

1448. MOZART 21

Backgrounds Of S. Radic

Wolfgang Amadeus Mozart (1756-1791) was a Salzburg musician and composer of the Viennese Classical period. His extensive works enjoy worldwide popularity and are among the most important in the repertoire of classical music. He was called Wolferl, Wolfgang, or Woferl. The Wolferl was the seventh child of his parents, but only the second to survive. His father was Leopold Mozart, who had moved from Augsburg to Salzburg to study at the Benedictine University (1622-1810) and was a prince-bishop of chamber music (from 1757 court composer and from 1763 vice-kapellmeister). His mother was Anna Maria Pertl, who grew up in Sankt Gilgen.

The child prodigy. Already at the age of four he and his five-year older sister Maria Anna Mozart, called Nannerl, received their first music and general education lessons in piano, violin and composition from their father. As early as 1761, father Leopold recorded an Andante and an Allegro as the "Wolfgang's Composition", followed by an Allegro and a Menuetto, dated 11 and 16 December 1761, respectively. The Menuet in G major with a Menuet in C major as Trio KV 1, falsely mentioned as the earliest composition, was probably composed only in 1764. Mozart's talent for piano and violin also emerged quickly. His first appearances followed in 1762. "Wolfgang's and his sister Nannerl's first concert tours with their parents were arranged in early 1762 to Munich and in autumn 1762 from Passau to Vienna, in order to present the talented children to the nobility. After the success of the Wunderkind brothers and sisters in Munich and Vienna, the family began an extensive tour of Germany and Western Europe in 1763, which lasted three and a half years until they returned to Salzburg in 1766. The children had stops in Munich, Augsburg, Ludwigsburg, Schwetzingen, Heidelberg, Mainz, Frankfurt am Main, Koblenz, Cologne, Aachen, Brussels, Paris, Versailles, London, Dover, Belgium, The Hague, Amsterdam, Utrecht, Mechelen, again Paris, Dijon, Lyon, Geneva, Lausanne, Bern, Zurich, Donaueschingen, Ulm and Munich, where they played at court or in public academies. During



these journeys the first sonatas for piano and violin as well as the first Symphony E flat major (KV 16). The four sonatas for piano and violin KV 6 to 9 were Mozart's first printed compositions in 1764, and during this journey Mozart was introduced to the Italian symphony and opera in London. There he also met Johann Christian Bach, who became his first role model.

Incredible musical achievement. Pope Clemens XIV appointed him Knight of the Golden Spur in Rome in 1770. In Rome, after having listened only once or twice to Gregorio Allegri's nine-voice Miserere, he succeeded in writing down from memory the basic structure of this score, which had been kept top secret by the Vatican. A seemingly inexplicable achievement, especially since Mozart was only 14 years old!

In the spring of 1785, Mozart wrote down the **21st Piano Concerto** in Vienna. The richly orchestrated work seems to have been inspired in some respects by Joseph Haydn. Mozart wrote the work for his own concert performances in Vienna. The work has three movements: 1st movement: Allegro maestoso 2nd movement: Andante and 3rd movement: Allegro vivace. Here we play the second movement as 12/8-Slowrock with a very slow tempo of 60th and almost continuous triplet accompaniment, combined with delicate pizzicati and always flowing melody. The main theme of the second movement became very popular internationally because it was used as film music in the film Elvira Madigan. As a result, the anachronistic name "Elvira Madigan" became established in some places for this concert, although the lady in question lived about 100 years later and the film dates from the 20th century.

12/8-Slowrock (T=60)

The musical score is arranged in a system with five staves. The top staff is for Piano, showing a continuous triplet accompaniment in the right hand. The second staff is for Pizz. (Pizzicato), which is silent in the first section (Main 1) and plays a rhythmic pattern in the second section (Main 2). The third staff is for Bass, providing a steady accompaniment. The fourth staff is for Strings, featuring a pad in Main 1 and a staccato pattern in Main 2. The bottom staff is for Drums, playing a consistent triplet pattern throughout.

Programmieranweisung

Ein 12/8-Triolen-Slowrock mit sehr langsamem Tempo 60 ist hier angesagt. Dadurch, dass der Drum-Part in beiden Main identisch ist, sind die Unterschiede relativ gering. Der größte Unterschied betrifft den Strings-Part, wo im Main 1 nur ein Strings-Pad in zwei Umkehrungen über die zwei Programm-Takte abläuft und dann der Übergang zu den Achtel-Triolen im Main 2, wo die Strings in strenger Staccato-Formation die Klavier-Triolen doppeln - wodurch letztendlich Main 2 viel „dicker“ erscheint. Dort ist auch der PIZZIKATO-Part untergebracht, der eigentlich eine der Hauptklangfarben des begleitenden Hintergrunds darstellt. Der Klavier-Part spielt unentwegt die Triolischen -Begleitakkorde - und dazu der Klavier-Bass in der tiefen Lage, der mit dem Kontrabass des Bass-Parts identisch ist. Diese konstante Triolen-Begleitung ist ideal für die dahinfließende Melodie-Führung.