

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 14:  
CONCERTOS FOR ONE OR SEVERAL STRING, WIND  
OR PLUCKED INSTRUMENTS AND ORCHESTRA  
VOLUME 6: CONCERTO FOR FLUTE AND HARP

PRESENTED BY FRANZ GIEGLING

1983

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)
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- VIII: Chamber Music (19–23)
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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 "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *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 and 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 “Weber girls” had cast their spell on Mozart in Mannheim at the beginning of 1778, and only after stern words from his father did he allow himself to be moved to leave for Paris: “*Off with you to Paris! and do it soon, place yourself beside great people – aut Caesar aut nihil, the one thought of seeing Paris should have kept you safe from all flighty ideas*”, as Leopold Mozart wrote to his son in Mannheim on 12 February 1778.<sup>1</sup> In this long epistle, his father counted up all the advantages he wished for his son in the French capital. But the conditions in Paris, where Mozart stayed from 23 March to 26 September 1778, were very much different from those at the time of the first journey in late autumn 1763. The vain begging for concert opportunities and opera commissions must have depressed Wolfgang bitterly, even if a bright tone prevailed in the letters to his father. The misfortune was added to when his mother died in Paris on 3 July 1778. Mozart did not however wish to return to Salzburg and instead longed for Germany and Aloysia Weber. And Baron Friedrich Melchior Grimm, who had done everything possible in winter 1763/64 to make the child prodigy Mozart known in Paris, made only limited use of his influence for the young composer. His letter to Leopold Mozart, in which he characterised Wolfgang with “*il est zu treuherzig, peu actif, trop aisé á attraper, trop peu occupé des moyens, qui peuvent conduire à la fortune*”<sup>2</sup> [“*He is too guileless, too inactive, too comfortable to capture, very little concerned about the means that can lead to fortune*”], reads like an excuse for his rather lukewarm behavior.

The compositional fruit of this time in Paris therefore turned out to be relatively sparse: the Concerto for Flute, Harp and Orchestra KV 299 (297<sup>c</sup>) presented in this volume, the Paris Symphony KV 297 (300<sup>a</sup>), the ballet music *Les petits riens* KV Appendix 10 (299<sup>b</sup>), two sets of

variations for piano, namely those on “*Je suis Lindor*” KV 354 (299<sup>a</sup>) and “*Lison dormait*” KV 264 (315<sup>d</sup>), the Piano Sonata KV 310 (300<sup>d</sup>) and also some of the violin sonatas dedicated to the Princess Elector of the Palatinate.<sup>3</sup> This is also where the *Sinfonia concertante for Flute, Oboe, Horn, Bassoon and Orchestra* KV Appendix 9 (KV<sup>6</sup>: 297 B) belongs, which, in the transmitted version for Oboe, Clarinet, Horn, Bassoon and Orchestra (KV<sup>6</sup>: Appendix C 14.01) is definitely not by Mozart.<sup>4</sup> This is also where the lost *Eight Pieces in a Miserere by Ignaz Holzbauer* KV Appendix 1 (297<sup>a</sup>) belong, along with an Overture KV Appendix 8 (311 A) and the Scena for the castrato Giusto Ferdinando Tenducci KV Appendix 3 (315<sup>b</sup>); both are likewise lost. For the sake of completeness, one should also mention the Gavotte for Orchestra KV 300, perhaps a constituent part of *Les petits riens*, and the Recitative and Aria KV 316 (300<sup>b</sup>), begun in Paris, “*Popoli di Tessaglia!*” – “*Io non chiedo, eterni Dei*”.

It was via Baron Grimm that Mozart gained an introduction to Adrien-Louis Bonnières de Souastre, Count de Guines, the former French ambassador in Britain.<sup>5</sup> Known as “*Duc de Guines*” (also “*guignes*” or “*d'Eguine*”) in Mozart’s letters, this man played “*the flute incomparably*”, and his daughter “*magnificently the harp*”.<sup>6</sup> Mozart gave the daughter composition lessons, apparently with little success, as he thought,<sup>7</sup> but Leopold later qualified his son’s judgement.<sup>8</sup> For father and daughter Guines, Wolfgang then wrote the Concerto in the “*easiest*” key of C major.<sup>9</sup> Mozart’s autograph itself is not

<sup>3</sup> Regarding the works listed in the sixth edition of the Köchel Catalogue (KV<sup>6</sup>) as having been composed in Paris but not referred to here cf. Wolfgang Plath, *Beiträge zur Mozart-Autographie II. Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976/77*, Kassel etc., 1978, pp. 170f.

<sup>4</sup> See New Mozart Edition (NMA) X/29: *Works of dubious authenticity*

• *Volume 1* (Christoph-Hellmut Mahling and Wolfgang Plath), Foreword, pp. IXff.

<sup>5</sup> Bernhard Paumgartner, *Mozart*, Zurich and Freiburg i. Br., <sup>6</sup>/1967, p. 220.

<sup>6</sup> Bauer–Deutsch II, No. 449, p. 356, lines 57ff.

<sup>7</sup> Bauer–Deutsch II, No. 449, p. 357, lines 70ff.

<sup>8</sup> Bauer–Deutsch II, No. 450, pp. 364f., lines 220ff.

<sup>9</sup> Alfred Einstein, *Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, p. 370.

<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), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975); vol. II, No. 422, p. 277, lines 153–155.

<sup>2</sup> Bauer–Deutsch II, No. 476, p. 442, lines 13–15.

dated. Its date of composition can however be settled approximately from passages in two letters. Maria Anna writes to her husband from Paris on 5 April 1778: “[...] afterwards he has to make two concertos for a duke, one on the traverse flute, and one for the harp [...]”.<sup>10</sup> (She was obviously mistaken over the “2 concertos” and really meant our double concerto.) And on 31 July 1778 Wolfgang writes to his father in Salzburg: “So he [the Duc de Guines] wanted to pay me one lesson for two I had given – and when you consider how he has already had, for 4 months now, a Concert from me for flute and harp, for which he has not yet paid me –”. The date of composition can therefore be given as “April 1778”.

This work is a light-spirited piece of art for the high society, a “Galanterie” Concerto,<sup>11</sup> albeit in Mozart’s own way, with only moderate demands being made on both soloists.<sup>12</sup> The orchestra is kept small. The string ensemble, which – and this must still be repeated emphatically today – should be kept small, is reinforced by two each of oboes and horns; in the serenade-like Andantino the winds are silent. The balance of the composition is interesting: it tends less to the character of a double concerto for soloists than to a Sinfonia concertante. This is especially apparent in the consistently transparent Andantino, with its thematic alternation between solo flute and the orchestral violins, and again in the Rondeau<sup>13</sup> with the concertante exchanges between oboes and horns<sup>14</sup>. As Mozart, however, in the letter of 31 July 1778 quoted above specifically names it “Concerto”, and as he is otherwise very capable of differentiating between “Sinfonie concertante” and “Concert”, the NMA chooses to adhere to the traditional designation “Concerto für Flute und Harfe” and has not assigned the work to the volume *Concertone, Sinfonia concertante* (NMA V/14/2).

Mozart does not always specify bassoons, but the practice of the day was to have one or two

bassoons reinforce the bass-line wherever at least two oboes are used.<sup>15</sup> For modern performances, this question will depend on the sizes of orchestra and concert hall, taking sufficiently into consideration the sound of the harp and the small forces more suitable for the Sinfonia concertante-like character of this Concerto.

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After the Flute/Harp Concerto, Mozart occupied himself several times with the form of the concertante Symphony: examples are the concertante works for wind KV Appendix 9 (KV<sup>6</sup>: 297 B), the concertante Symphony for Violin and Viola KV 364 (320<sup>d</sup>) and the two concertante fragments, one for piano and violin KV Appendix 56 (315<sup>f</sup>) and the other for violin, viola and violoncello KV Appendix 104 (320<sup>e</sup>). The motivation towards this form seems to have come from the *Concerts spirituels*, which were something of a national institution in the 60 years after their inauguration by Anne Danican Philidor in 1725. It was probably there that he got to know works of this kind by François-Joseph Gossec (1734–1829) and other masters in this field.

\*

The autograph of the Concerto for Flute, Harp and Orchestra, once amongst items moved out for safe keeping from the former Prussian State Library during World War II, is today in the Biblioteka Jagiellońska Kraków. It is a tidy and almost error-free score. As the only extant score copy<sup>16</sup> was made from this autograph, it was of no value for the editing work. The text of the present edition is therefore based on the autograph alone.

\*

The editor’s thanks are due to the Editorial Board for making source material available and for generous help in editing; thanks are also due to Prof. Dr. Marius Flothuis (Amsterdam) and Prof. Karl Heinz Füssl (Vienna) for their critical reading of the proofs.

Franz Giegling

Basel, Autumn, 1982

Translation: William Buchanan

<sup>10</sup> Bauer–Deutsch II, No. 440, p. 329, lines 13f.

<sup>11</sup> Bauer–Deutsch II, No. 471, p. 426, lines 161–164.

<sup>12</sup> Jean et Brigitte Massin, *Wolfgang Amadeus Mozart. Biographie. Histoire de l'œuvre*, Paris, 1959, p. 812.

<sup>13</sup> Mozart took up the Rondeau theme again later, in an altered form, in the Romance of *Eine Kleine Nachtmusik* KV 525.

<sup>14</sup> The concertante character of the pairs of wind instruments is underlined in the autograph by Mozart’s direction “*Soli*” at their first appearance (cf. p. 46, m. 8).

<sup>15</sup> Cf. NMA IV/12/4: *Clarinet Concerto* (Franz Giegling), Foreword, p. XII.

<sup>16</sup> State Library Berlin – Prussian Cultural Heritage, Music Department, signature: *Mus. ms. 15 380*.

Facs. 1: Concerto in C for Flute, Harp and Orchestra KV 299 (297<sup>c</sup>): folio 1<sup>r</sup> of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 3, measures 1–5.

Facs. 2: Folio 5<sup>r</sup> of the autograph. Cf. pages 7–8, measures 43–47.



Facs. 3: Folio 7<sup>r</sup> of the autograph. Cf. pages 9–10, measures 61–64.

A facsimile of a page of handwritten musical notation, identified as Folio 20r. The page contains ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. A small number '20' is written in the upper right corner of the page.

Facs. 4: Folio 20<sup>r</sup> of the autograph. Cf. page 24, measures 184–188.



A facsimile of a page from a handwritten musical manuscript, identified as Folio 56r. The page contains ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The number '56' is written in the top right corner. The handwriting is in dark ink on aged paper.

Facs. 5: Folio 56<sup>r</sup> of the autograph. Cf. pages 64–65, measures 220–226.

A facsimile of a page from a handwritten musical manuscript, identified as Folio 60v. The page contains ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in dark ink on aged paper.

Facs. 6: Folio 60<sup>v</sup> of the autograph. Cf. pages 69–70, measures 280–286.