

ANDREW TOOVEY

MOZART

FOR STRING ORCHESTRA

DURATION 5 MINUTES

COMMISSIONED BY THE BBC FOR THE MOZART CELEBRATIONS

FIRST PERFORMANCE AND BROADCAST 5 DECEMBER 1991

BY THE STRING SECTION OF THE BBC SYMPHONY ORCHESTRA

ORCHESTRA CONDUCTED BY SIMON JOLY

It seems usual, when writing a homage to a fellow composer, to incorporate either hidden or blatant music quotations from the composer concerned - a 'clueing-in' process rather like the obvious brush-stroke of the early abstract expressionist painters, showing the hand-made quality of the work. Such a technique can provide an easy way-in to the portrait of a musician, or in the case of a painter, the method of showing via technique, a human touch.

In the gradual 'cleaning-up' process (as seen in the art of Newman, Reinhardt or from another standpoint Riley), the hand becomes hidden so that the paintings take on a quality beyond the artist's immediate physical contact. The clueing-in has to an extent vanished: what is left are objects of often monumental beauty, which in no obvious way show how they were made.

My MOZART makes no attempt to tell you about Mozart's music or character. It is a homage in abstract - a celebration (as odd as it seems) of the art of making (Mozart excelled in this!), which continues in a world where it often seems senseless. Just as the American artist Rauschenberg said when reluctantly beginning his first work in lithography 'It seems strange in the late twentieth century to be drawing on stones' - so to writing music. And yet this very act is fundamental to my life.

MOZART is my way of making, because when all is said and done, a Newman, Reinhardt or Riley, however bleak some of their work may be, communicates the fundamental essence of each artist's will and need to make things. Mozart in his short life (at twenty-nine I would only have six years to go!) is perhaps the prime composer in the art of creating. My MOZART is wilful, relentless, and in the latter part of the work rather mournful. The piece will after all be first heard on the day of Mozart's death - a reminder of our mortality.

Mozart

For String Orchestra

1.

Sounding fast and hectic. ($\downarrow = c. 76$)

Andrew Toovey
July 1991

fff! ** (Always the dominant sound in the texture).

fff! Non Div. Sul Pont. **

fff! Non Div. Sul Pont.

IV (wide range glissando).

fff! Snap pizz.

fff! 3:2

fff!

fff! Snap pizz.

fff! Snap pizz.

fff!

* Retake bows independently of each other, keeping great intensity.
** All accents VERY heavy.

Musical score for the first system, consisting of five staves. The top staff has a dynamic marking of λ and a slur over a series of notes. The second and third staves are marked *Sul Pont.* and contain complex rhythmic patterns with slurs and accents. The fourth staff is marked *Arco* and contains a series of notes with slurs. The fifth staff is marked *(ff)* and contains a series of notes with slurs. A large slur spans across the top of the first three staves. A handwritten note "(Nat. Very heavy accents)." is written above the fourth staff. The time signature is 6/4.

Musical score for the second system, consisting of five staves. The top staff has a dynamic marking of λ and a slur over a series of notes. The second and third staves are marked *Sul Pont.* and contain complex rhythmic patterns with slurs and accents. The fourth staff is marked *Nat.* and contains a series of notes with slurs. The fifth staff is marked *(Full bows)* and contains a series of notes with slurs. A large slur spans across the top of the first three staves. The time signature is 6/4.