

The Mozart Partita Project

First Editions of *Parthien* (*Harmoniemusik*)

Attributed to Mozart — the Octets of K. Anhang C

by David Bourque

From about 1782 through about 1825, the term *Harmonie* ensemble defined a specific instrumentation. The traditional *Harmonie* consisted of pairs of oboes, clarinets, horns, and bassoons with or without a part for double bass. Flutes were almost always excluded. The term *Harmoniemusik* differentiated wind music written for *Harmonie* from that written for wind band or wind ensemble.

During this period, thousands of original works were written for *Harmonie*. There were also many arrangements or transcriptions of other works including popular symphonies and operas of the day. Composers such as Beethoven and C. M. von Weber approved of and even supervised some of the arrangements of their works for *Harmonie*.

The Mozart Partita Project undertook to publish four works contained in Köchel Anhang C (Anh.), three of which had never been published. It was a joint initiative of Northdale Music Press, a small publisher in Toronto specializing in wind band music, and myself as editor. We felt it important to find the earliest known materials and use these as our basis for the editions. In this way, we were not dealing with contamination due to copying errors and/or a performer's markings in a set of parts. The editions by Northdale International represent the collaboration of several experts in assembling the very first fully edited and critical performance edition of these works. K. Anh. C 17.03 was first published in 1801 by Breitkopf & Härtel as part of a collection but it has not been available in a viable performing edition for many years. K. Anh. C 17.04, K. Anh. C 17.05 and K. Anh. C 17.07 have never before been published.

The great works for *Harmonie*, the *Serenades* K. 375 (E \flat) and K. 388 (c minor) and the *Serenade* K. 361 "Gran Partita" (a *Harmonie* ensemble with two added horns and two basset horns) are well known to wind players and scholars. It has always

seemed a bit odd to me that Mozart would not have written more for *Harmonie*. My search for more Mozart *Harmoniemusik* led me to seek out the unpublished and unavailable works of K. Anhang C.

What the heck is an *Anhang*? The works of Mozart are indexed in a thematic catalog, the *Köchel Verzeichnis* (abbreviated K. or K. V.). In the Sixth Edition of this Köchel catalog (K6) there is a series of *Anhang*, or appendices. These appendices contain works whose authenticity is deemed to be of a spurious nature (possibly counterfeit) or works thought to be by Mozart, but unable to be confirmed as such. The works that are the subject of this article are listed in the Köchel catalog in *Anhang C* (i.e., Appendix C), along with other spurious works. (For example, a popular work attributed to Mozart that is considered spurious is the *Sinfonia Concertante* for oboe, clarinet, bassoon, horn and orchestra, K. Anh. C. 14.01.)

As with all of the works cataloged in Köchel Anhang C, the *Parthien* are also of questionable authenticity. There are arguments both "for" and "against" them being authentic.

Authentic?

- The works have a close affiliation to Mozart through his wife, Constanze, and Johann Traeg, a favorite copyist of Mozart and family friend. Constanze wrote in her correspondence about a number of works for *harmonie*, some incomplete.
- Constanze was protective of Mozart's unfinished works and it would be unlikely that she allowed anyone to finish them.
- Leeson and David Whitwell believe that the four *Parthien* in Prague are identical with those advertised in August of 1792 by Johann Traeg."
- Mozart had a fondness and great skill writing for *Harmonie*. The demand for *Harmoniemusik* in the 1780s and 1790s and the apparent lack of it by Mozart

has astonished scholars." One might postulate that Mozart would have been motivated to write more *Harmoniemusik* for the commission fees if nothing else.

- There was a sizeable debt owed to Mozart by Anton Stadler, the clarinetist to whom Mozart wrote the *Concerto*, K. 622 and the *Quintet*, K. 581. This debt was more than half of Mozart's yearly court stipend¹ — could this be the fee for a number of commissions including the *Parthien*? After Mozart's death Constanze directed Traeg to contact Stadler regarding a number of manuscripts in Stadler's possession."

Not Authentic?

- There is no autograph manuscript (i.e. a score in Mozart's hand).
- The works were not mentioned in Mozart's correspondence in which he often discussed his works.
- The works were released with a large volume of works attributed to Mozart. Why were these works not made available during Mozart's lifetime, especially when he needed the income?
- There are some stylistic concerns.

SOURCE MATERIALS

Dr. Neal Zaslaw of Columbia University and Daniel N. Leeson were appointed co-editors of the *Harmoniemusik* of Mozart for the Bärenreiter *Neue Mozart-Ausgabe* Edition of Mozart's complete works. These two scholars are among the world's leading authorities on the *Harmoniemusik* of Mozart.

During his travels in the late 1960s and early 1970s, Leeson had come across manuscripts in the Klementinum University Library in Prague. In the early 1970s there were no photocopy machines in Communist Prague, so Leeson hired (at great personal expense!) a photographer to take photographs of each page of his discoveries. When I approached him about a performance part source for the octets, Leeson

provided me with the photographs he had taken in Prague. They were the works K. Anh. C 17.04, 17.05 and 17.07. Two are full-length partitas (five movements in 17.04 and four movements in 17.05) — 17.07 is a single movement work. Through

the generous donation of Daniel Leeson, the Prague photographs of the *Four Parthien* now reside in the library at the University of Toronto, Faculty of Music. It is believed that this is the only reproduction of the Prague materials.

C 17.05 (Anh. 225) Divertimento

für 2 Klarinetten, 2 Oboen, 2 Hörner und 2 Fagotte
Verzeichnis: Fuchs S. 125 Nr. 21

Adagio

Abschr. Fuchs
14 T.

Allegro

Abschr. Fuchs
163 T.

Andante

Abschr. Fuchs
ohne Wiederholung
132 T.

Themes of the four movements of K. Anh. C. 17.05 from Köchel Verzeichnis 6th Edition (K⁶). Note "Abschr. Fuchs" ("copy Fuchs")

PROVENANCE

The Prague materials were crucial to the Mozart Partita Project. Leeson had determined that these are the earliest known surviving copies of the works K. Anh. C 17.04, 17.05 and 17.07.¹⁰ On August 11, 1792, there appeared in the *Weiner Zeitung* an advertisement:

From Johann Trag [sic] ... the following works by Mozart are to be had:

- 6 Masses by W.A. Mozart
- 2 Pianoforte concertos`a
- 2 Clavicemb.
- 2 Concerti à Corno Princ.
- 1 Concerto à Violino Princ.
- 15 Sinfon.
- 1 Cassatio à 2 Viol. 2 Cor. Viola è Basso.
- 4 Parthien à 2 Obe 2 Clarinetti 2 Cor. 2 Fag.** [bold added]
- 1 Quintetto à Corno 2 Viol. Viola è Basso
- 2 Duetti à Violino è Viola

- 24 Contredanses with all parts
- 7 _____ with an Overture
- 1 Sonata in D`a 2 Clavicemb.
- 3 Sonates per il Clav.
- Various Arias with Italian text in Partitura
- 3 Sinfon. Arranged as Quintets for 2 Viol. 2 Viole è Basso
- 1 Quintetto in G min. arranged for Clav. Viol. Viola è Basso
- In addition to the above, various further Quart. And Trios arranged for violin and Flute

These works were put up for sale with the blessing of Constanze, Mozart's widow. What a remarkable volume of works to be released at one time! In this release were the *Four Parthien* (shown in bold above), the very works that Leeson had discovered in Prague.

Along with the Prague materials, I had a photocopy of manuscript parts originally copied by Alois Fuchs. It has been ascertained that the Fuchs parts originate from about 1837.

Abschrift: Berlin PrStB (z. Zt. Marburg, Westd.B.), Mus.Ms. 15310/1 – Partitur v. d. Hand A. Fuchs', der das Werk in seinem Verz. anführt.

Ausgaben: keine

Entry from K⁶ states the location of the earliest known copy of K. Anh. C 17.05 and that the score is in the hand of Alois Fuchs. Notice Ausgabe: keine (publication [or edition]: none).

Leeson and Whitwell state that the Fuchs materials of the *Anhang C Harmoniemusik* were copied from a score, and they believe that this is the same score that is in Prague.¹¹ It is also believed that the Prague score was copied from a set of parts, not from another "earlier" score.¹² As the Prague materials can be traced to 1792, they pre-date the Fuchs copies by 45 years. Until the discovery of the Prague scores in 1972, the Fuchs parts were thought to be the earliest source material for these works.

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Abschrift: Prag, UB/Clementinum M. 1/31. Inhalt: Parthia I, außer den bei C 17.05 (Anh. 225) angegebenen Sätzen noch die beiden vorliegenden.

Entry from K³ states location of the earliest known copy of 17.07 — (paired with 17.05 in Parthia I)

K. Anh. C 17.03 has different provenance than does K. Anh. 17.04, 17.05 and 17.07. As mentioned earlier, K. Anh. C 17.03 was first released in 1801 in a collection published by Breitkopf & Härtel. Also in this collection was K. Anh. C 17.01 (in E, a.k.a. *Divertimento in E*; K. App. 226), K. Anh. C 17.02 (in B \flat , a.k.a. *Divertimento in B \flat* ; K. App. 227), works known to modern wind players. The set also contained an arrangement for eight players of some movements from the *Gran Partita*, K. 361 (K. 370a). K. Anh. C 17.01 and 17.02 have been previously published in modern edition and have been available for many years in several editions, including one by Mozart's biographer, Alfred

Einstein. Einstein was the editor of K³ and it was his opinion K. Anh C 17.01 and 17.02 (cataloged by him as K. App. 226 and 227) were authentic Mozart. I obtained a photocopy of the 1801 B&H performance parts (there is no score published — the only score is in the hand of Alois Fuchs dating from about 1837) and used this to produce the critical edition for Northdale. Sadly, the plates for that original 1801 B&H publication, along with many other historical editions, were destroyed in Leipzig as a result of the Allied bombing campaign during the Second World War. It is our intent to edit and publish a Northdale International edition of K. Anh. C 17.01 and 17.02 in the future.

added an optional bass part — there was no bass part in the Prague materials.

The edition is prefaced with performance notes. Among the suggestions are decorating a cadence with a solo voice under a fermata (an *Eingang*) and the embellishment/ improvisation on returning material, as in the reprise of "A" in an "A-B-A" form.

There has been much debate about the significance of the specificity of Mozart's own markings of articulation and dynamic markings. The problem was somewhat compounded in the *Anhang C* octets as there is no score in the hand of Mozart and there are dot and stroke articulation markings (*Striche* or *Keil*) in the source materials. In preparing the Bärenreiter *Neue Mozart-Ausgabe* Edition, the editors consulted five music history theorists. Four of these scholars, including Hermann Keller, determined that there is often a meaningful difference between a dot and wedge staccato, and some differences are determined by context between wedges themselves. It is predominately the results of Keller's research⁴ that is reflected in the performance notes that I included with this edition. I have also indicated places where players might choose to play *Eingängen*.

FIRST RECORDING

The Northdale International edition of the *Harmoniemusik* of K. Anh. C was recorded in December 2003 at the Glenn Gould Studio in Toronto. This is the premiere recording of the historical first editions of K. Anh. C 17.04, 17.05 and 17.07. While K. Anh. C 17.01, 17.02 and 17.03 have all been previously recorded, to my knowledge this recording is the first one that is faithful to the earliest known source material, the Breitkopf & Härtel publication of 1801. This is a recording by The Festival Winds, an all-star ensemble that includes clarinetist James Campbell and horn player James Sommerville of the Boston Symphony. The recording is available on CBC Records: <www.records.cbc.ca>.

ARE THESE WORKS BY MOZART?

The Octets of K. Anh C are a curiosity in many ways. There are some parts of the works that are technically brilliant,

Allegro
p
Stimmen B & H
138 T.

Minuetto
f
Stimmen B & H
60 T.

Romance Andante
Stimmen B & H
76 T.

Minuetto
Stimmen B & H
49 T.

Finale Allegro assai
Stimmen B & H
158 T.

Themes from the five movements of K. Anh C. 17.03 from Köchel 6th Edition. The first movement starts with an Adagio (not shown). The Breitkopf & Härtel edition of 1801 is the earliest known source for this work.

THE EDITING PROCESS

The works were edited as critical editions. The Northdale International editions are intended both for scholarly use and as the basis for practical or performance editions. Efforts were taken to preserve all of the original markings (or alternatively, footnote in detail changes of these originals) found in the Prague photographs.

There were hundreds of ambiguous and conflicting dynamic and articulation markings in this material. In all, thousands of changes needed to be made from the source material in order to produce a viable performance edition. Each change is footnoted with reference given to the source material. It is possible to reconstruct the source material by backtracking the footnoted changes. In support of a regular performance practice in Mozart's time, I

inspired, and stylistically polished. Then there are other sections that are arguably somewhat weak. What if Mozart designed these works as an exercise for his students? Perhaps the master wrote part of a movement and the student finished the composition of the movement. Is it possible Mozart gave this exercise to one of his students like Karl Andreas Göpfert (who, in another exercise, was asked by Mozart to arrange a stack of Mozart's operas for *Harmonie*)? Does each of the *Parthien* contain the work of multiple students?

These questions will inevitably lead us to the ultimate question: *Are these works by Mozart?* There is no conclusive proof that the works are composed by Mozart, nor is their conclusive proof that they are not by Mozart. Dan Leeson put it best in his introduction to the Northdale Editions when he said, "*The statements 'too good to be by anyone else other than Mozart' or 'not good enough to be by Mozart' are without substance. They are emotional statements and are intellectually bankrupt.*" While academics should not opine that the works are by Mozart, we may say that they are a welcome addition to the *Harmoniemusik* repertoire. They deserve to be played and to be heard.

ABOUT THE WRITER...

David Bourque is the editor of the Northdale International editions of Köchel Anhang, C 17.03, 17.04, 17.05 and 17.07. He has been the bass clarinetist in the Toronto Symphony Orchestra since 1983. A regular guest instructor at Indiana University School of Music, David currently teaches clarinet and bass clarinet at the University of Toronto, Faculty of Music. He is the author of the newly released DVD tutorial, "Working the Single Reed." David's current projects include writing *The Working Bass Clarinetist: an annotated symphonic excerpt book for bass clarinet*.

He can be reached through: <www.davidbourque.ca>.

END NOTES

Letter from Constanze to Breitkopf & Härtel, 27 Oct. 1798 and to J. André, 1 May 1800

Daniel N. Leeson and David Whitwell, "Mozart's 'Spurious' Wind Octets," *Music and Letters*, Vol. 53, No. 4 (Oct. 1972), pp. 377-399

Leeson and Whitwell, *op. cit.*

Georges de St. Foix, "Mozart et les instruments à vent," *Bulletin de la Société 'Union Musicologique'* v (1925)

Leeson and Whitwell, *op. cit.*

Letter from Constanze to J. André, 21 February, 1800

Leeson and Whitwell, *op. cit.*

Leeson and Whitwell, *op. cit.*

Leeson and Whitwell, *op. cit.*

Hermann Keller, *Phrasing and Articulation: A contribution to a rhetoric of music, with 152 musical examples*, W.W. Norton (1973)

Otto Erich Deutsch, *Mozart: A Documentary Biography* (London, 1965)

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