follows the reprise of that *same* secondary material in the recapitulation, raising the distinct possibility of thematic overkill. Second, this possible redundancy extends to the key scheme as well, for if the secondary theme of the recapitulation appears in the traditional *tonic* center, its anticipation of that same key in the final apotheosis will render the latter ineffectual. As shown in Example 13, Rachmaninoff proceeds to separate temporally the potential back-to-back presentations of the secondary theme by inserting a transitional section he had used previously to link the end of the exposition to the development (mm. 150-61 = mm. 356-67). He follows this transition with *two* extended build-ups that prolong the dominant harmony in mm. 368-429, leading to the short piano cadenza in m. 430 that immediately precedes the climactic apotheosis in mm. 431-58. The temporal span between the two statements of secondary material is now at a comparatively safe distance of seventy-five measures. As a further safeguard, Rachmaninoff abandons the tonic key normally employed for the secondary theme of the recapitulation, choosing instead to transpose its setting from VI in the exposition to a fifth lower, the Neapolitan (♭II). Finally, he is careful not to over-score his earlier statements of this material, casting it first in the oboe and violas and then in flute and violins, both of which are answered by the solo piano. The result is a particularly effective conclusion to the movement that further adheres to Tchaikovsky's successful formula of appending a brief, but brilliant coda in faster tempo.

Example 13. Conclusion of the finale to Rachmaninoff's Piano Concerto No. 2 in C minor; lengthy sonata form with added apotheosis of secondary theme.



The success of this concerto in general, and the apotheosis ending in particular, must have pleased Rachmaninoff, for he appropriated it again for the finale of his Piano Concerto No. 3 in D minor. In this case, due in part to the composer's apparent disregard for the potential problems mentioned above, its realization seems less effective and almost predictable. Schematic formal diagrams comparing the endings for these two movements with the Tchaikovsky B♭ minor Concerto appear in Example 14. Rachmaninoff never returned to this format again, nor, for that matter, did Tchaikovsky in his unfortunate Piano Concerto No. 2 in G major.

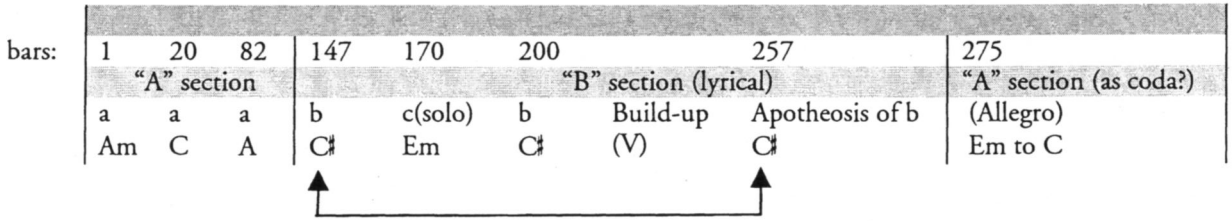
Nevertheless, echoes of this procedure continued to resonate well into the twentieth century. In the finale of Sergey Prokofiev's Piano Concerto No. 3 in C (diagramed in Example 15), the initial statement of the lyrical C♯ middle section in mm. 147-69 is followed by a brief piano solo of contrasting nature in mm. 170-199. But Prokofiev is reluctant to casually abandon such a beautiful tune, and its immediate return, complete with a preliminary build-up in mm. 200-56, culminates in a lush Romantic apotheosis *à la Rachmaninoff* in mm. 257-74. The reprise of the movement's initial faster section now appears to function as a kind of extended coda, rounding off the work in brilliant fashion. Likewise, the secondary theme of the initial movement in George Gershwin's *Concerto in F* later recurs cyclically as the first episode of the finale's rondo-like construct; consult the diagram in Example 16. While its climactic restatement near the end of the work in mm. 345-60 closely resembles apotheosis procedure, I suspect in this case that its origin may be traced to the custom of reprising a hit-song toward the end of the production in Broadway musicals.

Rachmaninoff's five works for piano and orchestra (including the *Paganini Rhapsody*) represent the twilight of the Romantic piano concerto. Like the Neanderthal humanoid strain, the progressive development of these concluding formulas for the outer movements was at an evolutionary dead-end. Although the Romantic concerto would in turn give way to new harmonic and formal innovations of the twentieth century, in many ways it would remain the most conservative and reactionary of the various genres exploited during the last preceding century.

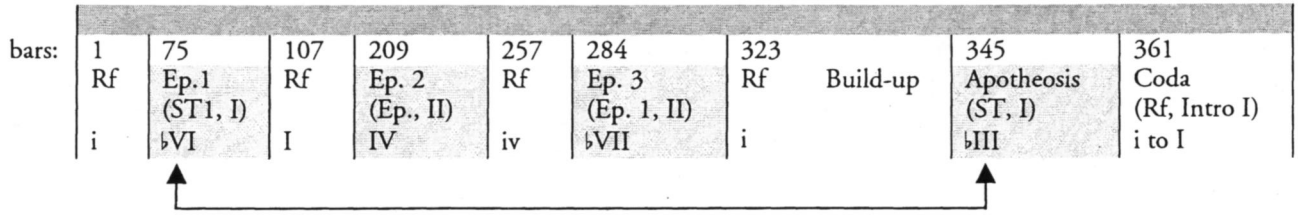
Example 14. Comparison of secondary themes and their tonic/major apotheoses in last movements of the Tchaikovsky No. 1 and Rachmaninoff Piano Concertos Nos. 2 and 3.

Tchaikovsky No. 1:	bars:	1	58		89	134	(214)	252
		Rf	Ep. 1		Rf	Ep. 1		Apotheosis of Ep. 1
	B♭m:	i	III		i	IV	(V)	I
Rachmaninoff No. 2:	bars:	43	106	162	294	310	(368)	431
		PT	ST	(Dev.)	PT	ST		Apotheosis of ST
	Cm:	i	VI		i	♭II	(V)	I
Rachmaninoff No. 3:	bars:	1	103	152	271	350		437
		PT	ST	(Dev.)	PT	ST		Apotheosis of ST
	Dm:	i	IV		vii	III		I

Example 15. Apotheosis of "b" theme in the finale of Prokofiev's Piano Concerto No. 3 in C.



Example 16. Apotheosis of Episode 1 theme in the finale of Gershwin's Concerto in F.



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