

WOLFGANG AMADEUS MOZART

Series VII

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WIND INSTRUMENTS • VOLUME 1

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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:

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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 (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) 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 (3rd 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 eight Wind Divertimentos in the present volume came into being in the time from spring 1773 to January 1777, perhaps all in Salzburg. Those having dates on the autographs are the Divertimento in E^b for Ten Wind Instruments KV 166 (159^d) with 24 March 1773, the Wind Sextet in F KV 213 with July 1775, the Sextet in B^b KV 240 with January 1776, that in F KV 253 with August 1776 and that in B^b KV 270 with January 1777. The remaining three works can be fitted into the given space of time more or less reliably. One further work, the Divertimento in E^b KV 289 (271^s), supposedly written in Salzburg in the early summer of 1777, was rejected for this volume because of substantial doubts about its authenticity (on this cf. below).

Concerning the generic title “Divertimento”, it should be said in advance that this name was added later by Johann Anton André to the autographs of the two Divertimentos in B^b KV 186 (159^b) and C KV 188 (240^b) and is therefore not authentic, while the corresponding remarks in the autographs of the six other pieces are all in Leopold Mozart’s hand.

From the earliest days, scholars have puzzled over the possible occasion or person for which Mozart wrote these wind divertimentos. For these pieces are not mentioned in any contemporary documents, unless Leopold Mozart had this wind sextet in mind in a letter of 9 October 1777 to his son in Augsburg when he wrote “*There is still a whole music score for the court wind instruments*”.¹

It was probably from the general and rather casual remark by Franz Xaver Niemetschek referring to “*pieces for wind instruments for table and night music*”² that Jahn³ and Köchel⁴ concluded that the

sextets were written “*for table music or similar purposes*”. This idea was then passed on from author to author in the Mozart literature and decorated with much fantasy. Théodore de Wyzewa and Georges de Saint-Foix,⁵ who name the wind sextets “*Divertissements en cassation, ou musique de table*” [“*Divertimentos in cassation style, or table music*”], went so far as to maintain that Mozart had written the pieces for the Salzburg Archbishop’s meal-times in Mirabell Palace. The basis for this conjecture was that Michael Haydn was said to have composed such divertimentos at this time. They do not, however, offer any source material supporting the claim.⁶ Nor do we have any information about the occasions giving rise to the divertimentos for larger instrumental forces, those in B^b KV 186 (159^b) and in E^b KV 166 (159^d), both for two oboes, clarinets, cors anglais, horns and bassoons, and the divertimento in C KV 188 (240^b) for two flutes, five clarini and four kettledrums. For the two divertimentos for ten wind instruments, Wyzewa/St.-Foix⁷ and Alfred Einstein⁸ suspect a commission by an anonymous Milanese patron and amateur, a conclusion probably reflecting the fact that there were no clarinets in Salzburg and that Mozart could have brought the commission back from his third Italian journey. Einstein⁹ considered the wind divertimentos “*garden music*” whose sound Mozart must have remembered in

³ Otto Jahn, *W. A. Mozart*, Part I, Leipzig, 1856, p. 587.

⁴ Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichniss sämmtlicher Tonwerke W. A. Mozart's*, Leipzig, 1862 (= KV¹), p. 201.

⁵ Théodore de Wyzewa and Georges de Saint-Foix, *W.-A. Mozart. Sa vie musicale et son œuvre* (= WSF), vol. II, Paris, 1912, p. 237.

⁶ Jean et Brigitte Massin, *Wolfgang Amadeus Mozart. Biographie. Histoire de l'œuvre*, Paris, 1959, p. 778, adopt in part the ideas propounded in WSF, but are even more imaginative regarding the sextets, maintaining that they were “*destinés aux galanteries du prince-archevêque en sa féodale garçonnière du palais Mirabell*” [“*destined for the amorous entertainments of the Prince-Archbishop in his feudal apartments in Mirabell Palace*”]. – Cf. also footnote 33.

⁷ WSF I, p. 521, and II, p. 4.

⁸ KV^{3a} (Ann Arbor, 1947), pp. 215 and 218.

⁹ Alfred Einstein, *Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, p. 278.

¹ *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (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. 346, p. 42, lines 33f.

² Franz Niemetschek, *Leben des K. K. Kapellmeisters Wolfgang Gottlieb Mozart*, new impression, Ernst Rychnovsky, Prag ²/1908, p. 77.

Don Giovanni and *Così fan tutte*. Paumgartner¹⁰ and Einstein¹¹ surmise an equestrian occasion for the Divertimento in C KV 188 (240^b) and the companion piece in the same scoring (KV 187/159^c = KV⁶: Appendix C 17.12) with ten movements originating from Joseph Starzer and Christoph Willibald Gluck,¹² perhaps a horse ballet in the Felsenreitschule on the Mönchsberg in Salzburg, deducing from their simple texture that the pieces were not only functional accompanying music but may even have been played by the riders themselves.

*

The two Divertimentos for two each of oboes, clarinets, cors anglais, horns and bassoons in B^b KV 186 (159^b) and E^b KV 166 (159^d) resemble each other strongly in their musical structure. The number and sequence of the movements are even identical: after the opening allegro there follows the Menuett, and after the central Andante Mozart inserts a short Adagio before the rondo-like final movement. This formal sequence is the exception amongst the five-movement divertimentos; otherwise, Mozart prefers to group two menuetts around the middle movement. It cannot be ruled out that Mozart thus satisfied one of the demands of the commissioner – could it perhaps have been Grand Duke Leopold of Tuscany, from whom Mozart sought employment in vain? Whatever the facts of the matter, Mozart took this obviously strictly defined task as an opportunity to cultivate the wind writing that was to be characteristic of him throughout his life. This is based on a wise economy in using the available parts. Amongst the ten instruments, the two bassoons are always in unison for reasons of acoustic balance. The resulting total of nine parts are seldom employed as genuine independent voices, unless perhaps in individual chords. Much more frequent are passages with 2 to 3 genuine parts. Mozart instruments and colours these according to the desired expressivity, combining for example

oboes in thirds with cors anglais, likewise in thirds, an octave below, or with clarinets in sixths. This can sometimes be prolonged over 8–16 measures; predominantly, however, Mozart uses this economical technique only for particularly expressive phrases. The horns are often employed for so-called “pedal points” or to complement the harmony with lightly touched chords in which Mozart likes to keep them at a certain distance from the bassoons in order not to detract from the clarity of the foundational line. At cadences, he often enriches the texture, sometimes writing in up to seven parts. Not only in scoring, number and sequence of the movements and in the musical texture, but also in a thematic feature, the two works have much in common: in both pieces, Mozart quotes from the ballet sketches *Le gelosie del Serraglio* KV Appendix 109 (135^a):¹³ the theme of the 5th (last) movement of KV 186 (Allegro) is identical with No. 31 in the ballet sketches, and the 4th movement of KV 166 (Adagio) is thematically congruent with No. 30, although transposed from D to E^b. It has furthermore been ascertained that the Andante grazioso in the same work agrees thematically with the second movement (Andantino) of a three-movement symphony by Giovanni Paisiello (1740–1816).¹⁴ This movement is also to be found as No. 6 in the ballet-pantomime *Annette et Lubin*, choreographed by Jean Georges Noverre.¹⁵

¹³ Walter Senn has discovered that the Mozart sketches agree with the ballet music of the same title by Joseph Starzer (1726–1787). See W. Senn, *Mozarts Skizze der Ballettmusik zu “Le gelosie del serraglio”*, in: *Acta Musicologica* 33 (1961), pp. 169–192.

¹⁴ A. M. Stoneham (Dorchester, Oxon., UK) elaborated on this in *Letters to the Editor* in: *The Musical Times*, February, 1984, p. 75, ausgeführt.

¹⁵ Rudolph Angermüller has shown that the *Andante grazioso* of KV 166 and the Ballet Suite from *Annette et Lubin* by Louis Granier are identical. Cf. R. Angermüller, *W. A. Mozarts musikalische Umwelt in Paris (1778). Eine Dokumentation*, Munich–Salzburg, 1982, pp. LIX?f., as well as pp. 161, 167, 173, 180, 183, 194, 195 and 214. – *Annette et Lubin* was originally a verse comedy in one act by Mme. Marie-Justine-Benoîte Favart, Jean-François Marmontel, Jean Baptiste Lourdet de Santerre and Charles-Simon Favart with a scattering of ariettas and vaudevilles and a musical accompaniment by Adolphe Benoît Blaise. It was performed for the first time on 15 February 1762 at the Comédie Italienne in Paris. Blaise had been bassoonist and composer at the Comédie Italienne since 1737. He composed and arranged ariettas, divertimentos, vaudevilles and dances for 44 parodies,

¹⁰ Bernhard Paumgartner, *Mozart*, Zurich and Freiburg in Breisgau, ⁶/1967, p. 184.

¹¹ Alfred Einstein, *Mozart*, op. cit., p. 279.

¹² They appear in the *New Mozart Edition* (NMA) X/28, Sections 3–5/2: *Other Arrangements, Orchestrations and Transcriptions*. – according to Otto Erich Deutsch, *Mozart. Die Dokumente seines Lebens* (= NMA X/34), Kassel etc., 1961, p. 130, some take the view that the Divertimento based on pieces by Starzer and Gluck was performed on 14 March 1773 for the first anniversary of the enthronement of the Archbishop.

Paisiello had composed this, his *Sinfonia* in D, as a typical Italian opera overture for string and two each of oboes and horns in 1772.¹⁶ The middle movement in A is for strings alone. The melody is almost exclusively in the violins, performed either in unison or in octaves. In certain measures, the violas provide a counterpoint, but are otherwise occupied in the accompaniment along with violoncello and *basso*, often with pizzicato. Paisiello used the *Sinfonia* in this form as an overture to his opera *L'innocente fortunata*, premièred at the Teatro San Moisè in Venice at carnival 1773. The first two movements were combined by Paisiello with another final movement to form the overture to his opera *Mo(n)tezuma*, written for the Teatro Delle Dame in Rome (première in January 1772). In this context, the overture was circulated in various copied sets of parts.¹⁷ The question of how Mozart came to possess this *Andantino*, the second movement of Paisiello's opera *sinfonia*, must at the moment remain a matter for speculation. One could imagine that Mozart might have seen one of

ballet-pantomimes, comic operas and machine-comedies performed between 1737 and 1769. Blaise retired in 1767 and died in Paris in 1772. – The re-working as a ballet-pantomime was probably the work of Louis Granier, who may also have been responsible for the adoption of the *Andantino* from the opera *Sinfonia* by Giovanni Paisiello. The first performance of the ballet-pantomime took place on 9 July 1778 at the Académie Royale de Musique in Paris. Because of its great success, the ballet was repeated seven times. Cf. also *Die Musik in Geschichte und Gegenwart*, vol. 5, article *Granier*, col. 697, and Franz Stieger, *Opernlexikon*, Tutzing, 1977/78, under *Granier* (here however dated 9 June 78). – Louis Granier (1740–1800) was initially employed in Paris in 1766 as 2nd violinist in the opera orchestra in Paris. He then worked for 3 years from 1770 as music director at the theatre of his home town Toulouse. In 1773 he returned to Paris, where he played in various orchestras, composed ballets and operas and made arrangements. From 1775 he also played in the *Concerts spirituels*, until he rose to become assistant to the opera director in 1777. Granier worked with Noverre on numerous occasions.

¹⁶ It appeared in a score edition (revised after the autograph by Giuseppe Piccioli) by Carisch S.p.A. in Milan, 1938. On the autograph *Gio Paisiello 1772* is legible. The *Andantino* is printed in the original version and in the arrangement as a ballet-pantomime in the *Kritischer Bericht* [*Critical Report*].

¹⁷ This information was communicated in a letter from Prof. Michael F. Robinson (Cardiff), for which our hearty thanks are expressed here.

the copies referred to, perhaps in Milan, where he was staying during carnival 1773. It is also conceivable, in connection with his sojourn in Milan, that Wolfgang was present at the première of the second carnival opera, *Sismano nel Mogol* by Paisiello, in the Teatro Ducale in Milan on 30 January 1773.¹⁸ It is possible that the *sinfonia* in question was used on that occasion as an introduction to the opera, for opera overtures were to a certain extent interchangeable. It cannot be ruled out, however, that Paisiello used the melody of the middle movement, which sounds a little like a vaudeville, in the opera mentioned. For Mozart seems to have been particularly impressed by this opera: in April 1781 he borrowed text from this opera, by Giovanni de Gamerra, for his *Recitative and Rondo* KV 374 “*A questo seno deh vieni*” – “*Or che il cielo a me ti rende*”.¹⁹

Mozart quotes the middle movement from Paisiello's *sinfonia* fairly literally. As can be seen (see p. 27), he moves it to the key of B^b to suit wind instruments and re-works the instrumentation for the intended forces, preferring to use the oboes and cors anglais to carry the melody, often in parallel octaves as in the model. After 61 measures, Mozart departs from direct quotation and adds a somewhat extended close, re-using the melodic material already provided.

Mozart likes to quote, taking citations mainly as the basis for variations, for a musical quotation was at the time understood as a token of respect or as a “homage”.²⁰ Unfortunately, as far as this whole area of quotation is concerned, we have at the moment still too little material from Mozart's musical surroundings available to be able to recognise further connections with other works or to be more precise in interpreting already identified connections. We will certainly continue to come across quotations of this kind in the future.

¹⁸ See NMA X/34, p. 129. – It cannot be ruled out that the Mozarts had already met Paisiello in 1771; cf. the travel notes in Bauer–Deutsch I, No. 229, p. 416, line 10. They would also have had the opportunity to see Paisiello's opera seria *Annibale in Torino*, whose première was in Turin on 16 January 1771.

¹⁹ See NMA II/7: *Arias • Volume 2* (Stefan Kunze), pp. 135f., and *Foreword*, p. XVIII.

²⁰ Mozart commemorated Johann Christian Bach, who died on 1 January 1782, in his Piano Concerto in A KV 414 (385^p) by quoting in the 2nd movement the theme from the middle movement of Bach's son's Overture in D (to the Pasticcio *La calamità de'Cuori*, 1763).

From what has already been said, we have gained a valuable insight: when Wolfgang sketches Joseph Starzer's music for the ballet *Le gelosie del Serraglio*, he is acting as dozens of composers of his day did: he is arranging – or is planning to arrange – foreign musical material by bringing it into a form suitable for ballet. The choreographer – in the present case Noverre – may demand, for example, a certain sequence of musical movements of different characters, at the same time keeping to certain durations and possibly weaving the favorite pieces of particular dancers into the piece. If Wolfgang “borrows” here an entire movement more or less literally, this does not change in any way the principle of such arrangements. In any case, Mozart places the quoted material in another context, creates instrumentation in his personal style, introduces his own turns of phrase, so that his compositional signature shows through decisively and presents the quoted material in a new light. Our task is now to take a broader view of “authenticity”, to see it as a relative term. If, within a cyclical form, one or more single movements can be recognised as “arrangements” by Mozart, we must still be prepared to classify the work as a whole as “authentic”. For who can undertake to decide which musical ideas within a composer's oeuvre are original and which have been adopted, re-worked and re-cast?

The example of the quoted Andante grazioso in the Divertimento KV 166 is at the moment an isolated case. But a similar case could recur tomorrow. And it is likewise improbable that Mozart's use of such procedures was limited to this one divertimento, even if this form seems predestined for a treatment of this kind. In this context one should recall – to mention only a few examples of citation – Mozart's “Strasbourg” Concerto²¹ or the central movement of the Piano Concerto in A KV 414 (385^p)²² or, finally, the Rondo of the Flute Quartet KV 298, in which Mozart once again quotes Paisiello.²³ In this

²¹ To which of the violin concertos Mozart was referring as the “strasbourger = Concert” is not clear. Good reasons have been advanced for both KV 218 and KV 216. Cf. NMA V/14/1: *Violin Concertos and Single Movements* (Christoph-Hellmut Mahling), Foreword, p. VIII, footnote 6.

²² See footnote 20.

²³ See NMA VIII/20, Section 2: *Quartets with one Wind Instrument* (Jaroslav Pohanka), pp. 51f., and Foreword, p. VIII. Apart from the Trio of the Menuett,

context, the demarcation from NMA Work Group X/28 (*Arrangements, Orchestrations and Transcriptions of Works by other Composers*) must be considered carefully in each individual case and can be decided only with rather wide margin of tolerance. (Cf. also the remarks on KV 188 below.)

Whether KV 186 was composed while still in Milan or in Salzburg after the return from the last Italian journey cannot be determined with our current knowledge. The argument for Milan is the large oblong format of the autograph, the same as that used by Mozart in, for example, his String Quartets KV 155–160, of which some were written in Milan. It is also possible that the composition was begun in Milan and finished in Salzburg. Mozart crossed out the original trio of the Menuett of KV 186, written for two oboes and bassoon; it is printed in the Appendix (No. 1, p. 111). The final version was notated on a leaf sewn into the autograph.²⁴ Roger Hellyer²⁵ points out the unusual scoring of the two divertimentos, particularly the combination of oboes, clarinets and cors anglais, otherwise unknown in Mozart.²⁶ This fact speaks in favor of a commission conceived for already existing ensemble of these instruments outside Salzburg. Nothing more precise can be said at the moment regarding the circumstances of this commission. The first eight measures of the Menuett of KV 166 are to be found, apart from in the main autograph, on the reverse side of a partial autograph of the Menuetts KV 176;²⁷ in this case, however, the bassoon staff has been cut off. These eight measures are reproduced in the Appendix (No. 2, p. 111).

*

In KV¹, Köchel places the Divertimento in C KV 188 (240^b) as “chronologically uncertain” (marked

which is a citation of an old French Rondeau, Mozart quoted in the final movement an arietta from Paisiello's opera *Le gare generose* or *Gli schiavi per amore*.

²⁴ On the reverse side of this leaf there is the sketch of an early orchestral movement, probably from 1764 or 1765; see the *Kritischer Bericht*.

²⁵ *Mozart's Harmoniemusik*, in: *The Music Review* 34 (1973), No. 2, pp. 146–156.

²⁶ Mozart used cors anglais again only in 2nd version of the Divertimento KV 113 (NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra. Volume 2*, p. 12) and in the aria No. 9 (Rosina) of *La finta semplice* KV 51 (NMA II/5/2, p. 113).

²⁷ Cf. KV⁶ (Wiesbaden, 1964), p. 200 under *Autograph 4*).

with a *) in the year 1773; in this, he agrees with Otto Jahn. In KV^{3a}, Einstein moves it, because of a remark by Gustav Nottebohm²⁸ and probably influenced by Wyzewa/St.-Foix²⁹ who placed it between the beginning of 1776 and Summer 1777, to the “beginning of 1776”. Wolfgang Plath, on the basis of Mozart’s handwriting, rules out a dating of 1776 and places KV 188 approximately in the middle of 1773.³⁰ The companion piece to this divertimento, probably written about the same time, the Ten Pieces for two Flutes, five Clarinos and four Kettledrums 187 (159^c = KV⁶: Appendix C 17.12), was recognised by Ernst Fritz Schmid as an arrangement of movements by Joseph Starzer and Christoph Willibald Gluck.³¹ These are mostly excerpts from operas, set according to the mode of the day for “Harmonie”, i.e. made suitable for the characteristics of wind instruments and their typical combinations, in some cases also shortened and transposed. It cannot be ruled out, however, that the Divertimento KV 188 also represents an arrangement of this kind by Mozart. Seen in this light, it should really have been assigned to NMA X/28 (*Arrangements, Orchestrations and Transcriptions of Works by other Composers*). As no evidence has yet been found, however, that this is the case, the Editorial Board has decided that under the prevailing circumstances the Divertimento KV 188 should be included in the present volume as an original composition by Mozart. The fact that the authorship is noted on the autograph in Leopold Mozart’s hand may be considered justification enough for this measure. – The six movements of KV 188 suggest a suite- or divertimento-like concept much more strongly than the rather loose succession of the individual parts of KV⁶ Appendix C 17.12. Unique and most idiosyncratic is the scoring with two flutes, five clarinos in different tunings and four kettledrums. Apart from in the arrangement in question, this scoring occurs nowhere in Mozart’s oeuvre. The combination of flutes and clarinos sometimes sounds like a work for horns and seems to be the response to requirements of we know nothing. The role of the

²⁸ Cf. the *Revisionsbericht* [Editorial Report] of the old Mozart edition by Paul, Count Walderssee, Series IX, p. 17.

²⁹ WSF II, p. 393.

³⁰ Wolfgang Plath, *Beiträge zur Mozart-Autographie II. Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976/77*, Salzburg, 1978, p. 167.

³¹ E. F. Schmid, *Gluck–Starzer–Mozart*, in: *Zeitschrift für Musik* 104 (1937), p. 1198.

clarinos and kettledrums is almost exclusively that of accompaniment and delineating the harmonies. The two clarinos in D cover the harmonic region of the dominant, inaccessible for the valveless trumpets of the day with no f#. Marius Flothuis³² points out that the manner in which the trumpets are used here is a sign of the demise of Baroque clarino technique. While the 1st trumpet in the pieces by Starzer and Gluck still had flourishes to play, clarinos I and II in KV 188 are limited to a few motifs used to support the flutes. In the five Wind Sextets KV 213, 240, 252 (240^a), 253 and 270, the periodicity in the datings to January and July/August respectively of the years 1775 to 1777 is striking. If it true that the pieces were written as table music for the Archbishop of Salzburg, there must have a particular and constantly recurring event every winter and every summer accounting for this pattern. So far, nothing of the kind has been found. While there is mention, for example, in the Decree of Appointment for the oboist Joseph Fiala (fl. c. 1754–1816) of “*providing music at table with wind instruments as required*”,³³ no documents referring to definite groups of musicians or concrete commissions for pieces of music, let alone copies of such pieces themselves, have been traced. At best, the summer dating of July/August could be linked to the semester holidays at the university, when the students were responsible for the “Finalmusik” played at locations including the

³² M. Flothuis, *Mozarts Bearbeitungen eigener und fremder Werke*, Salzburg, 1969 (= *Schriftenreihe der Internationalen Stiftung Mozarteum Salzburg Band 2*), p. 75.

³³ From: Landesarchiv Salzburg, Hofkammer, Generaleinnehmer- und Hofzahlamt (1785/2/H), *Anstellungsdekret für Joseph Fiala*, [Decree of Appointment for Joseph Fiala] issued by Archbishop Hieronymus on 1 November 1778:

“According to which we most graciously receive and welcome the supplicant into our service, subject to his good conduct, as first oboist, in order that the same, both in the Cathedral and at Court or elsewhere as we may require him, should participate diligently in the music and once again bring the wind instruments to that condition which they formerly had, so that they can perform at our command music with wind instruments at table [...]”

Cf. Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, Phil. Diss., Salzburg, 1972 (typewritten), pp. 113f. Here we take the opportunity of thanking heartily Prof. Dr. Gerhard Croll and Dr. Ernst Hintermaier (both in Salzburg) for their researches and communications in this matter.

summer residence of the Salzburg Prince at Mirabell.³⁴ It is thus conceivable that the princely repast on this occasion would have been accompanied by specially commissioned “*music with wind instruments*”. For the January date, occasions of this kind are not known. When Mozart composed his early string quartets during the third Italian journey, father Leopold wrote to his wife from “*gloomy Bolzano*”: “*Wolfgang [...] is currently writing a quartet out of boredom*”.³⁵ Why should Mozart not have written these wind sextets “*out of boredom*”? Precisely these pieces have been underestimated in both the literature and musical practice: in practice because they are seldom on concert programs, in the literature because they are usually mentioned only briefly and hardly ever examined in detail.³⁶ This underestimation is probably mainly due to the preconceived notion that the divertimentos are only “table music”. For, from the point of view of both compositional technique and richness of invention, the wind sextets can stand comparison in every way with the Italian string quartets, although one must of course take into account the restricted technical capabilities of the wind instruments, for which, on the other hand, the richer palette of tone colours offers compensation.

The sequence of keys within the group is striking: F–B^b–E^b (corresponding to KV 213, 240 and 252) and F–B (corresponding to KV 253 and 270). In later copies, the group was extended to include a sixth Divertimento in E^b, KV 289 (271^s) which must be regarded as a forgery (more details below). This two-fold occurrence of adjacent keys in the circle of fifths suitable for wind instruments was no doubt conceived with something of a pedagogical intention; Leopold Mozart may have encouraged the idea.

In the Divertimento in F KV 213, Mozart quotes from himself, so to speak, in the last movement, *Contredanse en rondeau*, in which he takes up the head-motif from a very early piano piece in the same key

(KV⁶: 1^c).³⁷ And in the Letter Duet in *Figaro* (No. 21),³⁸ Mozart recalls the Presto-Finale from the Divertimento in B^b KV 270. The Divertimento in F KV 253 has only three movements, as it begins with a Theme and Variations. The syncopated theme could be a creation of Mozart himself, for he always preferred his own themes for variations in cyclical works. Mozart entrusts solo tasks to all three pairs of instruments, including the horns. Although the Divertimento in E^b KV 252 is in four movements, it begins with an Andante in 6/8 time. After the Menuett, which is in second place, a Polonaise follows, so that the work takes on more of a dance character. At the end, as usual, is a Presto movement in the form of a Rondo. In the four-movement works, the sequence of keys is very simple: in most cases, only the slow movement is in the dominant or subdominant key, all the others remain in the principal key. The Trios of the Menuetts usually lie in the subdominant region. Of the first movements, only that in KV 213 is in the style of the Italian sonata in two sections (such as Domenico Scarlatti’s). The other three Divertimentos already exhibit in their first movements clear traits of the classical sonata form: two thematically contrasting ideas, of which the second stands in harmonic polarity, development and reprise. Mozart keeps the individual formal sections very concise. The themes are short and concentrated in their invention. Transitional figuration is almost totally absent. Sometimes the contrasting ideas are separated by only a rest, as in KV 240, or by a fermata, as in KV 252, an almost pedantic construction which may be due to Leopold. The question of whether

³⁴ From Schiedenhofen’s diary, 9 August 1775; see NMA X/34, p. 139.

³⁵ On 28 October 1772: Bauer–Deutsch I, No. 264, p. 457, lines 27f.

³⁶ Exceptions are provided by WSF II, pp. 237–241, 273–275, 306–309, 325–327 and 359–361 and also J. and B. Massin (see footnote 6), pp. 752, 762, 766–767, 770 and 777; further, to a limited extent, Hermann Abert, *W. A. Mozart*, Leipzig, ⁷/1955, Part I, p. 420.

³⁷ NMA IX/27: *Piano Pieces • Volume 1: The Notebooks*, p. 88; the same motif appears, slightly changed and in D, in the ballet sketches *Le gelosie del Serraglio* KV 135^a, No. 15, and, in the original version but transposed to C, in the third of the *Kontretänze für Johann Rudolf Graf Czernin*, KV⁶: 269^b (NMA IV/13, Section 1: *Dances • Volume 1*, p. 103) and finally in Papageno’s aria (No. 20) in the *Magic Flute* (NMA II/5/19, p. 258). According to Abert (see footnote 36), the melody comes from the 2nd part of the *Augsburgisches Tafelkonfekt* (1737).

³⁸ NMA II/5/16: *The Marriage of Figaro*, p. 417.

Wolfgang wrote the sextets as a commission for the Prince or simply “*out of boredom*” must be left open for the time being, as must the question of whether he had the usual cycle of six pieces in mind: Alfred Einstein³⁹ suspects that the sixth piece is the Divertimento KV 289, whose authenticity has been doubted (on this cf. below). In the meantime, it has become reasonably clear that Leopold intended, as a byproduct, so to speak, to have the pieces printed, for how else can one interpret the title *Divertimento* in Leopold’s hand and the continuous numbering I–V on the autographs? But, perhaps because the number of six pieces usual for such publications had not been reached, it seems that no print was published during the Mozarts’ lifetimes. After Mozart’s death, Nissen changed the numbering fixed by Leopold and placed KV 166 as No. 1 in front of the five sextets. The publisher André was not misled by this, however, and printed a very carefully prepared set of parts in the original order in 1801 as op. 90.⁴⁰

The Divertimento KV 252 (240^a) is not dated. Its date of composition, which cannot be more precisely fixed even with the help of calligraphic examination,⁴¹ lies between the pieces KV 240 and 253. For the Divertimento in E^b KV 289 (271^s), no autograph is known. Only via parts and score copies, all dating from the second half of the 19th century and attributed to Mozart, has the work come down to us. According to its structure, however, it cannot be by Mozart: the many consecutive fifths and octaves, sometimes involving even the outer parts, the constant motion in parallel thirds and comparative lack of fantasy in the use of the horns speak against the authenticity of the piece.⁴² The Divertimento will

³⁹ KV³ (Leipzig, 1937), p. 344 in a footnote (similarly in KV⁶, p. 281).

⁴⁰ Constanze Mozart pressed in her letter to André on 13 January 1803 for the return of specimen copies: Bauer–Deutsch IV, No. 1356, p. 429, line 35; cf. also Bauer–Deutsch IV, No. 1323, p. 391, line 36.

⁴¹ Wolfgang Plath, to whom the autograph was not yet available during the preparation of his *Schriftchronologie* (see footnote 30), deduces, in a written communication, a date “*probably between January and August 1776*”.

⁴² Remark of the Editorial Board: Uri Toeplitz has already argued in his dissertation, *Die Holzbläser in*

be published in Work Group X/29 (*Works of dubious Authenticity*), unless the real composer is identified before this. (More details in the *Kritischer Bericht*. [Critical Report])

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All pieces in this volume could be edited from the autographs. The musical text is therefore based exclusively on Mozart’s handwritten notation. As the score and parts copies and also André’s print (c. 1801) are based on the autographs, the secondary sources had no relevance for the editing work. The autograph of KV 186 (159^b) is in the State Library Berlin – Prussian Cultural Heritage (Music Department), that of KV 188 (240^b) in the library of the Institut de France in Paris. The autographs of KV 166 (159^d) and of the five sextets are preserved in the Biblioteka Jagiellońska Kraków (formerly in the Prussian State Library, Berlin).

Horns in B^b in KV 186, KV 240 and KV 270: In the Foreword to the NMA volume *Die Entführung aus dem Serail* [The Abduction from the Seraglio], Gerhard Croll was certainly right in describing the question of the choice of instrument for the horn parts in Mozart, “*primarily regarding the 'high' and 'low' horns*”, especially for horns in B^b, as a problem which “*surely [requires] further scientific clarification and practical experience*”.⁴³ In the three pieces in this volume with horns in B^b, there are no problems regarding the register (“alto” or “basso”): in KV 240 Mozart specifies *2 Corni in B alti*, and in the two other cases, KV 186 and KV 270, “alto” is also the only possible choice, although this indication is absent in both autograph scores, where only *2 Corni in B fà* stands.

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Franz Giegling

Basel, April, 1984

Translation: William Buchanan

der Musik Mozarts und ihr Verhältnis zur Tonartwahl, Baden-Baden 1978 (= *Collection d'études musicologiques*, vol. 62), against the authenticity of KV 289 (271^s). Cf. also Uri Toeplitz, *Ist das Bläserdivertimento in Es-dur, KV 271^s/289, von Mozart?*, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 32 (1984), Issues 1–4, pp. 51–63.

⁴³ Cf. NMA II/5/12, pp. XXXIIf.

No. 10. *Divertimento* *von Mozart eine mir handschriftl.* 177
 Allegro assai
 1 Fl.
 2 Oboe
 3 Clarinet in C
 4 Bassoon
 5 Horn in F
 6 Trumpet in D
 Allegro assai
 147 164 166

Facs. 1: Divertimento in B^b KV 186 (159^b): first page of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 3, measures 1–18.

N. 1. Divertimento

Di Wolfgang Mozart J
il 24 di Marzo 1773
à Salisburgo
figura
Laud. J. H.

Allegro

2 oboe

2 clarinetti

2 Corni inglesi

Corni
e caccia
in D[♯]

fagotto

225.

Allegro

Facs. 2: Divertimento in E^b KV 166 (159^d): first page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. page 17, measures 1–8.

Entrées. Dées
20 389

Divertimento.

Adagio.

Figura
Landwehr

107

Facs. 3: Divertimento in C KV 188 (240^b): first page of the autograph (Institut de France, Paris). Cf. page 39, measures 1–8.

Corni in *allegro spiritoso. N. 2. Divertimento I^{mo} a 6.* del sig. Gio: anadeo wolfgango Mozart nel luglio 1775
 f.igno
 Laut. J. H. f.

Oboe
 fagotti
 220.

Facs. 4: Divertimento in F KV 213: first page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. page 49, measures 1–15.

Allegro: N. 3. Divertimento in B^b

D. Amadeo Mozart. Mozart
nel giorno 1776

figura laudis

224

158

Facs. 5: Divertimento in B^b KV 240: first page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. pages 59–60, measures 1–23.

Handwritten musical score for Divertimento in E^b KV 252 (240^a), third page of the autograph. The score consists of ten staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and horn), and the bottom five staves are for strings (violin I, violin II, viola, cello, and double bass). The music is written in a cursive hand with various dynamics and articulations. Key markings include "for: m.", "chenuetto:", "Corno", "Elifi", and "2 fagotti". The score is divided into sections for "Andante" and "Menuetto".

Facs. 6: Divertimento in E^b KV 252 (240^a): third page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. pages 74–75, Andante, measures 37–43, and Menuetto, measures 1–14.

Handwritten musical score for Divertimento in F KV 253, seventh page of the autograph. The page contains ten staves of music. The first five staves show a complex, rhythmic passage with many beamed notes and slurs. The sixth staff begins with the handwritten text "variazio. p. il Thema ma allegretto." followed by musical notation. The seventh and eighth staves continue this variation with similar notation. The ninth and tenth staves show further musical development. The handwriting is in dark ink on aged paper.

Facs. 7: Divertimento in F KV 253: seventh page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. pages 87–88, Var. V, measures 8^b–18, and Var. VI.

Allegro molto: V^{to} N. 6. Divertimento à 5. d. Andrea Wolff, Mozart nel gennaio 1777 ?

*figura
hausfirt.*

Allegro molto:

220.

116.

70.

Facs. 8: Divertimento in B^b KV 270: first page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. pages 93–94, measures 1–17.