



Professor Johannes Peitz

Wolfgang Amadeus Mozart Klarinettenkonzert KV.622

Third Movement

Feedback example - Blue Program

I like it very much !!

A few ideas:

I. Harmonic interpretation:

(to interpret the harmonies, please do an analysis of the chords in the score)

1. I hear a lot of harmonic understanding, good
2. How is the harmony in Bar 6
3. What is different in tack 24 and following than at the beginning?
4. Bar 197 is a minor, tack 200 is C major
5. Can D interpret the modulations from 208 even more beautifully?

II. What meanings / characters do the keys have for you?

(For example: F sharp minor 138, do you see the unusual viola part? F sharp minor character? Is a really bad but little witch for me who others think:

1. *(Mattheson 1713, p. 251): Whether it leads to a great sadness / the same [key] is more LANGUISSANT [weary] and in love than LETHAL [dying]; Otherwise this tone has something ABANDONIRT [lost] / SINGULIERes [lonely] and MISANTHROPIC [turned away from people] about it.*
2. *(Ribock 1783): Deep, good dark blue.*
3. *(Schubart 1784/85, p. 379): A dark tone; he tugs at passion like a snappy dog at a robe. Resentment and displeasure is his language. It does not seem to him to be properly in his position; therefore he always languishes for the rest of A major, or for the triumphant bliss of D major.*
4. *(Grétry 1797): Mineure conserve encore un peu de dureté [has a little hardness despite its minor character]*
5. *(Knecht 1803): Melancholy*
6. *(Hand 1837): [...] a serious [...] tone [...] in which the raging pain, the bitter reluctance, the mismuth, bitter seriousness and also the resentment speaks [...]*
7. *(Berlioz 1856): Tragique, sonore, incisif [tragic, full-length, cutting]*

You will find many descriptions of the keys in the literature. Which characters do you know (for example for A major?)

III. Measures Structure:

(The rule of time is: every first (even) bar is more stressed than the second (odd))

1. The theme in M 24 has also been postponed: the odd-numbered measure now becomes an even-numbered one, that is for the accentuation? Do you see the other harmonization here?
 2. Tack 20, Hans Deinzer always said: a lot of G major, Johannes: if you want the articulation you need more sound intoxication behind it (I say), also because it is a measure inserted into the 2-measure structure.
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IV. Articulation:

1. Bar 1: sometimes your staccati scratch something: does the air of envy, or his din din din, or just another point of contact with the tongue sheet help? Support the soft tongue with the air.
 2. Pay attention to the articulation in 81: it shouldn't scratch, use more air and roots and a different tongue.
 3. Bar 88: tie the first two and then staccato?
 4. Bar 91 and 92 then without ties, otherwise breaks the line here a bit.
 5. I would no longer play the high closing notes (staccato 1/8) 91 and 92.
 6. I also change the articulation in 228 (Echo), then thrust.
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V. Dynamics:

Mozart does not write volumes (except in the first movement in the orchestra)
The rule of time is: every first (even) bar is more stressed than the second (odd))

1. Everything that is in the orchestra also applies to the soloist
 2. When many play along, it's loud, when little play along, it's quiet, when nobody plays along?
 3. How loud is Bar 57 for you?
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VI. Version for the normal A clarinet:

(See also the version for basset clarinet) it is always the decision between the position and the melody

1. I play Bar 61 and 62 differently on the normal clarinet: the original run goes continuously downwards: I would still play the b (7th note) in 61 and then go back up to the a, which sounds more like a line to me below.
2. Certainly, however, in 62 octave 5 tones down from the second note. Look at the original again and find your version that comes closest to it.
3. Also in Bar 68. this is almost standard to be played from the bottom up from the second note (f sharp).
4. You can also play 169 an octave higher (because the sequence goes down after that)
5. Bar 301: I would only aim for c and above as noted, then octave the 4 notes downwards, in 302 as well and also the second bar section below - then it comes closer to the original (see photo 2) I mean.

VII. Others:

1. Do you see the bass in 77 (passus duriusculu, do you know what that is?).
2. Nice your position 105, I'm doing more and more Papageno here (Magic Flute is from the same year after all), but that's probably my trademark.
3. Bar 169 and following: what do the wind parts mean for you here? By the way, is my absolute favorite part of the sentence, introverted, sad, heavenly.
4. And as cool as it comes out of there 175 etc
5. Bar 247 is the recapitulation, the whole movement seems like a rondo, but it is a sonata main movement, so there can be a little more finally back home feeling.
6. I continue to draw out for the end, start 334 after a decresc in 333, stay quiet for a long time and only turn towards the end from 342 on, but your variant is also cool.

Well done!!