Franz KROMMER

(František Kramá)

1759 - 1831

Concertino, Opus 80

for solo Violin, Flute and Bb Clarinet; accompanied by Violin II, Viola, Cello, Bass and two Horns

Preface

Franz (Vinzenz) Krommer or František Vincenc Kramá, 1759 - 1831, was born in Kamenice, a village in the modern-day Czech Republic, north Bohemia. Between the ages of 14 and 17 he studied violin and organ with his uncle in Turan and taught himself theory and composition. He became a temporary organist in Turan at the age of 18. Krommer enjoyed many successes during his musical career including positions of musical director for the Duke of Styrum, Kappellmeister and composer for Duke Karolyi and Prince Antal Grassalkovich de Gyarak, Kapellmeister to Duke Ignaz Fuchs, Ballett-Kapellmeister of the Vienna Hoftheatre and Kammertürhüter to the emperor. From 1818 until his death he served as the last official director of chamber music and court composer to the Habsburg emperors, succeeding Leopold Anton Kozeluch.

Among his more than 300 compositions were forty-five harmonies or partitas for winds of which, at this writing, only thirteen are known to have survived. His single and double clarinet concertos are considered by players of the instrument to rank among his most individual accomplishments. The quarter millennium



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The present work, Concertino Opus 80, like that which preceded it, Opus 70, is a Sinfonia Concertante for violin, flute and clarinet accompanied by strings and horns, but in this work the composer was inspired to increase the runs and arpeggios of the clarinet and flute in rich musical conversations with the solo violin and with each other, particularly in the Menuetto where the flute and clarinet perform an elegant duet and in the Andante and Allegro Finale where the shining virtuosity of the three solo instruments makes each in turn a first among equals. The listener is treated to some added delightful solo work by the accompanying horns in the Andante movement.

One gets the unmistakable impression that the manuscript used for this transcription was finished to the point of performance, assuming that the composer was the solo violinist who kept the group together. Throughout one finds repeated inconsistencies in articulation and dynamics, both between similar patterns in the part of a single instrument and between two or more instruments for the equivalent measure, which, in the presence of the composer, would have been clarified immediately. A cheeky flutist who played subsequent unmarked measures staccato rather than legato during rehearsal would doubtless have looked to the composer for approval. That having been said, the transcriber of this edition invites you to be inventive in your interpretation of this exquisite work; pretend that the composer is eavesdropping but anticipate him giving you an emphatic nod of approval should you catch his eye during the occasional furtive glance over your shoulder while opening the floodgates of your creative juices.

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Happy playing, all!

Oliver Seely Lakewood, California September 3, 2006

CONCERTINO

pour

Tlûte, Clarinette Violon obligé , Violon second, Ute, II Gorni, Violoncelle Bafse

composé et dedié

A MONSIEUR LE COMTE

CHARLES DE HARRACH

par

F KROMMER

Oeuv 80

Vienne au Magasin de l'imprimerie chimique IR priv sur le Grabon Nº 612.

MS. 7054

I. Allegro

Frantisek KROMMER (1759-1831)











Violin 2

Concertino, Opus 80







Concertino, Opus 80

III. Menuetto Allegretto







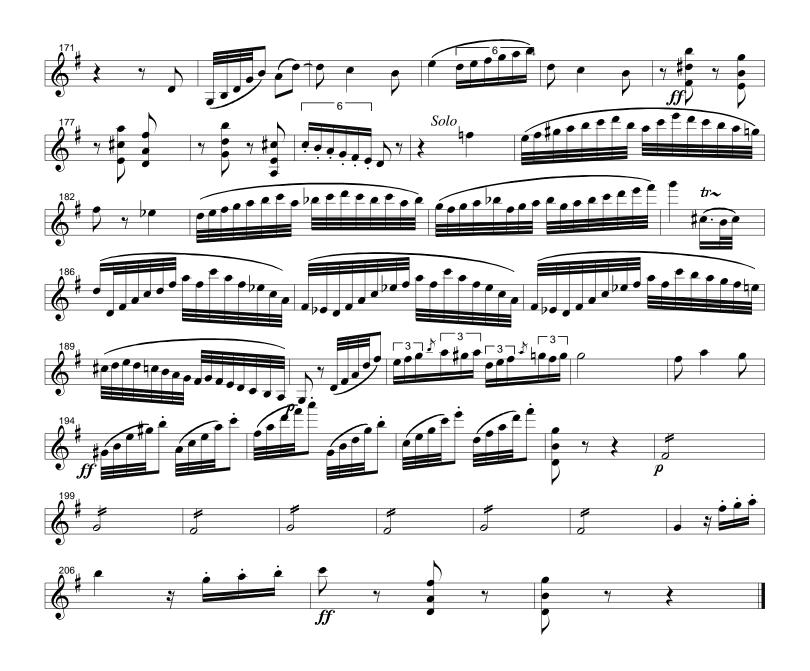


IV. Andante Allegretto

Frantisek KROMMER (1759-1831)









Solo Violin

Concertino, Opus 80



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Flute

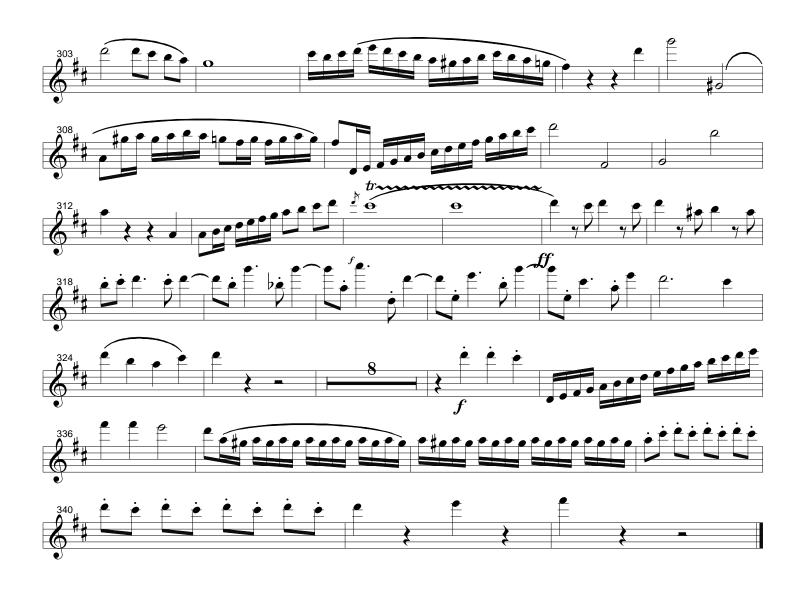
Concertino, Opus 80











Flute

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Flute







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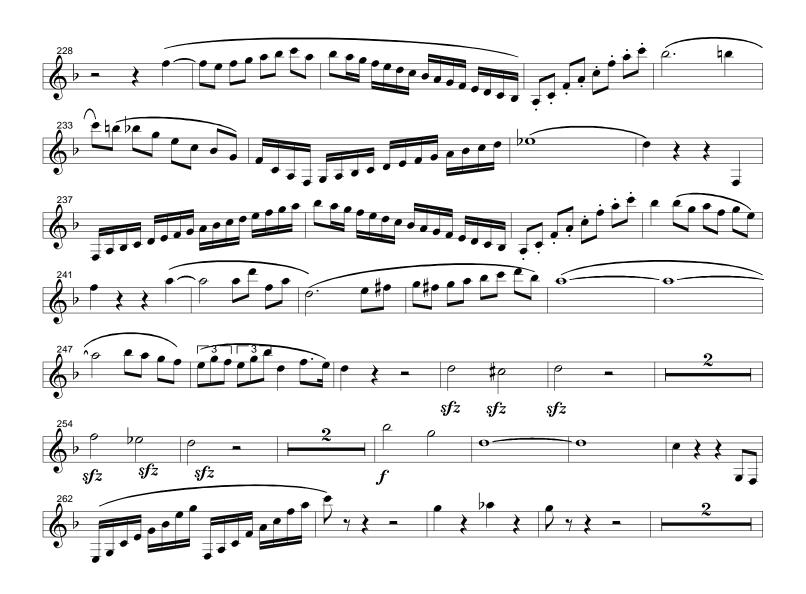
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Concertino, Opus 80

III. Menuetto Allegretto Frantisek KROMMER (1759-1831) Menuetto Allegretto A Clarinet



Concertino, Opus 80 IV. Andante Allegretto Frantisek KROMMER (1759-1831) Andante Allegretto şfz



More









