

W. A. MOZART

Konzert in D
für Violine und Orchester
»Nr. 4«

Concerto in D major
for Violin and Orchestra
»No. 4«

KV 218

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 Archiepiscopal 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. 218 is unequivocal: the autograph is extant and located in the Biblioteka Jagiellońska Kraków.⁷ The dating of the work though is not 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 day 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.² 271^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-1})*, in: *Musykaloje ispolnitelstwo* 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).








EDITORIAL NOTE

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

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.

Christoph-Hellmut Mahling

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 *leggiero*. 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 ($\underline{1}, \widehat{4}$) under the first finger and over the fourth finger.

Most grace notes should be played on the beat and receive the indicated value. Furthermore, the editor has added turns to many trills as well as some dynamic markings. Two fingerings under a slur-like bracket placed over a trill refer to the upper neighbor and principal note (e. g., first movement, m. 85).

Over the last two hundred years, many prominent violinists composed cadenzas for K. 218. The present

edition includes the most frequently played cadenzas and cadenza-like transitions (*Eingänge*), those of Joseph Joachim (see the cadenza booklet nos. 1.A, 2.A, 3.D), as well as those of the Hungarian violinist Leopold Auer (1845–1930), published in 1921 (see the cadenza booklet nos. 1.B, 2.B, 3.A, 3.F). These cadenzas are presented here with some new bowings and fingerings to reflect modern practice. Although Joachim's and Auer's cadenzas reflect idiomatic writing for the violin, they represent a later stage in the development of musical language and instrumental technique. Yet those players wary of this anachronism, should realize that Mozart himself also composed more "romantic" and brilliant music in his cadenzas than in the concertos to which they belong (cf. the Sinfonia concertante for Violin and Viola K. 364). Embellishments and cadenza-like transitions (*Eingänge*) for two fermatas that have not come down to us in either Joachim's or Auer's hand, are offered in the style of the era by the editor (see the cadenza booklet nos. 2.C, 3.C). An alternative for the cadenza-like transition in m. 70 has also been included. The fermatas in the third movement, mm. 14, 84, 126, 152, 184, 216 are simple pauses rather than indications for an improvisation by the soloist.

Mozart clearly intended the last cadenza-like transition in m. 210 of the finale to end on a high *d'''* – an instruction violinists have usually ignored as it is at odds with the tradition to arrive on the dominant. Those still wishing to play Joachim's version might want to use the alternative ending proposed by the editor (see the cadenza booklet no. 3.D*). Still another version, which includes a more graceful approach to the same top note, is offered as number 3.F in the same booklet.

Martin Wulfhorst

Concerto

KV 218

Wolfgang Amadeus Mozart

Allegro
Tutti

The musical score is written for the Violino principale part of Mozart's Concerto KV 218. It is in G major and 2/4 time. The tempo is marked 'Allegro' and the performance instruction is 'Tutti'. The score consists of eight staves of music, with measure numbers 6, 10, 14, 18, 22, 26, and 30 indicated at the beginning of their respective lines. The dynamics range from *f* (forte) to *p* (piano), with a *cresc.* (crescendo) marking. Trills (*tr.*) are used in measures 6, 7, 11, and 12. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

34 *f*

37 *p* *f*

41 *Q* Solo *V* 1 4 8

46 *V* 3 *V* *V* *tr* 1 2 *tr* *V* 4 *V* 3

50 0 4 1 2

53 1 *V* *V* 4 *tr* *V* (4)

58 1 *V* 1 0 2 2 *f*

62 *V* 1 *V* 1 *V* 2

65 *tr* *V* 2 *V* 1 3 4 *V*

69 *tr* 2 2 3

72 V 2 4 0 4 4

75 2 2 4 4

77 2 2 0 1 4 1 2 tr

80 V 3 V 2 V (2) 1 2

83 3 (4) 3 3 21 tr

86 4 3 (3) 3 1 1 V 3 2 2 3 (V) 3

p *f* *p*

90 2 (1) 1 1 4 3 3 V

f *p*

94 1 0 1 1 1 V 1

p *cresc.*

Violino principale

98

102

105

cresc.

109

Tutti

f

112

p

115

Solo

118

121

125

128

130

132

134

137

140

143

148

151

155

159

162

165

167

170

174

178

184

188 *p* *cresc.* V 1

191 V 1 tr 2 tr 2 tr

196 tr *) 4 0 4 1 1 (V) 2

199 2 tr 0 1 4 1

202 V 1 4 0 1 2 1 V V

205 3 1 0 1 tr V 2

212 tr **) Tutti f

215 p

218 f

*) T. 197: 1. Note möglicherweise fis". / M. 197: First note could be f#".

***) T. 212: Hier ist eine Kadenz zu spielen, siehe den Vorschlag 1.A und 1.B im Beiheft. / M. 212: A cadenza should be played here, see a suggested cadenza 1.A and 1.B on the inserted brochure.

1. Allegro Cadenza

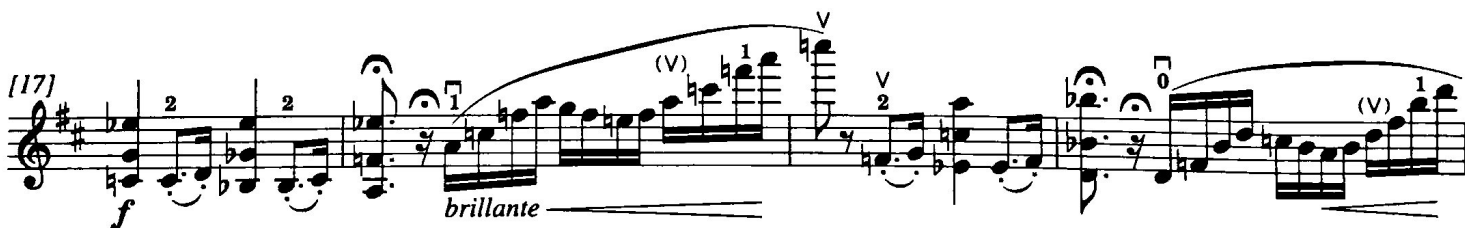
Joseph Joachim

1.A 

[15] 

[19] 

[13] 

[17] 

[21] 

[24] *cresc.* *poco a poco ed*

[26] *allarg.* *f* *in tempo*

[29] *brillante*

[32]

[35] *p*

[38] *crescendo* *f con fuoco*

[41] *Tutti* *f*

45

49

54

59

64

68

73

79

84

crescendo *f* *f* *Tutti*

Solo *tr* *p* *mf*

p *tr* ****

* T. 77: Hier ist eine Kadenz zu spielen, siehe den Vorschlag 2.A und 2.B im Beiheft. / M. 77: A cadenza should be played here, see a suggested cadenza 2.A and 2.B on the inserted brochure.

** T. 85: Die Fermate sollte ausgeziert werden, siehe den Vorschlag 2.C im Beiheft. / M. 85: The fermata should be embellished, see a suggested embellishment 2.C on the inserted brochure.

2. Andante cantabile

Cadenza

Joseph Joachim

76 2.A *p* *tr* *V* *[1]* *tr* *tr* *4*

[4] *tr* *V* *tr* *V* *tr* *1* *0* *3* *0*

[7] *tr* *2* *1* *4* *f*

[10] *calando* *in tempo* *mf* *m* *mf* *dolce* *cresc.*

[13] *ritenuto* *III* *f* *IV* *tr* *3* *1*

[16] *in tempo* *p*

[19] *poco* *string.*

[22] *brillante* *in tempo* *tr* *tr* *3* *tr* *V* *78* *Tutti* *p* *f*

Rondeau

Andante grazioso

[Musical notation]

3 Solo

Tutti

f

Solo

Allegro ma non troppo

8

15

21

fp

fp

26

fp

fp

31

36

41

45

51 3 0 0 4 1 3 0 0 3 *p*

55 3 4 4 *p*

59 3 2 3 4 *f*

63 2 2 0 tr 4 2 *p*

68 2 3 3 2 *p*

73 2 2 2 2 2 2 *f*

79 2 2 2 2 2 2 *f*

Allegro ma non troppo

85 1 1 1 1 1 *fp*

90 1 1 1 1 1 *fp*

*) T. 70: Hier sollte ein „Eingang“ gespielt werden, siehe den Vorschlag 3.A und 3.B im Beiheft. / M. 70: A cadenza-like transition „Eingang“ should be played here, see a suggested “Eingang” 3.A and 3.B on the inserted brochure.

95

100

simile

105

2 1 3 2

108

111

114

118

[♪=♪] **Andante grazioso**

124

130

Eingang

Joseph Joachim

208 3.D

f *p* *cresc.*

[4]

cresc.

[7]

p *mf*

[11]

p

[15] *poco ritenuto* *l'istesso tempo*

pp