

## AS PRESCRIBED WORK 2017

## Mozart: Clarinet Concerto in A, K. 622, first movement

- Composed in 1791 (Mozart's last instrumental work, two months before he died), dedicated to Anton Stadler, a clarinettist friend of Mozart's
- First performed in Prague in October 1791 with Stadler as soloist
- First published after Mozart's death in versions for the standard A clarinet
- I Allegro (ritornello/sonata form)
- II Adagio (ternary form)
- III Rondo. Allegro (sonata rondo)
- Instrumentation: Solo clarinet, two flutes, two bassoons, two horns in A and strings
- Approximate performing time 28 minutes (complete work); 13 minutes (first movement).

### Context

Mozart wrote this concerto for Stadler, a superb clarinettist of the Vienna Court orchestra. After Mozart's death Stadler pawned the autograph score of the concerto (which is now lost).

The concerto existed first as a sketch for basset horn, a member of the clarinet family, but longer and lower, with a bent neck. However, Mozart clearly decided that the clarinet would be a better option for this concerto and the sketch became the first movement. It seems highly likely that the concerto was intended to be performed on a basset clarinet, a longer and fatter version of a usual clarinet, capable of playing four semitones lower, developed by Stadler, with a darker tone.

Mozart wrote for clarinets throughout his career; in childhood he had visited places such as Mannheim where the clarinet was well used. In Vienna the clarinet became closely associated with masonic music (both Stadler and Mozart were Freemasons) and was therefore sometimes seen as slightly rebellious.

Stadler's basset clarinet was in A, like standard clarinets of the time. Mozart's choice of A major for this concerto means that the clarinet part is written in C major (and therefore has no key signature), but will sound a minor 3rd lower, in A major.

### Scores

The lack of Mozart's autograph score creates some difficulties, as some published editions include changes to the solo clarinet part, so that it can be performed on a standard A clarinet. Whenever there were notes that are too low to be played on a standard clarinet, the music was transposed up an octave. There are therefore different scores available.

The Breitkopf and Härtel score (available at IMSLP) has the clarinet part in the treble clef. It is playable on a standard A clarinet. A reconstructed version for basset clarinet is published by Bärenreiter. This also has notes on the clarinet stave from the start of the movement, but at times the clarinet part moves into the bass clef. This is how Mozart wrote the clarinet part, indicating where the extra low notes were to be used. Bars such as 134-137 have low written Ds, which are unplayable on a standard clarinet.

## Structure

The ritornello-sonata hybrid structure outlined above can be seen in this movement:

	Bar numbers	Key(s)
<b>Orchestral exposition</b>		
First subject/ritornello	1-16	Tonic
Transition	16-24	Tonic-dominant
First subject	25-49	Tonic
Codetta	49-56	Tonic
<b>Solo exposition</b>		
First subject	57-76	Tonic
Transition	76-100 or 103	Tonic minor (A minor)-dominant
Second subject	100 or 103-153	Dominant
Orchestral ritornello	154-164	Dominant
Codetta	164-171	Dominant
<b>Development</b>		
	172-250	Dominant, F# minor, D major, B minor, F# minor, E minor, D major, dominant
<b>Recapitulation</b>		
First subject	251-270	Tonic
Transition	270-287 or 291	Tonic
Second subject	287 or 291-342	Tonic
Orchestral ritornello	343-359	Tonic



- There are also examples of very thin texture, such as the solo clarinet with just 1st violin accompaniment in bars 86–88.

In this movement there is much use of consecutive 3rds and 6ths (the first subject in bars 1–8 is played in 3rds by the 1st and 2nd violins). There is also considerable use of imitation. The solo clarinet part is wide-ranging, from the lowest notes the bass clarinet is capable of playing to the high register – music such as that found at bar 70, where the clarinet has a leap of two-and-a-half octaves demonstrate this.

The dialogue both between the clarinet and the other instruments – such as the music from bar 194–197 – also contributes to the chamber music feel. There is also dialogue within the wide-ranging clarinet part, between the low register (known as the **chalumeau register**) and the higher register (see bars 115–123). The clarinet also takes an accompanying role at times, such as the Alberti bass accompaniment in bars 134–137.

## Harmony and tonality

The table above shows the keys Mozart uses in this concerto – a great deal of the tonic and dominant, with excursions to the tonic minor and relative minor.

Bar 93 features an augmented 6th chord on the first beat: C, E, G, A#. Since this includes the perfect 5th above the root it is a German 6th chord. There is a Neapolitan 6th chord in the prevailing key of F# minor in bar 216.

## Cadenza

In a first movement of a concerto Viennese audiences would have expected to hear a cadenza. The cadenza would occur just before the final orchestral ritornello, the orchestra would stop on a 2nd inversion tonic chord and then the soloist would take over. In the music it would be marked with a pause.

At the end of a cadenza the soloist would come to rest on a trill, under which the orchestra would play a dominant 7th chord and then the orchestra would continue to the end of the movement.

There is no cadenza in the first movement of this concerto before the final orchestral ritornello (bar 342), just the trill over a dominant chord. However, there may have been other points at which Mozart would have expected some extra flourishes from the soloist. Bars 127 and 315 are marked with pauses in the score, and the soloist may have played a few extra notes (suggestions are given in the Bärenreiter score). Some writers have also wondered if Stadler would have played some kind of elaboration in bars 216–219.

Questions relating to Mozart's Clarinet Concerto may be found in Exercises 20 and 21 on page <xxx>.

## Haydn: Concerto for Trumpet and Orchestra in E $\flat$ major Hob. VIIc: 1

- **Composed in 1796 in Vienna (after Haydn's second return from England), first performed by Anton Weidinger in March 1800 at the Vienna Burgtheater**
- **I Allegro (ritornello/sonata form)**
- **II Andante (ternary form, A $\flat$  major)**
- **III Allegro (sonata-rondo)**
- **Instrumentation: solo keyed trumpet in E $\flat$ , two flutes, two oboes, two bassoons, two horns in E $\flat$ , two trumpets in E $\flat$ , timpani (E $\flat$  and B $\flat$ ) and strings**
- **Approximate performing time 15 minutes (complete work). Seven minutes (first movement).**

Haydn was not a virtuoso performer and concertos were not a requirement of his employment at Esterházy, so his contribution to this form of instrumental music is relatively small. He did write some keyboard concertos; these may have been for harpsichord, organ or piano and were sometimes named 'divertimento'. Today, Haydn's most famous and most frequently performed concertos are probably the two for cello and the one for trumpet.

Haydn wrote this work for his friend Anton Weidinger, a member of the Vienna Court Orchestra who had invented a keyed trumpet, able to play more notes than were available on the natural trumpets of the time. Weidinger's instrument had woodwind-style keys. This was not a success and was superseded by the valve system, invented in about 1813.

Weidinger was clearly an accomplished trumpeter as Haydn writes virtuosic passages at a fast tempo (e.g., first movement bars 105–110). Use of the chromatic capability of the trumpet can be seen in passages such as bars 228–232 in the third movement. Since the trumpet is in E $\flat$  the written music will sound a minor 3rd higher than written. This is true of both the solo and orchestral trumpets, which were presumably natural trumpets. However, the horns, also in E $\flat$ , will sound a major 6th lower than written.

In the first movement the similarity of the second subject (bar 60) to the first subject is clear with the initial stepwise ascending three notes. The development section is fairly short and begins in the relative minor (C minor). The pause towards the end of the recapitulation in bar 168 indicates that an improvised cadenza would have been performed here. Before this the orchestra have a standard chord progression, pausing on the expected 2nd inversion tonic chord. The end of the improvised cadenza would have been signalled by a trill played by the soloist. Though the autograph score is in a library in Vienna, no cadenza written by Haydn exists, so today soloists either perform their own or one written by somebody else.

## Beethoven: Concerto for Piano and Orchestra No. 5 in E $\flat$ major Op. 73 'Emperor'

- **Composed 1809–1811 in Vienna, dedicated to Archduke Rudolf (who was a patron of Beethoven's and also one of his pupils)**
- **First performed in November 1811 at the Gewandhaus in Leipzig, with Friedrich Schneider as the soloist**
- **I Allegro (sonata form)**

- II Adagio un poco mosso (ternary form, B major)
- III Rondo: Allegro (sonata-rondo)
- Instrumentation: solo piano, two flutes, two oboes, two clarinets in B $\flat$ , two bassoons, two horns in E $\flat$ , two trumpets in E $\flat$ , timpani (E $\flat$  and B $\flat$ ) and strings
- Approximate performing time 37 minutes (complete work); 20 minutes (first movement).

Like Mozart, Beethoven was a very accomplished pianist and wrote four of his five piano concertos for himself to perform. His earliest concertos are clearly Classical, but his later works, like his symphonies, are more Romantic, with significantly greater technical demands on the soloist. However, in terms of form, Beethoven followed the Classical concerto.

This is probably Beethoven's most famous piano concerto. Beethoven did not perform this concerto himself as he was too deaf by this stage. The nickname 'Emperor' was not given by Beethoven, but was probably added when the concerto was first published in England.

Though the tempo is allegro, the opening section functions in a similar way to a slow introduction, with the exposition beginning in bar 11. The pianist has a very virtuosic part right from the outset, with lengthy scales and arpeggios, interspersed with orchestral chords, with similar material recurring at the start of the recapitulation. This suggests a cadenza right at the start of the movement, which is perhaps why there is not a cadenza at the end of the first movement, only in the third.

The exposition contains three themes, two played by the orchestra and one (in the second exposition) for only the piano. The other theme in the second exposition is the orchestra's first subject, repeated with variation. The exposition also contains a brief move to the distant key of B major, perhaps as preparation for the second movement in this key. As expected, the first movement has a long coda.

The second movement is calmer and contains writing where the orchestra have the melody, with the piano accompanying. This movement is joined to the third movement by a held B on the bassoon, which then falls a semitone to B $\flat$ , the dominant of the finale.

The cadenza in the finale is not improvised, but was notated by Beethoven. Towards the end there is the expected trill, but this does not immediately precede the return of the orchestra. Instead the pianist pre-empted the return of the introductory theme, before the entry of the orchestra.

## CONCERTI AND DIVERTIMENTI

Though the genres discussed above cover the main forms of instrumental music composed by Haydn, Mozart and Beethoven, you may come across other pieces with different names. In the Classical period the term 'divertimento' was used for a variety of works, for a small group of musicians or an orchestra, in a varying number of movements.

Haydn called many compositions 'divertimento' before they were later renamed sonata or concerto. Likewise, the music heard in Exercise 1 is part of a serenade – a piece for instruments in several movements to be played outside in the evening.