

Wolfgang Amadeus Mozart

(1756 - 1791)

Concerto K 622

in La maggiore/in A major

*per Clarinetto e Orchestra
for Clarinet and Orchestra*

*revisione di/edited by
Karl Leister*

(Clarinetto e Pianoforte/Clarinet and Piano)



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Nr. 01149

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Prefazione

Sono onorato, insieme al Prof. Silvio Maggioni che ha reso possibile questa pubblicazione del concerto di Mozart per clarinetto, di scrivere alcuni brevi note di presentazione di questa nuova edizione a cura del Maestro Karl Leister.

Considerato da tutti come la summa dell'espressione musicale affidata a uno strumento dalle grandi doti di flessibilità dinamiche e timbriche, il concerto di Mozart per clarinetto è opera di un compositore giunto ormai al culmine della sua maturità artistica. E' interessante notare come anche altre composizioni importanti per clarinetto, quali i Quintetti di Brahms e Reger, siano state concepite alla fine delle attività compositive dei sopracitati autori.

Come è risaputo, il manoscritto del concerto per clarinetto K 622 non è purtroppo giunto a noi, abbiamo solamente il manoscritto originale di Mozart K 621b, che consiste in uno sketch di 199 battute, destinate ad essere eseguite dal corno di bassetto in sol, strumento ora obsoleto, ma usato da Mozart ad esempio in uno dei suoi Notturni con tre corni di bassetto e voci (K 437). Evidentemente Mozart cambiò idea e in seguito completò il concerto per il clarinetto di bassetto in la, strumento tanto caro a Anton Stadler, solista di spicco della corte viennese e amico intimo di Mozart che gli dedicò il concerto affidandogli anche, come risulta da una lettera della moglie di Mozart, il manoscritto dello stesso concerto. Fu, con buona probabilità, lo stesso Stadler che perse o addirittura, secondo alcuni musicologi, dette in pegno il manoscritto, per assolvere ai suoi numerosi debiti.

E grazie a un programma di un concerto tenuto da Stadler a Vienna il 20 Febbraio del 1788, dove si annuncia l'arrivo di "Herr Stadler" che suonerà su un "Bass-Klarinet", intendendo il nuovo clarinetto con estensione fino al do grave ma senza i semitonni di mezzo, che possiamo avere una prova certa della destinazione finale da parte di Mozart del suo Concerto K 622. Un altro importante documento, un programma di un concerto di Stadler avvenuto il 27 Febbraio del 1794, scoperto pochi anni fa a Riga dalla musicologa americana Pamela Poulin, fa riferimento a questo strumento.

Il termine clarinetto di bassetto è moderno, essendo stato coniato dal clarinettista musicologo ceco Jiri Kratochvil, avendo questo strumento una certa affinità con il corno di bassetto.

Il concerto per clarinetto di Mozart K 622 fu pubblicato per il normale clarinetto in la nel 1801 e quasi simultaneamente da André, Sieber e Breitkopf, questo per ovvi motivi di maggiore diffusione commerciale. Potrebbe essere stato, secondo alcuni, lo stesso André ad arrangiare il concerto per il normale clarinetto in la.

Sul già citato programma del concerto di Riga appare addirittura una illustrazione del clarinetto di bassetto usato da Stadler. Il noto clarinettista H. Hoeprich ha ricostruito questo strumento, incidendo il concerto su CD. Vorrei anche citare un prezioso libro del noto clarinettista e musicologo inglese Colin Lawson, "Mozart Clarinet Concerto" (ed. Cambridge music handbooks), per chi ne volesse sapere di più.

La revisione del Prof. Karl Leister, dall'alto delle sue molteplici e celeberrime esecuzioni su dischi e CD, mira a un fraseggio elegante e ad articolazioni sempre mirate a valorizzare l'aspetto espressivo delle sublimi linee melodiche mozartiane, perfino nei sedicesimi e nei passaggi che potrebbero sembrare solo virtuosistici. Alcune situazioni che originariamente erano finalizzate per il registro grave del clarinetto di bassetto sono state prese in considerazione nella revisione del Prof. Karl Leister, laddove è stato possibile arrivare in basso con l'uso del normale clarinetto in la.

Luigi Magistrelli
S. Stefano Ticino (MI)
Gennaio 2003

Preface

I am honored, together with Prof. Silvio Maggioni who made possible the publication of the Mozart Clarinet Concerto, to write some notes for this new edition prepared by Prof. Karl Leister.

Considered by everybody as the summation of the musical expression, destined for an instrument with a wide range of dynamics and a capability for endless shading, the Mozart Clarinet Concerto was conceived by the composer at the height of his musical maturity. This feature is also shared by two other masterpieces for the same combination: the Quintets by Brahms and Reger.

Unfortunately the original manuscript of the Concerto K 622 is not extant. None the less we can consult Mozart's 199 bar sketch for the work, now known as K 621b. Mozart's fragment is scored for the Bassethorn in G, which, although now obsolete, had been used by the composer in one of his Notturni for three Bassethorns and voices (K 437). Whilst the sketch K 621b remains incomplete, Mozart's complete concerto, K622, is scored for Basset Clarinet in A. This type of clarinet, extending to low C, was developed by Anton Stadler, Mozart's close friend and clarinet virtuoso of the Viennese court in conjunction with Theodor Lotz, one of the finest clarinet makers active in eighteenth-century Vienna. Mozart dedicated his Clarinet Concerto to Stadler, and according to a letter of Mozart's wife, also gave to Stadler the original manuscript. Two suppositions are currently held regarding the disappearance of this manuscript: that Stadler was robbed of portmanteau which included the piece, or that he was forced to pawn it in order to pay his many debts.

The arrival of "Herr Stadler" playing on his newly invented extended clarinet is documented on a surviving programme for a concert held in Vienna on February 20, 1788 and again in Riga, Latvia, on February 27, 1794. Recently discovered by the American musicologist Pamela Poulin, this Riga document provides convincing evidence that Mozart originally composed his concerto for the Bassoon Clarinet in A. This instrument was defined on the programme as a "Bass-Klarinet" and had a lower extension of two more tones, D and C. The Riga programme includes an illustration of Stadler's instrument, which is of great importance given the lack of surviving instruments of that type pitched in A. From this illustration the noted historical clarinettist Eric Hoeprich has reconstructed his own Bassoon Clarinet upon which he has recorded K622. It is worth recalling that the term "Bassoon Clarinet" was coined by the Czech clarinettist/musicologist Jiri Kratochvil in the mid-twentieth century to reflect the instrument's resemblance of the Bassethorn.

The Mozart Clarinet Concerto was published almost simultaneously around the year 1801 by André, Sieber and Breitkopf for the standard A clarinet, most likely for commercial reasons.

It has been suggested (but not proven) that André himself might have been responsible for the arrangement published by his firm. A particularly informative study of this work, by the well-known English clarinettist and scholar Colin Lawson, has recently been published as Cambridge University Press.

Prof. Karl Leister's revision, recorded here, is a result of his vast wealth of experience in live and recorded performances of the work. Here he aims to underline an elegant phrasing with articulations which give much importance to the expressive content of the sublime Mozartian melodies, even in the virtuoso passages, where even the sixteenth notes can become an important part of a cantabile line. Some original phrases in the low register of the bassoon clarinet have been retained in the revision of Prof. Karl Leister.

Luigi Magistrelli
S. Stefano Ticino (MI)
January 2003

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The musical score for the Allegro movement of Mozart's Clarinet Concerto K 622 is presented in five staves. The piano accompaniment is on the bottom staff, and the clarinet part is on the top staff. The score is divided into sections labeled 6, 11, and 19. The piano part features continuous eighth-note patterns, while the clarinet part includes melodic lines and virtuosic passages. Articulations such as accents and slurs are clearly marked throughout the score.

Musical score pages 22 through 42. The score consists of six staves, each with a treble clef and a key signature of two sharps. The music includes various note heads, stems, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *tr* (trill) are present. Measures 22-25 show eighth-note patterns. Measures 26-30 feature sixteenth-note patterns with a forte dynamic. Measures 31-34 continue with sixteenth-note patterns. Measures 35-39 show eighth-note patterns with trills. Measures 40-42 show eighth-note patterns.

Musical score pages 45 through 62. The score includes six staves. Measures 45-49 show eighth-note patterns with a piano dynamic. Measure 50 begins a section for "Clarinetto in La / Clarinet in A". Measures 51-54 show eighth-note patterns. Measures 55-58 show sixteenth-note patterns. Measure 59 starts a "Solo" section for the clarinet, indicated by a bracket above the staff. Measures 60-62 show eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses treble clef, and the bottom staff uses bass clef. The key signature is A major (three sharps). Measure 66 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 67 continues the bass pattern with eighth-note pairs. Measure 68 begins with a bass eighth note followed by a treble eighth note. Measure 69 consists of eighth-note pairs in the bass staff. Measure 70 begins with a bass eighth note followed by a treble eighth note. Measure 71 consists of eighth-note pairs in the bass staff. Measure 72 begins with a bass eighth note followed by a treble eighth note. Measure 73 consists of eighth-note pairs in the bass staff. Measure 74 begins with a bass eighth note followed by a treble eighth note. Measure 75 consists of eighth-note pairs in the bass staff. Measure 76 begins with a bass eighth note followed by a treble eighth note. Measure 77 consists of eighth-note pairs in the bass staff. Measure 78 begins with a bass eighth note followed by a treble eighth note. Measure 79 consists of eighth-note pairs in the bass staff. Measure 80 begins with a bass eighth note followed by a treble eighth note. Measure 81 consists of eighth-note pairs in the bass staff. Measure 82 begins with a bass eighth note followed by a treble eighth note. Measure 83 consists of eighth-note pairs in the bass staff. Measure 84 begins with a bass eighth note followed by a treble eighth note.

Musical score for orchestra and piano, page 8, measures 89-106.

Measure 89: Treble clef, B-flat key signature. Dynamics: cresc., f. Measure 90: Treble clef, B-flat key signature. Dynamics: cresc., f. Measure 91: Bass clef, B-flat major key signature. Measure 92: Treble clef, B-flat key signature. Dynamics: mf, tr. Measure 93: Treble clef, B-flat key signature. Dynamics: f, tr. Measure 94: Bass clef, B-flat major key signature. Measure 95: Treble clef, B-flat key signature. Dynamics: p. Measure 96: Treble clef, B-flat key signature. Dynamics: f, tr. Measure 97: Treble clef, B-flat key signature. Dynamics: f. Measure 98: Bass clef, B-flat major key signature. Measure 99: Treble clef, B-flat key signature. Dynamics: tr. Measure 100: Treble clef, B-flat key signature. Measure 101: Treble clef, B-flat key signature. Dynamics: p. Measure 102: Bass clef, B-flat major key signature. Measure 103: Treble clef, B-flat key signature. Dynamics: p. Measure 104: Treble clef, B-flat key signature. Measure 105: Bass clef, B-flat major key signature. Measure 106: Treble clef, B-flat key signature. Dynamics: p.