

W. A. MOZART

Konzert in G

für Violine und Orchester

»Nr. 3«

Concerto in G major

for Violin and Orchestra

»No. 3«

KV 216

Violino

Eingerichtet und mit aufführungspraktischen Hinweisen versehen von

With fingerings, bowings and comments on performance by

Martin Wulfhorst



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PREFACE

Mozart composed the majority of his works for solo string instruments and orchestra during the years 1773–1779. Especially important are the years 1773 and 1775, which witnessed the creation of the five concertos for violin and orchestra as well as several single movements for the same scoring. The reasons for this flourish of activity are partly that Mozart, who still occupied the post of concertmaster to the Prince-Archbishop, was either obliged or inspired to provide such works for special occasions during this long period spent in Salzburg. But another reason was certainly the possibility of experimenting with all the new compositional techniques acquired during his third trip to Italy and his stay of several months in Vienna from July to September 1773. There are though other factors which might help explain Mozart's use of the violin as a solo instrument during these years:

1. Mozart had a predilection for the violin during the years 1773 to 1777. He often played this instrument and repeatedly concertized as solo violinist not only in Salzburg but elsewhere as well, for example in Munich and Augsburg at the beginning of his trip to Mannheim and Paris in the fall of 1777. In a letter dated 23–25 October 1777, he wrote to his father in Salzburg: "Afterwards I ate with my cousin at the 'Heiliges Kreuz'. They played music during the meal. Although they played the violin quite poorly, I preferred the music in the monastery to the orchestra in Augsburg. I played a symphony and performed the Concerto in B-flat by Vanhall on the violin, which met with general applause ... during the evening, at dinner, I played the Strasbourg Concerto.¹ It went like clockwork. Everyone praised the lovely, pure tone".²

1 It is impossible to determine exactly which of his violin concertos Mozart referred to with "Strasbourg Concerto". Whereas it has been traditionally assumed that Mozart alluded to K. 218, Dénes Bartha has provided a convincing claim for K. 216. (*Zur Identifikation des "Straßburger Konzerts" bei Mozart*, in: *Festschrift Friedrich Blume*, ed. by Anna Amalie Abert and Wilhelm Pfannkuch, Kassel etc. 1963, p. 30ff.)

2 *Mozart. Briefe und Aufzeichnungen, Gesamtausgabe* edited by the Internationale Stiftung Mozarteum Salzburg collected (and with commentary) by Wilhelm A. Bauer and Otto Erich Deutsch (4 volumes of text = Bauer-Deutsch I–IV, Kassel etc. 1962/63), preliminary work commented on by Joseph Heinz Eibl (2 volumes of commentaries = Eibl V and VI, Kassel etc. 1971), register; collected by Joseph Heinz Eibl (1 volume, Kassel etc. 1975); Bauer-Deutsch II, No. 355, p. 82, lines 34–41. Hereafter, letters will be generally indicated only with their dates.

This proves that Mozart also played his concertos himself. However, he never seems to have felt as comfortable on the violin as on the piano,³ a feeling which most likely did not escape his father. We can thus better appreciate the concern Leopold expressed in the form of a solicitous but admonishing question contained in a letter dated 9 October 1777: "Did you not practice the *violin* at all while you were in Munich? I dare say that would be really deplorable, particularly since Brunetti praised you to the skies! And as I said to him recently that you played the violin fairly well, he exclaimed loudly: *Cosa? Cazo? se suonava tutto!* questo era del Principe un puntiglio mal inteso, col suo proprio danno." As it turned out, Leopold's concern was not unfounded, since Mozart was to turn completely to the piano in the course of his travels, particularly after his stay in Mannheim.

2. Another reason why he might have felt a special urge to compose violin concertos during the years 1773 to 1775 is possibly his acquaintance with Josef Mysliveček, whom he had met in Italy.⁴

3. Concertos and concertante music for violin were apparently very popular in Salzburg during this period. This is documented not only by the many violin concertos written at the time, but also by the serenades and *Finalmusiken* or finale-symphonies with concertante inner movements, by divertimenti with solo scoring and virtuoso violin parts and concertoni. There must have been outstanding violinists among the members of the court orchestra as well as among amateur musicians. One of these violinists was the music director, solo violinist and concertmaster to the Archbishopal court Antonio Brunetti.⁵ Although it is verifiable that Brunetti played Mozart's violin concertos, it is not known whether these works were written expressly for him, as has often been conjectured. The subsequent "improvements" made by Mozart apparently upon Brunetti's request seem to contradict this assumption.

It is also known that the Salzburg violinist Johann Anton Kolb performed Mozart's violin concertos. On

3 Cf. letters of 6 and 18 October 1777.

4 Cf. Mozart's letter of 8 September 1773 from Vienna to his mother in Salzburg (postscript by Mozart) and the *Neue Mozart-Ausgabe* (=NMA) V/14/2, p. VIII, note 10 (Vorwort).

5 Cf. Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, doctoral diss. (typed), Salzburg 1972, particularly p. 50ff.

12 April 1778, Leopold Mozart mentioned Kolb as the first violinist of an "amateur orchestra" which had just been founded, and in a letter dated 3 August 1778, he wrote: "In front of Herr von Mayer's on 9 July, evening music by Kolb, one of your 'Finalmusiken' and your concerto for Kolb."⁶

But even though we know of several musicians who played Mozart's violin concertos, it still cannot be determined for whom, nor for which occasion Mozart wrote them. Since Mozart seems to have written all these works in Salzburg, there was no reason for him to comment upon them in writing, as he frequently did, generally to his father. Moreover, Mozart's violin concertos were considerably less well-known and less frequently performed than his piano concertos during his lifetime and even in the 19th century. What the violin concertos all have in common is the three-movement form derived from the works of Antonio Vivaldi, whose concerto form apparently also provided the model for the division in tutti and solo sections, at least in the opening movements. Notwithstanding, each of these concertos displays a marked individuality, besides manifesting an unmistakable evolution in the mastery of the form, technique and musical contents from work to work. Stylistically, they incorporate the various elements from Italian, French and Bohemian violin music which Mozart had been exposed to and which he assimilated into his own personal idiom.

The source situation for K. 211 is unequivocal: the autograph is extant and located in the Biblioteka Jagiellońska, Kraków.⁷ The dating of the work though is not so clear. All five concertos have been traditionally ascribed to the year 1775. However, close examination of the autographs made recently by Wolfgang Plath (writing)⁸ and Alan Tyson (paper and watermarks)⁹ have brought to light a rather complex situa-

tion. The dates on the autographs of all five violin concertos were manipulated, a situation similar to that of the Mozart autographs originally in the possession of the Hamburg music dealer August Cranz. The year of composition "1775" was apparently scratched out and replaced by "1780" before being changed back to "1775". The writing and paper of the autographs of the concertos K. 211, 216, 218 and 219 offer sufficient grounds to exclude a later date than 1775. The only exception is the Concerto K. 207, which, according to research, is to be dated "14 April 1773". It can only be surmised as to who changed the dates twice and for what reason: it was most likely Mozart himself or his father who did this towards 1780, possibly in an attempt to pass off these earlier pieces as "recent works". But this still does not explain why all five concertos were subsequently re-dated 1775, whereby K. 207 acquired an equally false, albeit earlier dating. The entire question of this "manipulation" will have to be examined in another context and in greater detail.

The autograph forms the basis of the present edition. The tutti and solo indications in the solo part are found for the most part in the sources. They not only designate the beginning and end of a solo section, but also refer to the quantity of participating instruments. In agreement with the performance practice of the time, "solo" also means the reduction of the orchestra to the first desks of the strings and to one wind player per instrument, in as much as the winds were doubled in the tutti. During the solo sections, the basso part was possibly performed only by one violoncello and double bass (as well as one bassoon).¹⁰ Moreover, it was also perfectly natural in Mozart's days for the soloist, who was considered as a "primus inter pares", to play the first violin part during the tutti sections, a practice one might do well to remember today.

The suggestion of adding one or two bassoons to the basso part is also supported by the orchestral practice of the time, even though Mozart did not expressly call for this instrument. The addition of bassoons to the bass group was common when the strings were numerous, but became practically a necessity when woodwinds were called for, particularly oboes and/or flutes, but also clarinets. This was probably a relic from the days of the thoroughbass, and legiti-

6 This concerto for Kolb has been identified as the dubious Violin Concerto in D major K. 271^a: Carl Bär, *Betrachtungen zum umstrittenen Violinkonzert 271^a*, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 11(1963), Heft 3/4, p. 11ff., and Dimitrij Kolbin, *Zur Frage der Echtheit des Violinkonzertes D-dur von W. A. Mozart (KV 271^a)*, in: *Musykalnoje ispolnitselstwo* 7, Moscow 1972. - Cf. also NMA X/29/1, p. XXf. (Vorwort).

7 *The Mozart Violin Concerti. A Facsimile Edition of the Autographs*. Edited and with an Introduction by Gabriel Banat. New York 1986.

8 Wolfgang Plath, *Beiträge zur Mozart-Autographie II, Schriftchronologie 1770-1780*, in: *Mozart-Jahrbuch 1976-77*, Kassel etc. 1978, p. 131ff., in particular p. 166f. The editor wishes to thank Dr. Wolfgang Plath for further research findings communicated to him, especially the dating of K. 207.

9 Alan Tyson, *The Dates of Mozart's Missa brevis KV 258 and Missa longa KV 262 (246^a)*. An Investigation into his "Klein-Querformat" Papers, in: *Bachiana et alia Musicologica. Festschrift Alfred Dürr zum 65. Geburtstag* ed. by Wolfgang Rehm, Kassel etc. 1983, p. 328ff.

10 Cf. also NMA V/14/2, p. X (Vorwort); NMA V/14/3: *Konzerte für Flöte, für Oboe und für Fagott* (Franz Giegling), p. XI (Vorwort); NMA V/15/7 and 8: *Klavierkonzerte* Volumes 7 and 8 (Hermann Beck resp. Wolfgang Rehm), p. X and p. XXI (Vorworte).

mates the use of bassoons without their being expressly mentioned or having their own part.¹¹

The tempo markings for the first and second movements of this concerto are presented in italics as they were written in the autograph by someone other than Mozart. These markings certainly reflect the intentions of Mozart and therefore should not be treated with skepticism.

There are practically no dynamic markings in the solo sections of the violino principale part, a situation also encountered later in Mozart's piano concertos. Since we have decided against adding further dynamics, there is no consistent marking in the modern sense: a *forte* in the solo part does not automatically mean that a *piano* was required before or after.





It is doubtful whether Mozart ever wrote down the cadenzas and *Eingänge* (shorter cadenza-like embellishments "leading in" to a new section) to his violin concertos. Unlike the cadenzas of many of his piano concertos, violin cadenzas have survived neither in original copies nor in any other sources. All points where such cadenzas or *Eingänge* could be played, or fermatas embellished, are designated by a footnote. However, one must distinguish between obligatory ornaments, which include the typical closing cadenza with fermata and 6/4 chord and the shorter *Eingang*, which must lead from the fermata-note to the opening of a new section, and ornaments which can be performed at the discretion of the soloist, such as the embellishment of fermatas.

The beginning of the first movement distinctly reminds one of Aminta's aria, "Aer tranquil", from the *dramma per musica, Il re pastore*, K. 208, which was composed shortly before the violin concerto. In the third movement, Mozart notated the solo part at measures 269ff., 276ff. and 284ff. in two equally-

weighted versions, one placed over the other; this edition follows Mozart's autograph and leaves it to the soloist to decide which version will be played.

Christoph-Hellmut Mahling

EDITORIAL NOTE

This edition is based on Christoph-Hellmut Mahling's edition as found in the New Mozart Edition (NMA V/14/1: *Violinkonzerte und Einzelsätze*, BA 4582). In the present arrangement for violin and piano, the violin part is unchanged and thus identical with the version in the NMA. Editorial corrections and additions are indicated in this part as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e.  instead of . In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents , etc. Where an appoggiatura represented in this manner is meant to be short, "[]" has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

¹¹ Cf. also NMA IV/12/4 (Walter Senn), p. XII (Vorwort), and NMA V/14/3, p. XI (Vorwort). A similar procedure resulting from the performance practice of the time has been elucidated elsewhere in connection with the use of timpani where trumpet parts are notated but the timpani part is missing. Cf. NMA IV/11: *Sinfonien* Volume 6 (Christoph-Hellmut Mahling and Friedrich Schnapp), p. VIII (Vorwort).

INTRODUCTION



In adding bowings to the violin part the editor has attempted to interfere as little as possible with Mozart's original phrasing and articulation. Players are advised to differentiate carefully between dot and wedge (see the collection of five essays on this topic in Hans Albrecht, *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*, Kassel: Bärenreiter, 1957). Put simply, the wedge – usually a vertical stroke in Mozart's manuscripts – emphasizes an individual note, lends more weight and significance in the sense of a *ben marcato* and often shortens the note. The dot, however, appears predominantly on groups of notes and shorter note values. It denotes a lighter and shorter execution, in the sense of *leggiere*. It is often extremely difficult to differentiate between strokes and thicker dots in Mozart's handwriting. Only in the compositions following the five violin concertos can one discern a clearer difference in meaning of these articulation signs. Thus, ultimately one's sense of the musical meaning should govern the execution, coupled with a comparison of similar passages in Mozart's chamber and orchestral works as a guide to clarifying their meaning.

The fingerings, which follow modern principles (Rostal/Galamian), are printed generally above the staff; fingerings in brackets indicate earlier or later points for shifting. Extended fingers are indicated by means of a bracket (1, 4) under the first finger and over the fourth finger.

Most grace notes should be played on the beat and receive the indicated value. Where short grace notes are to be played before the beat they are indicated above the staff. Furthermore, the editor has added turns to many trills as well as where necessary, accidentals and some dynamic markings. Contrary to tradition, half-step trills are called for in the 2nd movement, mm. 9 and 32 (the unnecessary sharp in m. 33 should be interpreted as another indication of this).

Where a repeat is called for players must decide for themselves whether to execute the passage as an echo, with greater intensity, with different bowings or to simply repeat the passage as already played (1st movement, mm. 68–70 and 113–116; 3rd movement, mm. 73–80,

81–96 and 323–330). In mm. 331–346 more intensity can be achieved with the higher octave for the second phrase of the *Solo* and *Tutti*.

Players interested in a clear tempo relationship between sections of a movement will find suggestions to this end in the 3rd movement. The upbeat to m. 265 should then be played as an  in an *andante* pulse i. e. a  in an *allegretto* pulse.

Contrary to K. 218 and 219, no standard cadenzas exist for this concerto. In the *Cadenza* and *Eingänge* brochure can be found the most frequently played cadenzas, those by Ysaÿe, Auer and Joachim with their lead-ins and fermata embellishments. These cadenzas are presented here with some new bowings and fingerings to reflect modern practice, and in one case a shortening of the original cadenza (1. C) has been suggested. Traditionally each of these player/composers has been associated with a different school of playing: Eugène Ysaÿe (1858–1931) was a disciple of the French-Belgian school, the Hungarian Leopold Auer (1845–1930), student of Dont and Joachim, is a key figure of Russian and American violin pedagogy. Lastly, the American student of Joachim, Sam Franko (1857–1937), was important in representing the German playing tradition in the United States.

Players who question the cadenzas offered in the brochure because they reflect a later stage in the development of musical language and instrumental technique should not be wary of this anachronism. It is worth bearing in mind that Mozart himself also composed more “romantic” and brilliant music in his cadenzas than in the concertos to which they belong (cf. the cadenzas to the *Sinfonia concertante* for Violin and Viola, K. 364). One should remember that the cadenzas by Ysaÿe, Auer and Franko remain well above the level of most attempts to write cadenzas “in the style of Mozart”.

Lastly the fermatas in the 3rd movement, mm. 251 and 290, should be interpreted, as moments of repose, not occasions where lead-ins are to be executed.

Martin Wulffhorst

43 *V* 3 1 (1 3) 3 *Tutti* *f*

49 *Solo* 2 1 (2) 1 *V* 2 *f* *mf*

54 *V* 0 3 0 *f*

58 4 1 1 2 0 2 *f* *p*

61 2 *f* *p* *tr* 2 *p*

65 4 1 3 1 0 *f*

69 4 3 0 2 0 3 *mf* *cresc.*

72 1 0 3 4 2 1 3 1 2 1 *f* *f* *IV*

78 *V* 0 1 3 (V) 4 3 1

127

137 *p*

142 *p*

148 *f*

157

162 *f* Tutti

167 *f* Solo *mf*

172 *f*

176 *f* *p* *f* *p*

*) T. 149, 150 und 152: Zur Ausführung der Rezitativ-Vorhalte siehe die Vorschläge 1. A im Beiheft. / Mm. 149, 150 and 152: cf. the suggestions for the execution of the recitative-appoggiaturas 1. A in the inserted brochure.

**) T. 151: Die Fermate sollte ausgeziert werden, siehe die Vorschläge 1. A und 1. B im Beiheft. / M. 151: The fermata should be embellished, cf. the suggested embellishments 1. A and 1. B in the inserted brochure.

Cadenza

Sam Franko

1.E 215 *mf* [1] *(f)* *(cresc.)*

[5] *f* (V)

[10] *f* (V)

[14] *p* *pp* (V)

[18] *rit.* *p* *pp* (V)

[21] *(p)* *pp* *pp leggiero*

[24^{III}] *poco lento* *mf espr.*

[28] *p* *mf* *(p)* *f*

[32]

[34] *(dim.)* *p*

[36] *cresc. ed accel.* *(1)* *tr* *(rit.)* *Tutti* *a tempo* 217

Adagio

The musical score consists of nine staves of music, numbered 1 through 39. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Adagio'. The dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) and *cresc.* (crescendo) also present. The score includes various technical markings such as *V* (Vibrato), *Solo*, *II*, and *mf*. There are also numerical markings for fingerings and accents, such as '3', '2', '1', '4', and 'tr' (trill). The piece concludes with a *p* dynamic marking at measure 39.

*) T. 16, 2. und 3. Viertel: Ausführung wie T. 39. / M. 16: 2nd and 3rd beats should be performed as in m. 39.

Cadenza

Sam Franko

2.C

43

mf

[1]

2

1

2

3

4

[5]

2

4

2

(1)

3

4

1

2

1

4

[11]

3

1

2

2

0

2

3

1

4

V

4

3

poco rit.

[16]

a tempo

1

0

2

2

(1)

0

2

2

1

3

V

2

2

V

3

dolce

[19]

0

1

2

1

1

3

(0)

0

2

4

2

V

p

poco accel. (e cresc.)

[22]

3

2

1

1

1

4

4

4

4

tr

45

[tr]

3

p

tranquillo

41 Solo *mf* *tr**) *tr**)

52 *tr* *V* *V* *tr*

63 *tr**) *f*

74

81 *tr**) *f* *tr**)

88 *tr**) *f* *tr**)

95 *tr**) *p* *mf*

107 *p* *f* *p*

119 *cresc.* *f*

129 *Tutti* *f*

139 Solo *mf* *tr**) *tr**)

*) T. 44, 48, 60, 64, 144, 148, 178, 182, 303 u. 306: Traditionell werden diese Triller folgendermaßen ausgeführt: / Mm. 44, 48, 60, 64, 144, 148, 178, 182, 303 and 306: Traditionally the trills have been executed as follows:

323 Solo
f

330

337 *tr*

344

355 *p* *mf* *p* *f*

367 *p* *cresc.* *f*

379 *mf* *f*

388 *f* Tutti

417

419 *p* *f*

418 *p*

*) T. 377: Hier sollte ein „Eingang“ gespielt werden, siehe die Vorschläge 3. D und 3. E im Beiheft. / M. 377: A cadenza-like transition “Eingang” should be played here, cf. the suggested embellishments 3. D and 3. E in the inserted brochure.

**) T. 382–384: Diese Notation entspricht dem Autograph; das ‘d’ ist möglicherweise pizzicato (linke Hand) auszuführen. / Mm. 382–384: This notation corresponds with that in the autograph. The ‘d’ is probably meant to be played pizzicato with the left hand.

Eingang

Sam Franko

3.C 213

II

tranq.

[4]

3

4

4 0 1

V 1

tr

tr

2

218

rit.

Eingang

Sam Franko

3.E 377

f

string.

0

[8]

0

4

4

8

0

378

rit.

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