

PREFACE

The three concertos that comprise K.107 are not original compositions by Mozart, but are arrangements of piano sonatas by J.C. Bach. They were first thought to be exercises in composition dating from 1765-1766 when Mozart was 9-10 years old. Recent research however, has convincingly placed them between 1770 and 1772 - meaning that they were written after Mozart's first four concertos K.37 and K.39-41 (these are also arrangements and are known as the 'Pastiche Concertos' as they are compiled from various movements of separate works by different composers) and before his first original piano concerto – known as Piano Concerto No.5 in D major, K.175 (dated 1773).

Mozart's method in transforming the sonatas of Bach into concertos was remarkably simple: he wrote an orchestral introduction and coda based on the thematic material of the movement, provided an accompaniment and inserted brief orchestral intermissions throughout the rest of the movement (or in the case of the Variations of the G major concerto, the added orchestral part is accompaniment throughout).

These concertos are stylistically more organic than the 'Pastiche Concertos', as the music of each concerto is not only by the same composer, but also from the same sonata. The main features of J.C. Bach's style are: simple, cantabile melodies; highly expressive second movements; and most importantly clear structures with great thematic contrast.

The encounter with J.C. Bach's style, especially his way of using contrasting ideas within a single movement, was one of the most formative influences on the young Mozart and the undertaken arrangement of these concertos shows his intention of assimilating features of Bach's style, many of which became permanent in Mozart's own harmonic and melodic vocabulary.

The modest ensemble for which the concertos are scored (two violins and a bass, the solo part doubling as continuo in the 'orchestral' episodes) is the same as used by J.C. Bach in his Piano Concertos Op.1 and Op.7 (each opus containing six concertos).

It is highly probable that Mozart performed the concertos K.107 himself in instances where no large orchestra was available for a performance of one of his own concertos. It is almost certain that he also used them for teaching.

Remarkably these concertos have, until now, not been available in a reduction for two pianos, the only available edition being the expensive and impractical full score of the *Neue Mozart-Ausgabe*.

The aim of this piano reduction is to make these works accessible for rehearsal and performance on two keyboard instruments, and hopefully lead to further popularisation as well as broadening of the available concerto repertoire suitable for younger pianists.

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