

Mozart. *The Flute Concerti.*

The two Concertos, K.313 and 314, and the Andante in C, K. 315, were written in Mannheim in 1778 to fulfil a commission from a Dutch physician and amateur flute player, Ferdinand Dejean (1731-1797). This commission, arranged by the Mannheim Court flautist, Wendling, (Johann Baptist Wendling, 1723-1797), was for *'three short, simple concertos and a couple of quartets for the flute'* for a fee of 200 gulden. After writing the first concerto, Mozart found that time was running out, so, in order to complete the commission, he transcribed his earlier Oboe Concerto in C into D major to make a second Flute Concerto. Of the two Concertos, the only surviving autographs are of the Andante in C and the solo oboe part of the Oboe Concerto, though there is doubt about the authenticity of the latter. It is likely that the Andante in C was written as an easier alternative to the second movement of the D major Concerto.

It is recorded that, after his death, the effects of a certain amateur flute player, Dejean, were auctioned. Among the items was a trunk containing 'music manuscripts'...

Period instruments: The exact kind of flute used by Wendling and Dejean to perform Mozart's music is not known but it is assumed to be the one-keyed flute common at that time with four joints and an internal diameter of between 18.6mm and 19mm. However, for the Flute and Harp Concerto, The Duc de Guines, a former ambassador to London, surely used the six keyed English flute with its foot joint extension down to low C.

Mozart's 'dislike' of the flute: In a letter to his father on 14th February, 1778, Mozart wrote *'Whenever I have to write music for an instrument I dislike, I immediately lose interest'* Mozart's remark was coloured by the fact that Dejean had failed to pay him fully for the Concertos and Quartets he had commissioned and perhaps, too, Mozart had less enthusiasm writing for an amateur player. The flute, with its cross-fingered notes, gained a reputation for being played out of tune and that too may have affected his comments. Mozart's remark has been widely quoted and exaggerated though he wrote some wonderful solos for the flute. His later orchestral works show no signs of his dislike for the instrument he reputedly loved to hate.

On the other hand, Mozart is reported to have made the following observation about the flautist Wendling: *"...you don't always have to be afraid with him when you know a note is about to come out that it is going to be much too low or too high.....his heart is in the right place and so are his ears and the tip of his tongue.."*

Performing Notes

Performing Style. As Franz Vester has pointed out, these works were written in a period when the late baroque style was in vogue.. *'this is dancing and talking music - not singing music'* Articulation is the language of music and its clarity, together with the use of the slur, is of particular importance to these Concertos. In eighteenth century music, a slur is a diminuendo...except sometimes. The slur and all that a slur implies, governs the phrasing to a large degree.

There is a close connection between the solo part and the accompaniment and study of the piano score is important in order to observe the way in which the character of the orchestral writing can influence the performance of the solo part.

Continued.....

On a modern Boehm flute, the performer has several options depending upon the occasion of the performance: as has already been suggested, the modern performer might leave out the slurs with lines through them to achieve longer 'lines' and phrases; competitors might play everything which is urtext to avoid negative criticism; or they may be wise, on the other hand, to play in a style the judges wish to hear; again, a

freshness of approach can score points; for a recording, the performer has to come to terms with the fact that their interpretation of this evergreen will be forever frozen on disc.

Flautists of this century have adopted a more romantic style with 'long line' phrases. It is common in these times to hear long, conceivably overlong cadenzas.

Ornaments. C.P.E. Bach wrote that nobody ever doubted that ornaments were necessary. Ornaments serve to link notes together, to enliven a particular note or phrase, and to draw the listeners attention to them.

Mozart wrote these Concertos during a change in ornamental style, so that it is particularly difficult for us to know exactly how the ornaments are to be played. In this edition, performers can see for themselves the earliest written sources and make a judgement accordingly. Those with little specialist knowledge may care to follow the editorial suggestions placed in brackets, or placed above the stave, which are based on present day informed opinion. J. Bowers: Mozart and the Flute. [Early Music, February, 1992]

The two ornaments which concern us are *appoggiaturas* and *trills*.

Appoggiaturas: Accented appoggiaturas: these usually appear as a small note whose written value does not always indicate the rhythm to be played. The suggested rhythm has been shown above the stave on its first appearance; the performer should play the parallel places in the same way. *Why didn't Mozart simply write the rhythm he wanted played?* Appoggiaturas indicate a special stress or a dissonance, or sometimes they draw the listeners attention to the note to which the appoggiatura is attached. It is a useful device and marks a distinct indication to the performer. How the appoggiatura is played is more important than its exact value. It *always* steals the emphasis from the note to which it is attached which follows softly. The appoggiatura is invariably slurred to its principal note....and a slur is a diminuendo!

Trills: All trills begin on the upper note...except sometimes! The exceptions are shown either by the omission of an auxiliary note, or by the inclusion of the lower auxiliary. Upper or lower- both are played **on** the beat. The trill begins on the *lower* auxiliary when it is approached from below after a scale passage and to give more finality at the end of a long section. When the trill is short one, particularly in the faster movements, it is unimportant whether it starts on the upper or principal note.

Mozart is quite clear about whether a turn should or should not be played at the end of a trill. Where none is written, none should be played. A turn has the effect of giving finality to the trill as in a cadence and in many cases, the trill is simply decorative and is not intended to indicate the end of a section.

Cadenzas.

These generally appear towards the end of the movement and are an opportunity to surprise and delight the audience and to encourage applause. The pause on the six-four chord is suspended and interrupted with scales and arpeggios until the appearance of the dominant seventh leading to its resolution. Contrary to popular belief, cadenzas were generally short, the reason is that a flute player can only play one note at a time and would have to break the harmony and melody to take a breath. Cadenzas, therefore, were kept to within one or two breaths to maintain the forward motion of the harmony. For an important competition on the other hand, the competitor would be wise to play the kind of cadenza the jury are accustomed to hear...

*In a short cadenza, it is not essential to quote from the thematic material.

*A cadenza should sound spontaneous.

*A cadenza should contain a surprise or two.

*If there is a cadential trill, then the orchestra, harpsichordist or pianist should play the dominant seventh chord half way through the trill to help carry it forward the harmony to the resolution.

*A cadenza does not have to start on the given note, nor indeed to end on the printed trill, or even end on a trill at all in which case, a reentry into the Concerto would constitute a surprise!

*Keep your cadenza simple to begin with and only modulate when you are more experienced in writing them, and only then, no more than two modulations in one cadenza

Write your cadenza with barlines; a cadenza doesn't strictly need them but you will be more likely to plan it with the correct phrase lengths and with an overall shape.

If you are playing the concerto with the piano, put in the dominant seventh chord half way or part way through the final trill of the cadenza to help to maintain the forward movement of the harmony. That chord is indicated in the Novello edition.

Play your cadenza spontaneously as if you are making it up as you go along.

Finally, be patient; don't expect an immediate and brilliant result: only Mozart could do that.

Examples of cadenzas, and helpful hints on writing one are to be found in the two Mozart Concertos and Andante, published by Novello