

WOLFGANG AMADEUS MOZART

Series V

CONCERTOS

WORK GROUP 14:
CONCERTOS FOR ONE OR SEVERAL STRING, WIND
OR PLUCKED INSTRUMENTS AND ORCHESTRA
VOLUME 4: CLARINET CONCERTO

PRESENTED BY FRANZ GIEGLING

1977

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

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BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

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As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

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Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and
Bayerisches Staatsministerium für Unterricht und Kultus
Ministerium für Kultur der Deutschen Demokratischen Republik
Bundesministerium für Unterricht und Kunst, Vienna

* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

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For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

FOREWORD

In Mozart's day, the two Stadler brothers, Anton (1753–1812) and Johann (1755–1804), lived in Vienna, where they enjoyed a reputation as players of the clarinet and basset horn. Initially, they were in the service of Prince Galizin, the Russian ambassador to the court in Vienna, and played frequently in the concerts of the Vienna Tonkünstler-Societät [Musicians' Society]. Around 1783, they were nominated to membership of the *Kaiserliche Harmonie* [Imperial Wind Band] and 1787 admitted to the Imperial and Royal Court Music. The acquaintance with Mozart can be traced back to the year 1784, when Anton Stadler took part in the performance of a Mozart Wind Serenade during a soirée in the National Theater.¹ The contact between Mozart and Stadler became more intensive when Anton Stadler entered the Masonic Lodge *Zum Palmbaum* [At the Palm Tree] and the two friends often went round the Lodges together performing music. In Autumn 1791, Stadler accompanied Mozart to Prague in order to play the obligato parts (basset clarinet and basset horn) in the Arias Nos. 9 and 23 in the first performances of the opera *La clemenza di Tito*. Stadler's masterly play was described in a review of a concert in Graz (1785):

“You shall have my thanks, true virtuoso! The things you achieve on your instrument I have never heard anywhere else. I would not have thought that a clarinet could imitate the human voice so deceptively well as you do it. Your instrument has a tone so gentle, so suave, that no-one that has a heart can resist it.”²

Above all, it must have been Stadler's virtuoso and powerfully expressive play that inspired Mozart to his compositions for the clarinet. Furthermore, Stadler is to be thanked for technical improvements to clarinet and basset horn. He added the c# and d# keys to the basset horn, and extended the clarinet downwards with the semitones e^b, d, c# and c. It was for this instrument, termed “basset clarinet” by Jiří Kratochvíl (1956), that Mozart wrote most of his clarinet works, namely the Concerto KV 622, presented here both in a reconstructed version for basset clarinet (I.) and in its traditional clarinet version (II.), the Quintet KV 581, the obligato

part to the Aria No. 9 from *La clemenza di Tito* and the fragments KV Appendix 91 (516^c) and KV Appendix 88 (581^a).

Sources and Dating

The Concerto in A for Clarinet and Orchestra KV 622 has come down to us only in printed form.³ Around 1801, three editions in parts appeared at the same time:

1. Concerto / pour / Clarinette / avec accompagnement d'Orchestre / composé par / W. A. Mozart / Oeuvre 107 / [...] No. 1595. / [...] / Offenbach s/m. / chez Jean André / Umpfenbuch fecit.

2. No. [...] [?] / Concerto / Pour Clarinette Principale / Deux Violons Alto et Baße / 2 Flutes 2 Bassons 2 Cors / Composés Par / W. A. Mozart / Opera [...] / A Paris / chez SIEBER pere Editeur de Musique rue Honoré la porte Cochere / entre les rues Vieilles Etuves et d'Orleans. No. 85. / [...] (Plate Number 1552)

3. No. 7 / Concert / pour Clarinette / avec accompagnement / de / 2 Violons, 2 Flûtes, 2 Bassons, 2 Cors, / Viola et Basse / par / W. A. MOZART / [...] / Chez Breitkopf & Härtel / à Leipsic. / [...] (Publisher's Number 59)

The Breitkopf & Härtel edition was reviewed in the *Allgemeine musikalische Zeitung* (AmZ) in 1802.⁴ It must therefore have appeared for sale shortly before this. The Sieber edition could have appeared in the course of 1799–1801.⁵ On the basis of the plate number 1595, André's printed edition seems to have been published in 1801. So far, however, it has not been possible to date the printed editions more accurately and finely. This deprives us of the option of selecting one of these editions as our main source simply on the basis of its date of publication. In particular, there is no evidence of what served as a source for these editions. Here an important link in the chain of source transmission is missing. Authentic material of this kind, however, must have been available to the AmZ reviewer in writing his criticism of the

³ Extant score copies of the Concerto are of minor importance, as they were obviously produced from the printed parts; cf. *Kritischer Bericht* [Critical Report, available in German only].

⁴ AmZ vol. IV, Leipzig, March, 1802, cols. 408–414.

⁵ According to information communicated in a letter from Dr. Cari Johansson, Stockholm.

¹ Cf. article *Stadler, Anton* (Ernst Hess), in: *Die Musik in Geschichte und Gegenwart* (MGG) XII, col. 1119.

² Quoted from MGG XII, col. 1120.

Breitkopf & Härtel parts edition,⁶ for he begins his review as follows:

“The writer, who has a score of this splendid Concerto lying in front of him, can give all *good*⁷ clarinetists the joyful assurance that no-one other than Mozart – only he can have written it; that, as a consequence, in view of the beauty, evenness and good taste of the composition, it must be the first among clarinet concertos in the world; for, as far as the writer is aware, this is the only one by him in existence.”

Whether the score referred to, which the anonymous Leipzig reviewer⁸ had before him, was the autograph – or, which is more likely – a copy of it, is not known. It is a sad loss for us; not only would it provide a welcome source from which minor divergences in the musical text amongst the three printed editions mentioned could be eliminated, but it would also give us authentic information regarding the original form of the solo part (cf. below).

The dating of the Clarinet Concerto is not possible with the precision we are accustomed to with Mozart's works from 1784 onwards. On 28 September 1791 Mozart entered the Magic Flute in his manuscript work catalogue. The next entry, undated, is “*A concerto for the clarinet. For the elder Mr. Stadler. Accompaniment: 2 violin, viole, 2 flauti, 2 fagotti, 2 Corni e Bassi*”. This is followed, dated 15 November, by “*A little Masonic Cantate*” [KV 623].⁹ It is likely that Mozart – assuming that he normally only noted works in his catalogue after their completion – did not enter the Clarinet Concerto before the 7 October, for in his letter to Constanze in Baden by Vienna he writes on 7 / 8 October 1791 “*then I orchestrated almost the whole Rondó from the*

Stadler”.¹⁰ In the light of this, the Concerto may have been finished very soon after the 7 October 1791. It is probable that the outline of a concerto movement for basset horn KV 584^b (KV⁶: 621^b) lay in close chronological proximity to this, since Mozart usually proceeded rapidly to the working out of outlines which he found suitable: Mozart obviously took the outline KV 584^b (KV⁶: 621^b) as the basis of the first movement of KV 622 (cf. the facsimile reproduction on pp. 165–176).

The outline of the Concerto Movement for Basset Horn and Orchestra KV 584^b (KV⁶: 621^b)

Shortly before composing the Clarinet Concerto, Mozart seems to have started a concerto for basset horn, again for Anton Stadler. The outline score (facsimile reproduction pp. 165–176) extends to 199 measures on 24 pages of 12-stave oblong format paper with the water-mark of a half moon with “REAL”. The orchestral instruments envisaged by Mozart were *Violini, Viole, 2 flauti, 2 corni in g* and *Bassi*. Compared to the Clarinet Concerto, the bassoons are absent. As in other outlines, Mozart's first phase of work was to notate the outside parts, i.e. the melody-bearing top part and the bass-line. Occasionally, independent middle parts are indicated, as in measures 15, 31ff., 39ff., 64ff., 94ff. and 128ff., ideas which were already relevant in this first phase and give the composition a profile at certain critical intersections. The bass-line appears only in the tutti sections; in the solo passages it is almost entirely missing. The movement is in G major, the solo instrument, a Corno di Bassetto in g, sounds a fourth lower than written. The range envisaged for the basset horn in this outline stretches from the written c (sounding G) to f^{'''} (sounding c^{'''}).¹¹ The measures 1–179 seem to have been written in the same phase of work in one sitting. From measure 180 on, Mozart continues with a slightly more pointed pen and, in places, with darker ink. He sketched the remaining 20 measures at the same time, writing now – as can be seen from the bass-line – in A major, the key of the Clarinet Concerto, but of course for the wider range of the basset clarinet. As the latter is notated in A, while

⁶ Cf. Ernst Hess, *Die ursprüngliche Gestalt des Klarinettenkonzerts KV 622*, in: *Mozart-Jahrbuch* (MJB) 1967, Salzburg, 1968, pp. 18–30.

⁷ All letter separations original.

⁸ In terms of style, it could have been the editor at that time, Friedrich Rochlitz personally; cf. MJB 1967, p. 21.

⁹ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. IV, No. 1189, p. 155.

¹⁰ Bauer–Deutsch IV, p. 157, No. 1193, line 13. This sentence no doubt refers to the third movement of the Clarinet Concerto and not, as is maintained in Eibl VII, *Nachtrag – Ergänzungen und Berichtigungen zu Nr. 1193*, p. 604, to the Aria No. 23 “*Non più di fiori*” from *La clemenza di Tito*.

¹¹ Those notes which are written in the bass clef are to be read transposed upwards (a fifth higher).

the basset horn is in G, and as Mozart now wanted to move the whole piece from G to A major, he could use the solo part of the entire sketched basset horn version, without transposition, for the first movement of the Clarinet Concerto. That is also the reason why the transition from basset horn to basset clarinet (in measure 180) cannot be identified from the solo part alone. The outline KV 621^b provides a reliable picture, at least for the reconstruction of the solo part (basset clarinet) of the first movement of KV 622. Articulation diverging from that in the printed sources is found in measures 7, 17, 19 and 38 (cf. *Kritischer Bericht*). Only in measures 89–90 have the phrasing marks in the outline been adopted for the text of the Clarinet Concerto, as the printed sources offer no articulation at this point.

As the outline KV 621^b is clearly and logically written, the Editorial Board of the New Mozart Edition (= NMA) has decided to reproduce it in facsimile (pp. 165–176).

Reconstructed and traditional versions

As Ernst Hess has demonstrated in detail,¹² George Dazeley¹³ and the two Prague musicians Jiří Kratochvíl¹⁴ and Milan Kostohryz, apparently independently of each other, came to the conclusion in the same year 1948 that the traditional version of the solo parts in the Concerto KV 622, the Quintet KV 581 and the Aria No. 9 from the *La clemenza di Tito* cannot, in all details, be reflections of the originally composed text. The three authors mentioned supported their conjectures with arguments based on instrumental technique, references to melodic and orchestrational structures and analogies with the basset horn version. In the study already referred to (MJB 1967), Ernst Hess drew additionally on the review quoted above from the *Allgemeine musikalische Zeitung*¹⁵ of the parts edition by Breitkopf & Härtel. In order to provide the user of the present volume with a basis for judging the reconstructed version for basset

clarinet, the relevant passages referring to the solo part in the Leipzig review are presented here with the corresponding bar numbers. After a predominantly aesthetic and descriptive appreciation, extending over two columns, and four examples in piano reduction,¹⁶ the writer in the AmZ writes:

“Finally, the writer considers it essential to remark that Mozart wrote this Concerto for a clarinet with a range down to c. For this reason, all the following passages, for example, in the principal part must be put into the lower octave”: In the first movement he quotes the following passages: measures 146/147, the first sixteenth-note group in each case; measures 190 (2nd quarter-note) – 198 (2nd quarter-note); measures 206 (2nd quarter-note) – 207 (1st quarter-note); measures 208 (2nd quarter-note) – 209 (1st quarter-note); measure 94 (the last three eighth-notes).

He underlines emphatically: “And in this way very many passages have been re-set and changed. This is particularly striking in the Adagio”: measures 45–51; measure 57 “*etc.*”

In the Rondo he quotes the following passages: measures 61 (2nd half) – 62 (1st half); measures 232–234; measures 236 to 238 (1st eighth-note) “*etc.*”.

This “*etc.*” refers to parallel passages and similar cases. Our leading witness from Leipzig then continues: “But as such clarinets, with a range down to c, must still be counted amongst the rare instruments, one owes, on the whole, gratitude to the editors for these re-settings and changes for the usual clarinet, even if the Concerto has not been improved by them.”

With his next sentence, he points towards modern editing practice: “It might have been just as good to publish it as in the originals, and to indicate these re-settings and changes at most in smaller print.”

This would indeed have been the ideal solution and would have saved all the puzzling over problematical passages. The reliability of the reviewer can be tested for measures 1–199 of the first movement using the outline of the concerto

¹² MJB 1967, pp. 18–30.

¹³ *The Original Text of Mozart's Clarinet Concerto*, in: *The Music Review IX*, No. 3, August, 1948, pp. 166–172.

¹⁴ Their studies were not published until 1956, and then only in shortened form, in the *Bericht über die Prager Mozartkonferenz (Prag 27.–31. Mai 1956)*, edited by the Association of Czechoslovakian Composers, Prague, (1958), pp. 262–271.

¹⁵ Vol. IV, Leipzig, March, 1802, cols. 408–414.

¹⁶ From the first movement, he prints the measures 1–9, 25–30 (described as “*canonic metamorphosis in double counterpoint at the tenth etc.*”) and measures 31–33 (as “*imitations in double counterpoint at the octave and tenth*”). From the second movement, he shows measures 25–30 as an example.

movement for basset horn KV 621^b. The reviewer does not speak of any octave re-settings having been made in the orchestral parts. Of the two passages which differ in their octaves between KV 621^b and KV 622, one of them (measures 98–99) can easily be explained by the orchestration with flutes, while the other (measures 195–196) was probably put into its present form by Mozart during the final writing-out. Further conjectures of this kind will hardly require discussion. For all details of problematical passages, refer to the study by Ernst Hess (MJB 1967, p. 29), to whom we are indebted for the present reconstructed version for basset clarinet, and to the table of readings in the *Kritischer Bericht*.

Editorial technique and individual passages

Departing from the usual practice because of the special source situation, editorial additions have not been distinguished typographically.

The directions SOLO and TUTTI in majuscules above the staff-system are also present in the printed sets of parts serving as sources. They are set fairly consistently in the *Violino primo* and in the *Basso e Violoncello* parts, sporadically in the *Violino secondo*, *Viola* and *Clarinetto principale*. On the one hand they should be considered as orientational aids, namely from the point of view of the concertmaster and the soloist, who, according to the practice of the day, shared the directing of the ensemble, while on the other hand the *Solo* and *Tutti* directions should also be understood as general guidelines regarding the forces to be employed,¹⁷ since the solo sections should be accompanied by only the first desks of each string section. The extent to which one may choose to make use of this option depends on the sizes of both the string group and the concert hall. In his concertos, however, Mozart always wrote particularly transparent and subtly orchestrated accompaniments to the solo passages, so that further corrections in the forces involved are not really necessary. Out of consideration for the low tessitura of the basset clarinet, Mozart paid close attention to the bass region in the orchestra: the customary differentiation between *Violoncello* and *Tutti Bassi* is taken a step further with the directions *violoncello* or *double bass alone*, although in both cases a group of instruments is of course intended (measures 102–103 and 290–291).

First Movement

Measure 7: The phrasing marks set in the clarinet and violins I/II follow those in the printed sources.

At this point, the basset horn fragment KV 621^b has slurs over the 1st–6th and 7th–8th eighth-notes.

Measure 21: Ernst Rudorff had already remarked in the Critical Report for the old Complete Edition (AMA, Serie XII, Nr. 20, p. 14) that in measure 21 “*the sixth sixteenth-note in all instruments should be g instead of g#, if this passage is to agree fully with the corresponding place in the outline for basset horn*”. The parallel passages in measures 109 and 159 should then be treated analogously.

Measures 89–90: In this passage the phrasing marks were taken from the basset horn fragment, as the printed parts offer no articulation. The parallel passage (measures 204–205) adopts the articulation found in the printed parts. The option of setting the phrasing marks here as in measures 89–90 remains open.

Second Movement

Measure 56: The bass-line varies here in the different sources. The version in the printed editions by Sieber and Breitkopf & Härtel was selected as the most plausible.

Measure 88: The Sieber printed edition has *Tutti Bassi* entering only in measure 95, all other sources in measure 88, which is more satisfactory on grounds of form.

Third Movement

Measure 310: Violoncello/Bass, 1st note, must be B, not e, since the measures 310–311 represent a sequencing of the measures 308–309. For the same reason, the 2nd and 3rd eighth-notes in Violin II should be corrected from a to b and in the Viola from f# to g#.

*

My thanks are due above all to the Zurich clarinetist Hans Rudolf Stalder. When Ernst Hess presented his reconstructed version, he was the first to try it in a public concert; after the death of Ernst Hess (2 November 1968), he discussed the work with me and offered advice on all details, with particular reference to timbre and fingerings on the basset clarinet. I owe a debt of gratitude also to the Editorial Board of the NMA, who provided advice and valuable help with source material. I further thank Professor Dr. Marius Flothuis (Amsterdam) and Professor Karl Heinz Füssl (Vienna) for their painstaking correction work.

Franz Giegling

Basel, March, 1977

¹⁷ Cf. NMA V/14/2, p. X.