

## Mozart Studies 2

Cultural, historical and reception-related contexts are central to understanding Mozart, one of the greatest and most famous musicians of all time. Widening and refining the lens through which the composer is viewed, the essays in *Mozart Studies 2* focus on themes, issues, works and repertoires perennially popular among Mozart scholars of all kinds, pointing to areas primed for future study and also suitable for investigation by musicians outside the scholarly community. Following on from the first *Mozart Studies* volume, internationally renowned contributors bring new perspectives to bear on many of Mozart's most popular works, as well as the composer's letters, biography and reception. Chapters are grouped according to topics covered and collectively affirm the vitality of Mozart scholarship and the significant role it continues to play in defining and re-defining musicological priorities in general.

SIMON P. KEEFE is James Rossiter Hoyle Chair and Head of Music at the University of Sheffield. He is the author of three books on Mozart, including most recently *Mozart's Requiem: Reception, Work, Completion* (Cambridge, 2012), which won the 2013 Marjorie Weston Emerson Award from the Mozart Society of America for the best book or edition published in 2011 or 2012. He is the editor of a further five volumes, all published by Cambridge University Press, including *Mozart Studies* (2006). In 2005 he was elected a life member of the Academy for Mozart Research at the International Mozart Foundation in Salzburg. He is General Editor of the Royal Musical Association Monographs series and a 'Late Eighteenth-Century Composers' series, and chairs the Royal Musical Association Publications Committee.

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## *Contributors*

- DAVID BLACK, Visiting Lecturer, Australian National University  
EMILY I. DOLAN, Gardner Cowles Associate Professor of Music, Harvard University  
DAVID WYN JONES, Professor of Music, Cardiff University  
SIMON P. KEEFE, James Rossiter Hoyle Chair and Head of Music, University of Sheffield  
ULRICH KONRAD, Professor and Executive Director, Department of Musicology, Institute for Music Research, University of Würzburg  
RUPERT RIDGEWELL, Curator of Printed Music, Music Collections, British Library, London  
STEPHEN RUMPH, Associate Professor, School of Music, University of Washington  
IAN WOODFIELD, Professor of Historical Musicology, School of Creative Arts, Queen's University Belfast



## *Preface*

At the beginning of 2011, with no significant anniversary for the composer in sight, the UK's leading classical music station, BBC Radio 3, staged a twelve-day festival entitled 'The Genius of Mozart'. In spite of a specious advertising strapline, airing 'every note he wrote', the breadth of extra-musical coverage – inter alia 'A History of Mozart in a Dozen Objects' by Cliff Eisen, a re-broadcast of Peter Shaffer's *Amadeus* with the original theatrical cast, and a debate on the nature of genius with perspectives from mathematics, science and literature as well as music – was at least as noticeable as the imperative towards musical comprehensiveness. A scholarly article of faith was foregrounded in the media: cultural, historical, contextual and reception-related interrogation is central to understanding a composer's music.

In the fullness of time, traces of the primary thrust of scholarly activity from recent years, namely widening and refining the lens through which Mozart's *oeuvre* is viewed, will hopefully become embedded in the consciousness of performers and musical public. *Mozart Studies 2* contributes to the process by focusing on themes, issues, works and repertoires perennially popular among Mozartians of all stripes, pointing to areas ripe for future scholarly study and also suitable for investigation by others. Ulrich Konrad subjects Mozart's letters, one of the most famous bodies of correspondence associated with a musician, to close syntactic and semantic scrutiny, revealing the composer's linguistic and narratological playfulness, sophistication and creativity. My own chapter on Mozart's six-month stay in Paris in 1778 uses the letters to inform a new approach to biography, a cornerstone of Mozart research and popular interest. I establish that Mozart immersed himself in music even during one of the most troubled periods of his life and propose a re-orientation towards music-dominated biography grounded in Mozart's engagement with performers and performance issues. David Black moves the biographical discourse on to Vienna, examining Mozart's six appearances at concerts mounted by the Tonkünstler-Societät, which span his entire decade in the city (1781–91). Drawing on detailed archival evidence, Black refines

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understandings of both Mozart's relationship with the society and the society's activities in general.

Chapters 4, 5 and 6 situate Mozart's chamber music in broad musical contexts. Stephen Rumph deepens understandings of Mozart's instrumental style, another standard subject of scholarly and general interest, by looking at manifestations of the hymn topic. He discusses its mixture with other topics and styles, such as the sarabande, march and fanfare, and pays special attention to rarely investigated topical *figurae*. Rupert Ridgewell turns to editions of Mozart's music from the 1780s, an issue clearly relevant to modern-day performers. Specifically he identifies the operatic ensembles 'Dite almeno in che mancai' K. 479 and 'Mandina amabile' K. 480, arranged for flute quintet and located in the Czech Republic, as a missing edition from Viennese publisher Anton Hoffmeister's subscription series initiated in late 1785. Ridgewell concludes that Mozart was almost certainly aware of the edition, but that Hoffmeister or one of his associates most probably carried out the arrangements. My chapter on the ever-popular quartets dedicated to Haydn, set against the backdrop of critical interest in Mozart's compositional refinements rather than performance-related orientations, uses differences between the autograph and first published edition (Vienna: Artaria, 1785) as a springboard for re-examining and re-evaluating the quartets. I show that alterations from autograph to Artaria edition capture the 'live' nature of these works for Mozart, his views about the performance of them evolving over time.

Chapters 7, 8 and 9 look at issues surrounding the genesis and modification of one of Mozart's best-loved operas, at substantive arrangements of his instrumental and vocal works made by a prominent nineteenth-century admirer, and at the ways Mozart's music is heard and processed. Ian Woodfield accounts for the problematic nature of Cherubino's risqué behaviour in *Le nozze di Figaro*, relating it both to sources connected to Da Ponte's fashioning of the libretto (including Johann Rautenstrauch's *Der närrische Tag*), and to libretto sources for productions elsewhere in the Habsburg empire in the years after the premiere in 1786. David Wyn Jones documents Ignaz von Seyfried's lifelong interest in, and reception of, Mozart's music. Seyfried's adventurous arrangements are often stylistically incongruous with Mozart and demonstrate Beethoven's influence; they capture in microcosm the nineteenth century's fascination with Mozart. Finally, Emily Dolan probes the uncanny in the music of Mozart and others, discussing issues of familiarity, recognizability, lyrical melody and song. She concludes that late eighteenth-century music captures not the uncanny itself, but pre-conditions to it – thus representing the 'pre-uncanny'.

## ***Abbreviations***

- LMF Emily Anderson (ed. and trans.), *The Letters of Mozart and His Family*, 3rd edition (London and New York, 1985).
- MBA Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl (eds.), *Mozart: Briefe und Aufzeichnungen, Gesamtausgabe*, 7 vols. (Kassel, 1962–75); Ulrich Konrad (ed.), vol. 8 (Kassel, 2006).
- MDB Otto Erich Deutsch, *Mozart: a Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (London, 1965).
- MDL Otto Erich Deutsch, *Mozart: Die Dokumente seines Lebens* (Kassel, 1961).
- NMA Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke* (Kassel, 1955–2007).
- NMD Cliff Eisen, *New Mozart Documents: a Supplement to O.E. Deutsch's Documentary Biography* (London and Stanford, CA, 1991).