

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 14:  
CONCERTOS FOR ONE OR SEVERAL STRING, WIND  
OR PLUCKED INSTRUMENTS AND ORCHESTRA  
VOLUME 2: CONCERTONE, SINFONIA CONCERTANTE

PRESENTED BY CHRISTOPH-HELLMUT MAHLING

1975

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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\* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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## EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[f and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3<sup>rd</sup> version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung und edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99–129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*



## FOREWORD

The works in which Mozart employed stringed instruments in solo roles were written principally in the years 1773 to 1779. These years lie between the completion of the third Italian journey (13 March 1773), with a stay of several months in Vienna (14 July–26 September 1773), and the return to Salzburg after Mannheim and Paris (January 1779). Mozart's prolonged stay in his native town before travelling to Mannheim and Paris was, along with the experience he had gained in Italy, just as crucial for the genesis of these compositions as the journey itself. For the time before 1777, the following may have been grounds for the frequent use of the violin as a concertante instrument:

1. Mozart's relationship with the violin became even closer in the years 1773 to 1777 because of his constant appearances as a violinist himself. He even appeared several times as a soloist outside Salzburg. Thus Leopold Mozart wrote in a letter of 12 August 1773 from Vienna to his wife: "*On Saint Caetano's day, the holy fathers invited us to eat and to attend the Office, and, because the organ was not serviceable for playing a concerto, Wolfgang borrowed a violin and a concerto from Mr. Teiber and had the cockiness to play a concerto on the violin*".<sup>1</sup> On 16 October 1777, Mozart wrote to his father from Augsburg "*that the young Mr. von Langenmantl*" wanted to try "*to put on a soirée in the parlour [...] for the Prelates alone*"; this same gentleman invited Mozart to lunch on 14 October 1777 and informed him on the same day that "*he should come by 11 o'clock and bring something with him, he had called for some of the musicians, they wanted to perform something*", and, although he learned that the soirée would not take place, he declared himself willing to play: "*after the meal I play 2 concertos, something out of my head, then a trio by Hafeneder on the violin. I would have liked to have fiddled more, but I was accompanied so badly that I got the colic*"; later, a soirée was in

fact given (on 16 October), at which Mozart played "*a concerto*".<sup>2</sup> It was again in a letter from Augsburg, dated 23–25 October 1777, that we read: "*After this I ate with my cousins at Holy Cross; during the meal music was made. Bad as their violin-playing is, I still prefer the music in the monastery to the orchestra in Augsburg. I played a symphony, and played on the violin the Concerto in B<sup>b</sup> by Vanhall, to general applause [...] in the evening, at supper, I played the Strasbourg Concerto [= KV 218]. It flowed like oil. Everyone praised the beautiful, pure tone.*"<sup>3</sup> But Mozart had also already performed as a violin soloist in Munich, as one gathers from a letter of 6 October 1777 to his father.<sup>4</sup> It may well have been the case, however, that his self-confidence as a violinist, which was not very pronounced anyway – which incited his father to encourage him expressly regarding his abilities –, and with it his interest in the violin generally, were dwindling more and more towards the end of this period; there is therefore indeed an ironic touch to his report on his appearance as a violinist in Munich: "*We played the 2 quintets by Haydn right at the beginning [...] then I played the Concertos in C, in B<sup>b</sup> and E<sup>b</sup> [= KV 246, 238 and 271], and then the Trio [= KV 254] by me [...] To round it off I played my most recent Cassation in B<sup>b</sup> [= KV 287 (271<sup>b</sup>; KV<sup>6</sup>: 271 H)]. Everyone's eyes opened wide. I played as if I were the greatest violinist in the whole of Europe*".<sup>5</sup> Leopold Mozart reacted correspondingly in his letter of 18 October 1777: "*That everyone's eyes opened wide at your performance of your most recent Cassation does not astonish me, you don't know yourself how well you play the violin if you will only honor yourself and play with poise, with feeling coming from your heart and with spirit, yes, as if you were the first amongst violinists in Europe. You should not play casually, in foolish conceit, as if people thought you considered yourself a great player, since many do not even know that you play the violin, and, since you have been known since your childhood as a pianist, where is the substance behind this conceit and supposition to come from? – Two words: I ask you to excuse me in advance, I am no violinist: and then play with spirit! With that, you overcome everything. Oh, how you will*

<sup>1</sup> Mozart. *Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1971), Vol. I, No. 289, p. 486, lines 37–41.

<sup>2</sup> Bauer–Deutsch II, No. 351, pp. 62ff., lines 25ff.

<sup>3</sup> Bauer–Deutsch II, No. 355, p. 82, lines 34–41.

<sup>4</sup> Bauer–Deutsch II, No. 345, pp. 39ff.

<sup>5</sup> Bauer–Deutsch II, No. 345, pp. 40f., lines 48–58.

sometimes hear a highly esteemed violinist for whom you will feel pity".<sup>6</sup> In Salzburg, he busied himself with the violin more because of his post and activities, and perhaps because of pressure from his father, than from his own inclination. In a letter of 4 October 1777 sent to Munich, Leopold Mozart communicates excerpts of a conversation between the Lord Chamberlain and the Archbishop, in which the Lord Chamberlain gives his opinion of musicians, including Wolfgang: "He is the greatest pianist that I have heard in my life. On the violin, he has rendered Your High-Princely Grace good service, and was a very good composer".<sup>7</sup> On 6 October 1777 a letter from the father to his wife and son complains, "What grieves me from time to time is that I no longer hear you playing the piano or the violin, and, every time I return home, a little melancholy comes upon me, for, when I approach our house, I always think I should be hearing you playing the violin".<sup>8</sup> In a letter of 9 October of the same year, Leopold poses the reproving question, "So you probably haven't practised the violin the whole time you were in Munich? I would regret that very much: Brunetti now praises you terrifically! And when I recently said that you also play the violin passably, he cried loudly: *Cosa? Cazo? se suonava tutto! questo era del Principe un puntiglio mal inteso, col suo proprio danno.*" ["What? Heavens? He played everything! This was a matter the Prince misunderstood, to his own detriment."]<sup>9</sup> The freeing from his father's "supervision" associated with the journey to Mannheim and Paris then also resulted in his turning completely to the piano, which he preferred anyway. Nevertheless, concertos and concertante music for violin had at least been in the forefront of his interest for a time.

2. Mozart seems to have been engaged intensively with the genre violin concerto during this time.<sup>10</sup>

<sup>6</sup> Bauer–Deutsch II, No. 353, p. 72, lines 29–40.

<sup>7</sup> Bauer–Deutsch II, No. 343, pp. 34f., lines 49–51.

<sup>8</sup> Bauer–Deutsch II, No. 344, p. 37, lines 48–52.

<sup>9</sup> Bauer–Deutsch II, No. 346, pp. 41f., lines 9–13.

<sup>10</sup> Thus we read, for example, in Mozart's postscript to a letter from his father to his mother and dated Vienna, 8 September 1773: "*Concerto / per violino obligato / è stromenti / del sig: giuseppe Misliwecek / detto il boemmo / = Baßo = / p: s: so sieht mein interleg aus.*" ["Concerto / for obligato violin / and instruments / by signore Joseph Misliwecek / known as The Bohemian / = Bass = / p.s. that is how my model looks." ] (Bauer–Deutsch I, No. 295, p. 497, lines 47–53).

This may have been due not least to his acquaintance with Josef Mysliveček,<sup>11</sup> whom he met in Italy.

3. In Salzburg at that time, concertos and concertante music for violin were obviously exceedingly popular, as is shown by the violin concertos, serenades, finale pieces and concertoni. In addition, there must have been outstanding violinists amongst the Court musicians as well as amongst amateur musicians.<sup>12</sup>

The influence of Mannheim and Paris, on the other hand, is obvious and of crucial importance in the concertante works of 1778 and 1779. These belong, whether complete or extant only as fragments, to the genre of the *Sinfonia concertante*. The only exception here is the unfinished Concerto in D for Piano and Violin KV Appendix 56 (315<sup>f</sup>). This fragment is, however, in terms of style and period, connected extremely closely with the works for concertante instruments of these years, for which reason the Editorial Board of the New Mozart Edition (NMA) has correctly decided to include it not with the Piano Concertos (Series V, Work Group 15), but to place it in the present volume (Appendix II/1).

\*

For the works collected in this volume of the NMA, no evidence of genesis, purpose or performance has been transmitted, since they were

<sup>11</sup> Leopold Mozart mentions Mysliveček for the first time in a letter of 4 August 1770 from Bologna to his wife (Bauer–Deutsch I, No. 202, p. 377, line 34). A close friendship developed between Josef Mysliveček and the Mozarts, and continued until Mysliveček's death; it can be followed from time to time in the Mozarts' correspondence.

<sup>12</sup> Such as, for example, the Court Music Director, Court Concert Violinist and Court Concert Master Antonio Brunetti. On this cf. also Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, Salzburg, 1972 (typewritten diss.), on Brunetti esp. pp. 50ff. Brunetti's performance of the "Strasbourg" Violin Concerto KV 218 by Wolfgang Amadeus is mentioned in Leopold's letter of 6 October 1777 to wife and son in Munich (Bauer–Deutsch II, No. 344, p. 36, lines 20–24). It is certainly not correct to assume that Mozart wrote his violin concertos, and concertante movements for violin in other works, primarily for his own use. Evidence that he did occasionally play them himself is provided by his letters from Augsburg and Munich (cf. above).

certainly or at least almost certainly written in Salzburg: Mozart therefore had no need to communicate his wishes in writing. Here the Concerto KV Appendix 56 (315<sup>f</sup>) is once again the exception: in a letter of 12 November 1778, Mozart wrote to his father from Mannheim that he had started work on this concerto.<sup>13</sup> The *Concertone* in C KV 190 (166<sup>b</sup>; KV<sup>6</sup>: 186 E) originated not, as previously thought,<sup>14</sup> in 1773, but in 1774. Using an X-ray procedure to examine all the Mozart autographs –including the *Concertone* – owned by the Hamburg music dealer August Cranz and bound in the so-called “Cranz-Band Nr. 2” [“Cranz Collected Volume No. 2”],<sup>15</sup> Ernst Hess and Franz Giegling succeeded in deciphering the crossed-out dates. The dating of the *Concertone* can now be corrected to “Salzburg, 31 May 1774” instead of “Salzburg, 3 May 1773”.<sup>16</sup> It is also relevant to point out that Wolfgang Plath’s caligraphic studies on Mozart manuscripts indicate that the handwriting in the autograph fits admirably with this new dating.

There have been several essays on the form and content of this genre and on the designation “Concertone”. Hermann Abert, for example, saw it as a “late addition to the old Concerto grosso family”<sup>17</sup> and Barry S. Brook took the view that “the unusual title” gave the impression “of an attempt to find a name of its own for the *Symphonie concertante* before the later term became customary”.<sup>18</sup> Until now, however, nowhere has the hypothesis been formulated that this could be a representative of an independent genre, predominantly cultivated in Austria and

Upper Italy, a species making a short and geographically limited appearance in the history of musical form, adopted by Mozart, and in which, in a similar way to the “*Symphonie concertante*”, of which it remained independent, an attempt was made to combine elements of the “Concerto” with those of the “Symphony” in a transitional phase. The fragment of an instrumental movement in D KV Appendix 223<sup>c</sup> (KV<sup>6</sup>: Appendix A 50),<sup>19</sup> which probably originated in the same period, perhaps even the same year, could also be seen in this way, as the scoring, with the exception of the missing trumpets, corresponds precisely to that of the *Concertone*: Violino I, II principale, Violino I, II, Basso and, expressly marked obbligato, Viola I, II, Violoncello (in the *Concertone* only “obbligato” in the second movement!), Oboe I, II and Corno I, II. It is therefore quite possible that – contrary to its place in the NMA as a fragmentary movement from a divertimento – the form involved here is a *Concertone* movement. Whether these 13 measures of score might have been a “preliminary study” for KV 190 or were put on paper later is a point that can hardly be clarified now.<sup>20</sup> Nor is there any way of determining where Mozart was introduced to the *Concertone* form, which obviously offered a means of combining old contrapuntal and new symphonic elements. We must furthermore leave unanswered the question of the extent to which other “experiments” in this direction may have influenced him. In this context, the Symphonies Hob. I: 6–8 by Joseph Haydn, which cannot have been unknown to him, should be mentioned, especially since he seems to have studied works by Haydn very intensively during his stay in Vienna in 1773.<sup>21</sup> Whether, and to what extent,

<sup>13</sup> Bauer–Deutsch II, No. 504, p. 506, lines 48–49.

<sup>14</sup> On this cf. Hermann Abert, *W. A. Mozart*, vol. I, Leipzig 1955, p. 295 and p. 322 respectively; Théodore de Wyzewa and Georges de Saint-Foix, *W. A. Mozart. Sa vie musicale et son œuvre*, vol. II, Paris, 1936, p. 16; KV<sup>3</sup>, p. 222. The date “1773” came from Adolf Sandberger.

<sup>15</sup> Today in private ownership in Switzerland; cf. also KV<sup>6</sup>.

<sup>16</sup> Cf. KV<sup>6</sup>, p. 205. – The view held by Hans Engel, that Mozart wrote the *Concertone* in Italy, is thus no longer viable. Cf. Engel, *Mozarts Konzertwerke*, in: *Bericht der Musikwissenschaftlichen Tagung Salzburg 1931*, Leipzig, 1932, p. 120.

<sup>17</sup> Abert, loc. cit., p. 322.

<sup>18</sup> Article *Symphonie concertante*, in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume, 14 vols, Kassel etc., 1949–1968, vol. 12, col. 1905.

<sup>19</sup> Cf. NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra*

• Volume 6, Kassel etc., 1964, pp. 65f., and the Foreword to this volume (p. XIIFacs. 1:).

<sup>20</sup> On this cf. KV<sup>6</sup>, p. 762. There a footnote comments: “The present manuscript does not look like a sketch, however, and suggests therefore a later date of composition, perhaps after 1770, if the handwriting is Wolfgang’s at all. It cannot be ruled out that Mozart had here begun with the copying of an instrumental movement by another early classical composer.” If this really was taken from another composer, one would tend to assume that it was a “contemporary” work – possibly by Mysliveček? – perhaps copied by Mozart for study purposes.

<sup>21</sup> This interest in Haydn was reflected above all in the string quartets written in 1773. – Nor can it be ruled



compositions by Josef Mysliveček, whom Mozart much admired, may have served as a model for the *Concertone* or also for his violin concertos, has not yet been examined closely,<sup>22</sup> because a large portion of the Mysliveček works needed for a comparison have obviously not been preserved. An influence of this kind is, however, not unlikely. Leopold Mozart wrote to his son in Mannheim in a letter of 13 November 1777: “*Today I learned that the Archbishop has commissioned Brunetti to write to Mysliveček and order Concertoni*”<sup>23</sup> and in a further letter of 12 January 1778, once again to Mannheim, to his wife and son, we hear that “*Mysliveček has written to me that he has composed 2 Concertoni as demanded by the Prince and has sent them to Brunetti, but has not received any answer*”.<sup>24</sup> These communications do at least enable us to conclude that the genre “*Concertone*” must have enjoyed a certain popularity in Salzburg – no doubt a concomitant of the Salzburg Serenade and Finale Piece “tradition”. Mozart uses for example in each of the Serenades KV 185/167<sup>a</sup> (1773), KV 203/189<sup>b</sup> (1774), KV 204/213<sup>a</sup> (1775) and KV 250/248<sup>b</sup> (1776) a solo violin. In the last of these, there are three concerto-like movements, otherwise two; in each of the Serenades KV 185 (167<sup>a</sup>) and KV 203 (189<sup>b</sup>) there is furthermore a Trio that calls for a solo violin.

The direction *Solo* in the *Concertone* presents some special problems regarding the employment of violoncellos and double-basses because of the occasional solo role of the violoncello. Generally – and this applies to the two principal works in the present volume – *Solo* marks the beginning of a solo passage with a simultaneous reduction in size of the rest of the orchestra; this means, as far as our knowledge of performance practice in Mozart’s time goes, that probably only the first desks in the strings, and in the bass-line possibly

only one each of violoncello and double-bass, were employed, always assuming that more than one of each of these instruments was in use (on this cf. also NMA V/15: *Piano Concertos* • *Volume 7* and *Volume 8*, p. X, facs. 1: and p. XXI, facs. 1: respectively). The *Tutti* and *Solo* directions printed in majuscules above the staff-system in the present volume are therefore to be understood as general pointers for the forces to be used; in the *Concertone*, the use of the solo instruments is generally indicated by *Solo* above the relevant staff-system. Since in the *Concertone*, besides the concertante Violins, the instruments Oboe I, Violoncello (expressly as *Violoncello obbligato* in the second movement) and, to a more limited extent, the two Violas, which were probably played by single instruments in Salzburg anyway,<sup>25</sup> were employed in solo roles, the additional indication *Solo* – usually attached to all parts in the autograph – has also been adopted at corresponding points in Oboe and Violoncello I (As both Oboes as a rule are printed on one staff, Oboe I has always been notated, for technical reasons, as “*I<sup>mo</sup> solo*”). For violoncellos and double-basses, the following disposition, which is also recommended for modern performances, results from the solo role of the violoncello: in the *Tutti* sections in the first and final movements, it is a matter of course that all violoncellos and double-basses share the Violoncello/Basso part; the solo passages for the violoncello are performed by one violoncello, while the *Basso* part is carried by a reduced group of violoncellos and basses. In the second movement, the Violoncello obbligato should be played on a violoncello, while the other violoncellos and double-basses take over the *Basso* part and reduce themselves proportionately in solo passages.

On the designation of the trumpets as *trombe lunghe*<sup>26</sup> in the autograph of the *Concertone*, we are very grateful to Dr. John Henry van der Meer, Nuremberg, for the following illuminating reply to our enquiry: “*In Mozart’s day trumpets pitched in F, (E), E<sup>b</sup>, D and C were known. It was in the 2nd half of the 18th century that more trumpets in F and E<sup>b</sup>, previously only encountered as rarities*

out that Mozart had heard the symphonies Hob. I: 6–8, or at least one of them in Vienna (if not before), especially since H. C. Robbins Landon dates the parts material preserved in the library of the Gesellschaft der Musikfreunde in Vienna as “c. 1770–75?” datiert. Cf. Landon, *Joseph Haydn, Kritische Ausgabe sämtlicher Symphonien*, Volume I, Vienna, 1965, pp. XLIX, L and LII.

<sup>22</sup> This also applies generally to the use of the violin as a solo instrument.

<sup>23</sup> Bauer–Deutsch II, No. 369, p. 113, lines 22–23.

<sup>24</sup> Bauer–Deutsch II, No. 403, pp. 223f., lines 18–20. On this cf. also Brook, loc. cit., col. 1903.

<sup>25</sup> On this cf. also Hintermaier, loc. cit. – Another indication that the violas are to be understood as solo instruments can be seen in the Fragment KV Appendix 223<sup>c</sup> (KV<sup>6</sup>: Appendix A 50), where *Viola I, II obbligata* are expressly called for.

<sup>26</sup> Thus also e.g. in the Serenade KV 185 (167<sup>a</sup>) and in the Symphony in C KV 162.

(e.g. Bach, 2nd Brandenburg Concerto), began to be constructed. Compared to the newer instruments in E<sup>b</sup> and F (pipe length approximately 205 and 184 cm. respectively), the old trumpets in C and D (pipe lengths approximately 243 and 212 cm. respectively) appeared longer. It is therefore possible that trumpets in C were then termed 'trombe lunghe'."

It is not known, as has already been said, for what occasion the *Concertone* was composed in Salzburg and by what group of musicians it was performed. As the Archbishop obviously valued compositions of this kind, a performance by the Court musicians cannot be ruled out,<sup>27</sup> even if one of the amateur *Collegia musica*, from what we know of Salzburg customs, is more likely.

While compositions of this kind with one or more *concertante* instruments and *Tutti* – the latter perhaps consisting, for long passages, of one instrument per part – often carry the name "Concertino" – thus in some sources, incidentally, the Symphony Hob. I: 8 by Haydn<sup>28</sup> –, the term "Concertone" obviously occurred seldom. Reference books of the day do not refer to it. The term appears for the first time in the article by Gottfried Weber in the *Allgemeine Encyclopädie der Wissenschaften und Künste*, published in Leipzig in 1830, where it is clearly a synonym for "Concerto grosso", corresponding to the expression of augmentation in Italian either by an additional adjective such as "grosso" or a suffix such as "-one", e.g. "Violone", "Trombone" etc.: "In its second meaning, one distinguishes concertos for one instrument alone, double concertos, i.e. for two instruments at the same time (*concerto doppio*), or even for several instruments, – and concertante symphonies, under which name one usually understands concertos for a large number of orchestral instruments, or, in other words, in which not only some, but many orchestral instruments appear, now alternating in solos, now combining, concert-like, concerting (this word comes closest to its original meaning here, namely as if competing, as concertante, competing parts). One occasionally terms concert

pieces of this kind *concerto grosso* or *concertone*, *sinfonia concertante* or *concertata*".<sup>29</sup>

When Mozart set off in 1777 on his journey to Mannheim and Paris, amongst the compositions he had with him was the *Concertone*. On 14 December 1777 he wrote to his father from Mannheim: "I let Mr. Wendling hear my *Concertone* on the piano; he said it is right for Paris. When I play it for Baron Bach, he gets quite delirious".<sup>30</sup> His father in Salzburg has similar thoughts in his mind, for he writes in his letter, dated 11 December 1777, directed to Mannheim: "would it then not be possible to perform the *Hafner* music [= KV 250 (248<sup>b</sup>)], your *Concertone*, or one of your *London Night* music pieces [= KV 247 and 287 (271<sup>b</sup>; KV<sup>6</sup>: 271 H)] in Mannheim?"<sup>31</sup> The mention of the *Concertone*, amongst other pieces, in connection with Mozart's efforts to establish himself at the court of the Prince-Elector in Mannheim is not only a sign that "it continued to be held in esteem by the Mozarts in the years following its composition",<sup>32</sup> but also that they thought realistically and pragmatically, as all the works named in Leopold Mozart's letter contain extensive concertante sections. The genre "Symphonie concertante" was valued greatly in Mannheim, and, as Wolfgang Amadeus did not really have any compositions of this kind in the strict sense, it was a sensible decision to have available for performance those of his works that corresponded as closely as possible to this type. The *Concertone* was without doubt a particularly suitable choice here. This was certainly the reason why Mozart played the work to Wendling, hoping that the latter could help him to have it performed in Mannheim. His efforts remained fruitless, however, and he had to be content with the

<sup>27</sup> On the strength of the Salzburg Court Music in 1774 cf. e.g. Hintermaier, loc. cit., p. 543. At the same, it should not be forgotten that, with very few exceptions, each Court musician could be required to play his "first" or "second" instrument. This applies particularly to the violas and bass group.

<sup>28</sup> Cf. Landon, loc. cit.

<sup>29</sup> Gottfried Weber, article *Concert*, in: *Allgemeine Encyclopädie der Wissenschaften und Künste*, edd. Ersch and Gruber, Section I, XXI, Leipzig, 1830, p. 324. – On this cf. also Erich Reimer, article *Concerto/Konzert*, in: *Handwörterbuch der Musikalischen Terminologie*, Wiesbaden, 1972ff., p. 12 (of this article). – "Augmentation" means, in the case of the *Concertone*, both an increase in the number of concertante instruments and an extension of the orchestra, above all in the wind.

<sup>30</sup> Bauer–Deutsch II, No. 390, pp. 186f., lines 37–39.

<sup>31</sup> Bauer–Deutsch II, No. 389, p. 183, lines 54–55.

<sup>32</sup> KV<sup>6</sup>, p. 206.

assurance that it would surely receive recognition in Paris.<sup>33</sup>

It seems that it was in Paris that Mozart first had cause to occupy himself more intensively with the genre “Symphony concertante”. He wrote to his father on 5 April 1778: “*Now I will make a sinfonie concertante for Wendling on the flute, Ramm on the oboe, Punto on the French Horn and Ritter on the bassoon*”.<sup>34</sup> It must have been all the more disappointing for him that similar difficulties were encountered in Paris regarding the performance of his works as in Mannheim. After the decision by Le Gros, the organiser of the *Concerts spirituels*, contrary to his personal undertaking, not to include the “sinfonie concertante” in the program,<sup>35</sup> there was no further reason to write such compositions. This changed only in Salzburg after his return from Paris. It was here, in summer or early autumn 1779 that the Sinfonia concertante in E<sup>b</sup> for Violin, Viola and Orchestra KV 364 (320<sup>d</sup>) and the Sinfonia concertante in A for Violin, Viola, Violoncello and Orchestra KV Appendix 104 (320<sup>e</sup>), transmitted only as a fragment and rendered in Appendix II/2 of this volume, were written. Mozart may have been attracted to the idea of introducing this new genre to Salzburg, especially as appropriate good instrumentalists were available.<sup>36</sup> The choice of solo instruments

(violin and viola) in the first Sinfonia may have been influenced by the popularity of this combination of instruments in Salzburg.<sup>37</sup>

In both KV 364 (320<sup>d</sup>) and the fragment KV Appendix 104 (320<sup>e</sup>), the *Viola principale* is to be tuned up a half or whole tone respectively; the part is therefore notated a half or whole tone lower with the corresponding key signature (two or one # signs respectively). There has been much discussion on the grounds for re-tuning the viola.<sup>38</sup> Only practical considerations for performance can have had weight here, and Hermann Abert named at an early stage what are probably the two most important aspects:<sup>39</sup> “*The purpose was to produce a sharper sound and to simplify execution.*” With the brighter sound, the solo viola stands more clearly apart from the accompanying orchestra and, at the same time, “mixes” better with the concertante violin. The greater ease of execution applies, for example, to double-stopping and to more widespread use of the open strings, a technique often and purposefully employed in the 18th century. The instruction to re-tune the solo viola in both works as well as the format and handwriting of the autographs are central criteria for the assumption of the close chronological proximity of their composition.<sup>40</sup> The question of priority must be

<sup>33</sup> Regarding the difficulties of being heard at court in Mannheim or of having one’s own work performed, Leopold Mozart was obviously under no illusions – in contrast to his son. On 30 October 1777 he wrote: “*Manheim is simply a dangerous place as far as getting through money is concerned, where everything is expensive; where one has to work away until, by grace, one is heard; where one then can then wait a long time for the recompense, and finally receives at most 10 Carolins, that is 100f, which one has already spent. The court is overfilled with people who, as happens everywhere, cast envious eyes on strangers, and where the most able persons are most coarsely trampled underfoot.*” (Bauer–Deutsch II, No. 359, p. 91, lines 91–98).

<sup>34</sup> Bauer–Deutsch II, No. 440, p. 332, lines 95–96. The work concerned here is the lost Sinfonia concertante KV Appendix 9 (KV<sup>6</sup>: 297 B).

<sup>35</sup> On this cf. also the letters of 1 May and 9 July 1778 (Bauer–Deutsch II, No. 447, p. 345, lines 74ff., and No. 462, pp. 397f., lines 157–158).

<sup>36</sup> As already mentioned, Antonio Brunetti and also Joseph Hafeneder were available as violinists. It has not yet been clarified, however, who could have played the solo violin and, in particular, the solo viola. The

Court musicians in 1779 did include two violists (cf. Hintermaier, loc. cit., p. 544), but none of these could be considered for the role. It appears possible that this part may have been taken over by one of the violinists, perhaps Hafeneder.

<sup>37</sup> It suffices to remind oneself of the other works for violin and viola which originated in Salzburg. Furthermore, Wolfgang Plath drew the attention of the editor to a similarity between the first solo in the third movement (mm. 80ff.) of KV 364 (320<sup>d</sup>) and the beginning of the Sonata in D for Violine and Viola (Perger XV/128) by Michael Haydn. It is quite conceivable that these compositions by Haydn and Mozart were intended for the same players.

<sup>38</sup> Cf. e.g. Engel, loc. cit., p. 121, or Alfred Einstein, *Mozart. Sein Charakter, sein Werk*, New York, 1945, German edition, Stockholm, 1947, p. 320.

<sup>39</sup> Op. cit., p. 626, footnote 3.

<sup>40</sup> Cf. KV<sup>6</sup>, p. 347. – Regarding a possible identification of the fragment KV Appendix 103 (320<sup>f</sup>; KV<sup>6</sup>: 299<sup>d</sup>), “La Chasse” (cf. NMA II/16/2: *Music for Pantomimes and Ballets*, pp. 112f.), as the ritornello to the final movement KV Appendix 104 (320<sup>e</sup>), the doubts voiced by Ernst Hess can only be underlined (KV<sup>6</sup>, p. 316). Furthermore, it should be pointed out that the two works are incongruent in their scoring



left open, however, for the precedence assumed up till now – KV 364 (320<sup>d</sup>) before KV Appendix 104 (320<sup>e</sup>)<sup>41</sup> – does not seem cogent.

The fragment of the Sinfonia concertante KV Appendix 104 (320<sup>e</sup>) is extant in autograph, but is undated.<sup>42</sup> In contrast, autograph material for KV 364 (320<sup>d</sup>) exists only as:

1. A leaf in private ownership: on the front side bearing a fragmentary outline of the end of the first movement (= Appendix I/1), on the reverse two sketches – not a draft (KV<sup>6</sup>, p. 346) – for the cadence of the second movement (= Appendix I/2, facsimile and transcription<sup>43</sup>) are notated.
2. A double-leaf belonging to the Art Collection in the Veste in Coburg: on pages 1–2 there is the cadenza for the first movement, on page 3 the cadenza for the second movement; page 4 is blank.
3. A leaf in private ownership, the front side likewise bearing (cf. the facsimile on p. XVII, facs. 1:) the cadenza for the first movement,<sup>44</sup> while the reverse side shows two horn parts, probably for *Kontretänze* [a social dance form]. The notation of the cadenza seems to have the character of a draft, but in fact differs in only one place from the first autograph (Veste Coburg) named above: in measure [10], the 2nd to 9th sixteenth-notes are notated in the c'' and not the c''' octave (cf. p. XVII, facs. 1: along with p. 89).

In the absence of a complete autograph, the editing of KV 364 (320<sup>d</sup>) had to draw on the following sources:

#### Copied parts

1. Munich, Bavarian State Library, signature *Mus. Mss. 6843*<sup>45</sup>

(KV Appendix 103/320<sup>f</sup>/KV<sup>6</sup>: 299<sup>d</sup> has in addition two flutes and two bassoons).

<sup>41</sup> Cf. KV<sup>6</sup>, p. 347, and Wyzewa-Saint Foix, loc. cit., vol. III, p. 179.

<sup>42</sup> 51 measures of orchestral introduction (Tutti) and 83 measures of the first episode with only a sketch of the accompaniment. Otto Bach attempted a completion, published in Vienna, 1869/70 and 1871 (by C. A. Spina).

<sup>43</sup> This was supplied by Wolfgang Plath, Augsburg.

<sup>44</sup> KV<sup>6</sup>, p. 347, speaks erroneously of a “third [sic] cadenza for the first movement”.

<sup>45</sup> Not listed in KV<sup>6</sup>. On this cf. Robert Münster, *Eine Salzburger Handschrift der Sinfonia concertante KV 362 [recte: 364] aus Mozarts Zeit*, in: *Mitteilungen der*

2. Brnn, Moravské múzeum, Best. Náměšt, signature *A 16832*
3. The monastery Stift Lilienfeld (Lower Austria)

#### Printed parts

First edition in Offenbach by Johann André, plate number 1588 (appeared as op. 104 shortly after 1800, probably in 1802)

#### Score copies

1. Prague, University Library (Clementinum), signature *M. I/14*<sup>46</sup>
2. Berlin, Staatsbibliothek Stiftung Preußischer Kulturbesitz, signature: *Mus. Ms. 15380* (from items formerly belonging to the Prussian State Library)(copy from the Aloys Fuchs Collection in Vienna, 1835)
3. Offenbach, André-Archiv, signature *M 12148* (publisher's copy from the 1st half of the 19th century with marking-out of the lines prior to engraving and a few corrections by the engraver).<sup>47</sup>

As some of the known Salzburg scribes are represented in the Munich parts material, it is a safe assumption that it was produced in Salzburg and thus probably immediately derived from the lost autograph. These parts copies were therefore adopted as the “primary source”. The copied parts from Brnn and Stift Lilienfeld agree in general with those from Munich. Of the score copies, that of Prague is closest to this Munich material. The Berlin score copy and that of the André Archive are, in contrast, almost identical to the first edition (parts only) produced by Johann André. The source on which this first edition was based has not been identified.<sup>48</sup>

*ISM*, 15th Year, double issue 1/2 (February, 1967), pp. 3–6.

<sup>46</sup> Not listed in KV<sup>6</sup>. On this cf. Marie Svobodová, *Das “Denkmal Wolfgang Amadeus Mozarts” in der Prager Universitätsbibliothek*, in: *Mozart-Jahrbuch 1967*, Salzburg, 1968, pp. 353–386 (see p. 361 in particular).

<sup>47</sup> At this point thanks are expressed to Mr. Klaus Hortschansky for making this publisher's copy available for consultation.

<sup>48</sup> It was likewise not possible to clarify whether the publisher's copy of the score, prepared for engraving, ever appeared – as a score! – in print. The only indication that this may be the case is provided by a remark on the binding: *Has appeared in print. Price Rh. 1. 16 Sgr. netto. Joh. André*. A printed scored published by André obviously appeared only after

In contrast to the *Concertone* and the two “Symphonies concertantes”, there are no problems associated with the fragmentarily transmitted Concerto in D for Violin, Keyboard and Orchestra KV Appendix 56 (315<sup>f</sup>). 120 measures of the first movement (Allegro) are transmitted in autograph, although only 74 of them are completely orchestrated.<sup>49</sup> The autograph is dated *Mannheim 1778*, and, from the letter to his father of 12 November 1778 named above, the occasion of its composition is known. There he writes: “*An amateur music society is being built up, as in Paris – where Mr. Fränzl, on the violin, directs – and I am just writing a concerto for piano and violin –*”.<sup>50</sup> Why Mozart did not finish the work, especially during the later Salzburg period, is not known. The initial hindrance was certainly connected with his departure from Mannheim, and perhaps also with the fact that the “*accademie des amateurs*” did not become “operational” as quickly as expected. For he would surely have intended to play the piano part himself if it came to a performance. It is less convincing, on the other hand, to read Einstein’s hypothesis that the “torso” resulted from the dissolution of the Mannheim orchestra.<sup>51</sup> After all, the “*accademie des amateurs*” was directly intended to make up for the loss of the Mannheim court musicians, who, with the exception of those musicians who had decided to stay, were in November 1778 already in Munich.

Fragments by Mozart have, from time to time, attracted attempts at completion. Thus Otto Bach, in 1870, published a “Reconstruction” of the Sinfonia concertante KV Appendix 104 (320<sup>e</sup>)<sup>52</sup> and Robert D. Levin did something similar for KV Appendix 56 (315<sup>f</sup>) in 1968.<sup>53</sup> Levin explained in detail his “attempt at completion” in a

contribution to the *Mozart-Jahrbuch 1968/70*,<sup>54</sup> which in its turn was an excerpt from the same author’s dissertation, *The Unfinished Works of W. A. Mozart*, written at Harvard University.

In the present edition, irregularities in compositional technique, such as the consecutive octaves between Violin I and Violoncello/Basso in measure 210 of the Concertone KV 190 (166<sup>b</sup>; KV<sup>6</sup>: 186 E), have not been corrected. In the case of KV 364 (320<sup>d</sup>) it did not seem sensible, in the absence of an autograph, to make use of the typographical differentiation called for in the guidelines of the New Mozart Edition (NMA): making-up and editorial additions are therefore not visually recognisable; the exception is in the cadenzas, which are available in autograph.

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Christoph-Hellmut Mahling  
Saarbrücken, September, 1974

Translation: William Buchanan

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1850 (copy in the Music Library of the City of Leipzig).

<sup>49</sup> This fact weighs against various hypotheses, for example that of Wolfgang Boetticher, that Mozart had completed the work and that part of it was simply lost; cf. *Neue Mozartiana. Skizzen und Entwürfe*, in: *Neues Mozart-Jahrbuch III*, 1943, p. 155.

<sup>50</sup> Bauer–Deutsch II, No. 404, p. 506, lines 47–49. – On the relationship between Mozart and Ignaz Fränzl, cf. R. Würtz, ; “... ein sehr solider Geiger”, in: *Acta Mozartiana XVI*, 1969, pp. 65ff.

<sup>51</sup> Einstein, loc. cit., p. 165.

<sup>52</sup> On this cf. footnote 41.

<sup>53</sup> *Mozart, Konzert in D KV Appendix 56 (315<sup>f</sup>). Fragment des ersten Satzes*, completed by Robert D. Levin, Kassel, 1968 (BA 3929).

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<sup>54</sup> Robert D. Levin, *Das Konzert für Klavier und Violine D-dur KV Appendix 56/315<sup>f</sup> und das Klarinettenquintett B-dur, KV Appendix 91/516<sup>c</sup>: Ein Ergänzungsversuch*, in: *Mozart-Jahrbuch 1968/70*, Salzburg, 1970, pp. 304ff., especially pp. 305–318.





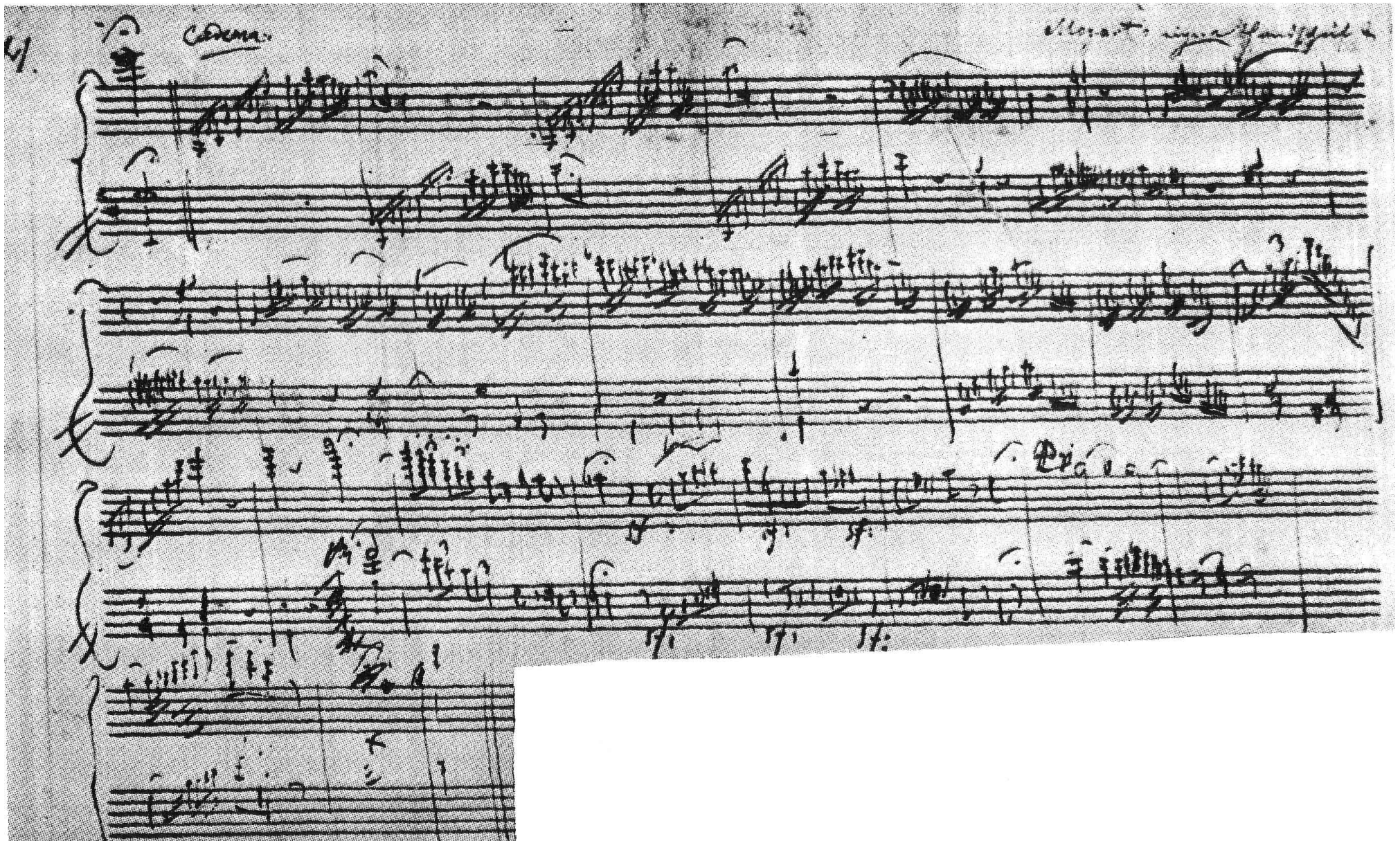
Facs. 1: Concertone in C KV 190 (166<sup>b</sup>; KV<sup>6</sup>: 186 E): folio 1<sup>r</sup> of the autograph (in private ownership). Cf. page 3, measures 1–8.



Handwritten musical score for the beginning of the second movement of Mozart's Concertone in C, KV 190. The page is folio 20r of the autograph. The tempo is "Andantino grazioso". The score includes staves for 2 Violini, 2 Viole, Violoncello principale, Violoncello secondario, 2 Oboi, 2 Corni in F, Violoncelli obbligati, and Bassi. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings like "f" and "p".

Facs. 2: Concertone in C KV 190 (166<sup>b</sup>; KV<sup>6</sup>: 186 E): folio 20<sup>r</sup> of the autograph (beginning of the second movement). Cf. page 25, measures 1–7.





Facs. 3: Sinfonia concertante in E<sup>b</sup> KV 364 (320<sup>d</sup>): cadenza for the first movement (autograph, privately owned). Cf. page 89 and Foreword.



Facs. 4: Concerto in D KV Appendix 56 (315<sup>f</sup>), fragment: folio 1<sup>r</sup> of the autograph, property of the Bibliothèque nationale, Paris (Département de la Musique). Cf. pages 136–137, measures 1–8.





Facs. 5: Sinfonia concertante in A KV Appendix 104 (320°), fragment: folio 1<sup>r</sup> of the autograph, property of the International Mozart Foundation, Salzburg.  
Cf. page 153, measures 1–8.