

Sara Davis Buechner
Cadenzas to the Piano Concertos
of W. A. Mozart

Vol. 1 (KV. 488, 491, 503)

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モーツァルトの協奏曲のためのカデンツァ集
第1巻 (KV. 488, 491, 503)





Sara Davis Buechner
サラ・デイヴィス・ビュクナー
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Preface

The Piano Concertos of Wolfgang Amadeus Mozart always include a cadenza for the keyboard soloist before the concluding orchestral tutti of the first movement; and occasionally other cadenzas as well. Often there are also opportunities to improvise upon cantabile melodies and/or embellish eingängen (brief fill-ins over the V-7 chord). Where Mozart has not provided such material, or manuscripts have been lost, the solo performer must of necessity find solutions that are satisfying in concert.

The composer-pianist Ferruccio Busoni opined that preference must always be given to cadenzas written by the composer; but that “cadenzas written by the performer are doubtless admissible as they are in unity and keeping with the performer’s individuality; and this is evidently the composer’s object in ceding his place to the performer.” Though Busoni cautioned that cadenzas written by a third party were to be avoided, this outlook did not prevent him from publishing three volumes of his own cadenzas to the Piano Concertos of Wolfgang Mozart. And of course, many other pianists and composers have likewise done so.

The stylistic range of such cadenzas spans a wide variety. And despite our own period’s fondness for authentic performance practice, it is not necessarily true that those cadenzas composed closest to Mozart’s own time frame are the best choices for a performer who does not write or improvise their own material. The elaborate cadenzas of Mozart’s own pupil Johann Nepomuk Hummel, or those of his contemporaries Philipp Karl Hoffmann and August Eberhard Müller, seem less convincing in our time than, for example, the thoughtful and tasteful cadenzas of Paul Badura-Skoda, Marius Flothuis, or Christian Zacharias — all of whom have crafted cadenzas and eingängen in Mozartean style, with great success.

Nonetheless there are great riches to be found in the Mozart cadenzas written by (among others) Géza Anda, Artur Balsam, Johannes Brahms, Edwin Fischer, Wanda Landowska, Bedrich Smetana, or even Mozart’s own son Franz Xaver. Of special mention are the superb cadenzas by Dinu Lipatti (for KV 467), Camille Saint-Saëns (for KV 482) and Clara Schumann (for KV 466) — all stretching the bounds of Mozartean style but gripping to hear in live performance and thoroughly convincing in proportion and emotional mood.

I began to write my own cadenzas during my student days, helped greatly by the excellent analysis of Mozart’s cadenza form by Badura-Skoda and Frederick Neumann, but also trusting in my own innate sensibilities as a performer. They are largely in the classical style of Mozart though with a dramatic touch that I hope may be of interest to both the audience and other performers. To my own music students I always exhort the practice of crafting one’s own cadenzas as an eye- and ear-opening exercise; yet I also offer the use of my own (and others’) cadenzas as a safety net of sorts. For the one option that is not available is the omission of a cadenza altogether!

To embellish upon Mozart may be a humbling task, one in which it seems possible only to fall short. But it is also possible to flower, and to contribute, and to assist in the final shaping of a glorious artistic vision.

Sara Davis Buechner
Tokyo, Japan
June 2019

A note on my cadenza to Mozart’s Piano Concerto in A major KV. 488:

This Concerto provides the rare situation wherein Mozart has provided a cadenza, yet I prefer to use my own. Wanda Landowska cites Mozart’s KV. 488 Cadenza as a possible composition model for a student, and I concur. The proportions and overall bravura of KV. 488 seem to call for a cadenza of greater length, fullness and thematic connection, than the brief, if floridly arpeggiated, work usually played.

序

モーツァルトのピアノ協奏曲の第1楽章はピアノのカデンツァに続いてオーケストラのトゥッティで幕を閉じるのが常であり、また稀にそれとは異なるカデンツァが介入することもある。その他、歌うようなメロディーを基にした即興やEingang(アインガング: 曲の終結部分より前に挿入される即興的パッセージ)などカデンツァ以外の即興もモーツァルトの楽曲にはしばしば登場する。モーツァルトはこのような即興的パッセージに対して必ずしもヒントになるような”素材”を残しているわけではなく、また自筆譜が紛失していることもあり、そのような場合独奏者は演奏会においても聴きごたえのあるカデンツァを自力で生み出す必要がある。

コンポーザー・ピアニスト(作曲家兼ピアニスト)であったブゾーニは作曲家自身がカデンツァを書き残している場合にはそれを尊重すべきだと主張していたが、一方でそもそもカデンツァは作曲家が自身の役割を演奏者に委ねる(演奏者による楽曲の部分的な改編を許す)目的で与えられている点、そして演奏者の個性を尊重するという点を考慮すれば演奏者自身によるカデンツァも認容されるべきともしている。第三者によって書かれたカデンツァは避けるべきだとしていたが、ブゾーニ自身、他の多くのピアニストや作曲家と同様にモーツァルトのピアノ協奏曲のカデンツァ集を3部出版している。

カデンツァの様式は様々であり、カデンツァの長さはその良い例である。一般的には当時の演奏スタイルに近いものが良しとされているが、即興を得意としない奏者にとってはモーツァルトが示した長さに近い形のカデンツァが必ずしも最善という訳ではない。モーツァルトの教え子であったヨハン・ネポムク・フンメルや同時期に活躍したフィリップ・カール・ホフマン、アウグスト・エベルハルト・ミュラーはいずれも精巧なカデンツァを書き上げているが、現代のピアニストによって書かれたカデンツァに比べて説得力に欠けることもある。例えばパウル・バドゥラ＝スコダ、マリウス・フロトホイス、クリスティアン・ツァハリアスは綿密で上品なカデンツァとアインガングをモーツァルトのスタイルに沿った形で見事に書き上げている。

その他にはアンダ・ゲーザ、アーサー・バルサム、ヨハネス・ブラームス、エトヴィン・フィッシャー、ワンダ・ランドフスカ、ベドルジハ・スメタナやモーツァルトの息子のフランツ・クサーヴァー・モーツァルトなどが素晴らしいカデンツァを残しているが、特筆すべきなのはディヌ・リパッティ(KV467)、カミーユ・サン＝サーンス(KV482)、クララ・シューマン(KV466)である。いずれもモーツァルトのスタイルの域を超えんばかりであるものの均整を保ち、また感情的でライブ演奏では非常に聴きごたえがある。

私が自分のカデンツァの書くようになったのは学生の頃である。当時はパウル・バドゥラ＝スコダやフレデリック・ヌーマンのカデンツァの分析に随分と助けられながら、同時に自身の演奏者としての感性を信じて書いていた。私のカデンツァは大まかにはモーツァルトの古典的なスタイルに則っているが、その中にドラマチックな技法を含ませており、聴衆と他の独奏者の両者にとって興味をそそられるものであって欲しいと思っている。私は自身の生徒には視野と“聴野”を広げる練習として独自のカデンツァを作るよう熱心に勧めているが、安全策として私のカデンツァ(他のピアニストのカデンツァと共に)を使うことを認めている。ただしカデンツァを演奏しない選択は認めていない。

モーツァルトの作品の上に飾り付けをすることは、非常に難しく不可能に思えるかもしれない。しかしながら芸術の理想の創造に花を添え、貢献しその実現に近づく手助けをすることは可能なのである。

サラ・デイヴィス・ビュクナー
日本・東京 2019年6月
(翻訳: 国田健)

モーツァルトのピアノ協奏曲 イ長調 (KV.488) のカデンツァについて

この作品にはモーツァルト自身によって書かれたカデンツァがありますが、私自身のカデンツァを演奏することになっています。ワンダ・ランドフスカが主張していたようにモーツァルトが書き残したカデンツァは学生の参考にする目的で書かれた節があります。楽曲の構成、bravura(心を込めて大胆に)からはより大規模で主題との関連性を持ったカデンツァがふさわしいように感じられます。

For Reynaldo Reyes

Cadenza to Piano Concerto in A major, KV. 488

Sara Davis Buechner
(1998, revision 2006)

I. Satz (Allegro)

M. 297

The musical score is written for piano in 4/4 time, A major. It begins at measure 297 with a forte (*f*) dynamic. The right hand plays a series of eighth-note triplets, while the left hand provides a steady accompaniment. The score includes several triplet markings and slurs. The dynamic shifts to piano (*p*) in the third system. The left hand (L.H.) is indicated in several places throughout the piece.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. It includes performance directions: *(a tempo)* at the end of the first measure, *poco rit.* in the second measure, and *mp* in the third measure. A fermata is placed over the final note of the first measure. The bass clef part includes the instruction *con Ped.* (con Pedal) under a fermata.

Third system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Fourth system of musical notation, marked with the instruction *con dolore* (with pain) above the first measure.

Fifth system of musical notation, featuring triplets in both the treble and bass clefs. The system concludes with a time signature change from 4/4 to 6/4.

Sixth system of musical notation, marked *cantando a tempo* (singing in time) above the first measure and *mf dolce* (moderato-forte, sweetly) below the first measure. The bass clef part is labeled *L.H.* (Left Hand) and includes a triplet.

For Rudolf Firkušný

Cadenza to Piano Concerto in C minor, KV. 491

Sara Davis Buechner
(1989)

I. Satz (Allegro)

M. 486

agitato

Orchestra

Piano Solo

con Srd.

f

gva.

ff

(gva.)

ad libitum

dim.

Srd.

p

con dolore

First system of musical notation. The right hand features a melodic line with eighth and quarter notes, accented with upward-pointing triangles. The left hand provides a harmonic accompaniment with chords and moving lines. A *dim.* (diminuendo) marking is present in the right hand.

Second system of musical notation. The right hand has a melodic line with eighth notes and rests. The left hand features a steady eighth-note accompaniment. The dynamic marking *p* (piano) and the instruction *sotto voce* are present.

Third system of musical notation. The right hand has a melodic line with eighth notes and rests. The left hand features a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and rests. The left hand features a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with eighth notes and rests. The left hand features a steady eighth-note accompaniment.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and rests. The left hand features a steady eighth-note accompaniment. The dynamic marking *poco rit.* (poco ritardando) is present. The instruction *di nuovo energico* (di nuovo energico) is present. The dynamic marking *drammatico* is present. The dynamic marking *sfz* (sforzando) is present.

For Phillip Evans

Cadenza to Piano Concerto in C major, KV. 503

Sara Davis Buechner
(1993)

I. Satz (Allegro maestoso)

M. 410

The musical score is written for piano and treble clef. It begins at measure 410 in 4/4 time. The first system shows the piano part with a forte (*f*) dynamic. The second system includes dynamics like *meno f*, *dim.*, and *mp*, with the instruction *poco a poco cresc.* The third system continues the melodic and harmonic development. The fourth system features a *sfz* dynamic and triplet markings. The fifth system concludes with a *calmando* instruction and triplet markings.

con rubato

mp

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and features a harmonic accompaniment with chords and some melodic fragments. The dynamic marking *mp* is placed in the lower staff.

p

L.H.

L.H. *cresc.*

The second system continues the piece. The upper staff has a melodic line with some slurs. The lower staff has a more active accompaniment. Dynamic markings *p* and *cresc.* are present. The label "L.H." appears twice, indicating the left hand.

sfz

ad libitum

The third system is marked *sfz* (sforzando) and *ad libitum*. It features a treble clef staff with a melodic line and a bass clef staff with a more rhythmic accompaniment. The *ad libitum* section is indicated by dashed lines.

p

p. con Sca.

The fourth system continues with a melodic line in the treble clef and accompaniment in the bass clef. The dynamic marking *p* is in the lower staff, and *p. con Sca.* is written below the bass staff.

The fifth system shows further development of the melodic and accompaniment lines. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment.

poco calando con rubato

dim.

Tempo I

p

The sixth system is marked *poco calando con rubato* and *dim.*. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo change to **Tempo I** is indicated by a double bar line. The dynamic marking *p* is in the lower staff.