

Mozart C minor manuscript gives us a richer world

by David M. Shavin

On Oct. 3, 1990, the day of birth of the reunified German republic, the front page of the *Philadelphia Inquirer* announced to the world the discovery of the original manuscript of one of the masterpieces of German culture—Mozart's keyboard compositions, Sonata in C minor K. 457, and the Fantasy in C minor, K. 475. Tucked away in an old safe belonging to the Eastern Baptist Theological Seminary in the Philadelphia suburb of Lower Merion Township, the manuscript was photographed and studied by Prof. Eugene K. Wolf of the University of Pennsylvania. Later, on Nov. 21, 1990, Sotheby's of London auctioned the manuscript to a London dealer representing a group of Austrian cultural institutions, who plan to keep the manuscript at the International Mozarteum Foundation in Mozart's hometown of Salzburg.

Only the first of the 14 manuscript pages has been made available to the public in any form. However, from what has been made public, and from what this writer was able to view during a brief showing of the manuscript at the seminary on Oct. 16, it can be asserted that the world is indeed a richer place for the discovery.

The manuscript's value

On the anecdotal side of the matter, the details of the original manuscript indicate that these pages are the very pages that Mozart wrote on when he was in the process of hammering out the final details of the composition. For example, as first explained by Stephen Roe of Sotheby's, Mozart had originally written the three flats of C minor next to the staff, and had started writing the first few measures accordingly. However, in this particular C minor work, Mo-

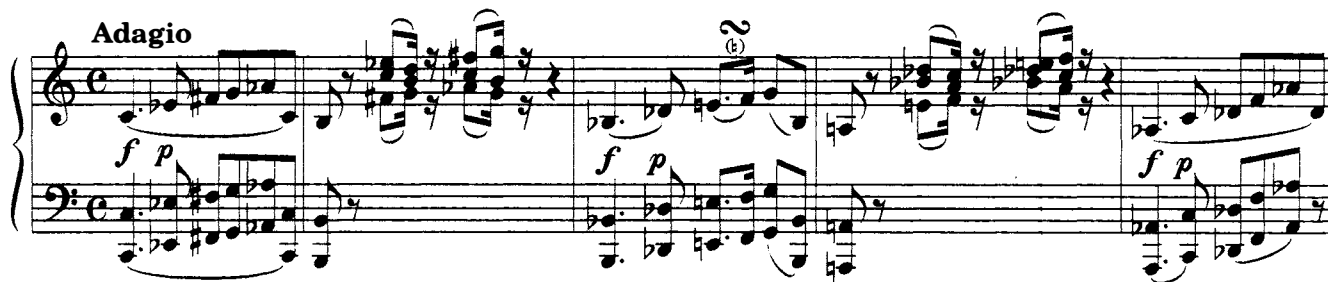
zart soon found that it was easier to omit the three flats, and to write each sharp and flat as it came, than to have to change each of the three flats with accidentals. Consequently, the first few measures give indications of irregular spacing, both where Mozart's original accidentals had been placed and had then been covered over, and also where he had to insert one of the three flats. So now, "Music 101" students can stop fretting over identifying a piece as being in C major (according to the rules of naming these keys from the key signature), when they can't deny on first hearing that the piece is in C minor. More importantly, we are somewhat assured that this is not simply a later copy in Mozart's hand, subsequent to his finishing the composition. We have this document, as it were, created when the iron was hot.

However, on a deeper level of riches, even the first five measures of the manuscript may finally provoke the proper reexamination of both Mozart's composition and of Lyndon LaRouche's 1986 evaluation of this work. In particular, it seems that the highly differentiated phrase markings for the six-note progression opening the work (C–E-flat–F-sharp–G–A-flat–C) and for the two analogous progressions that follow in measures three and five, have defied editors and publishers since the day they left Mozart's pen.

In 1986, LaRouche made certain observations on the scientific problem addressed by Mozart in this work, whereby the fundamental apposition within the central C octave of C to F-sharp, and F-sharp to the C above, was developed as key to exploring and mapping musical tonal space—that is, key to exploring how the mind thinks when it is thinking beautifully. Therefore, the apposition of the two halves of

FIGURE 1

Opening of Mozart's K. 475, transcribed from the manuscript



the measure, and of the two halves of the C-scale, requires that the mind hears C–E-flat against F-sharp–G–A-flat–C.

Before Mozart, the C–F-sharp relationship had been explored in its astronomical domain by scientists from Johannes Kepler through Carl Gauss, and had been imbedded in musical thinking and practice from the biological determinations that result in the primacy of the F–F-sharp register break in the human voice. Mozart now was harnessing the contrapuntal possibilities of the keyboard instrument in addressing these issues. However, modern editions of the Fantasy leave not a trace of an indication of such issues.

The history of the editions

Today, the so-called *Urtext* (original version) of Mozart's Fantasy and Sonata is an edition published in 1977 by G. Henle Verlag of Munich. It is the musical scholarship and editorial work of one Ernst Hertrich, who relied upon three main sources, two being printed editions and one being an early manuscript copy. Hertrich compared and contrasted these three sources in creating the abstracted version that has been deemed in modern times to be the *Urtext*.

The first source was the original edition was published by Artaria of Vienna in 1785, the year of its composition. The second source was a manuscript copy of the Sonata alone, which exists today in Jerusalem. This copy's usefulness stems from the handwritten corrections of the copyist's manuscript, corrections thought to be Mozart's own. It is thought that this copy was made to be given to Therese von Trattner, to whom the work was dedicated. Finally, the third source was an edition was prepared and published in 1801 in Offenbach, by the Huguenot Johann André with the remark "*Edition d'après le manuscrit original.*" There are indications that André took some care to provide the public with a version more faithful to Mozart's working manuscript than the original 1785 Artaria edition. The newly discovered "Philadelphia" manuscript gives credence to the idea that André was working from this same edition, and correcting the series of Artaria editions. Further, the lack of precision in the Artaria editions, indicated in part by their habit of

re-engraving plates with omissions of phrase and dynamic markings, would also speak against their accuracy.

The original manuscript confirms the André edition over the Artaria in an important section at the conclusion of the Sonata. At that dramatic conclusion, Mozart writes an eight-measure line that proceeds in whole notes, C–E-flat–F-sharp–G–A-flat–F–G–C. After the C–E-flat two octaves above middle C, the right hand lands on the F-sharp two and one-half octaves below middle C, at the lower extreme of Mozart's keyboard. Artaria, however, chooses to "improve" this dramatic statement of Mozart by rewriting that section an octave closer to middle C. The manuscript is clear that the "extremist composer" Mozart enjoyed this leap to F-sharp, four and one-half octaves across the keyboard.

The phrasing

However, in all the textual commentary provided from Hertrich's comparisons and contrasts from the Artaria and André editions over matters great and small, there is no reference to any questions with regard to the phrasing of the first six-note passage: C–E-flat–F-sharp–G–A-flat–C. The modern-day *Urtext* would have the world believe that all six notes are phrased together under one slur, for each of the three analogous statements. The newly discovered manuscript speaks to the contrary.

The phrase in question is presented each time in three simultaneous octaves (see **Figure 1**). The manuscript would indicate that Mozart diverges from the whole-measure phrase-marking in both of the succeeding reoccurrences. In various octaves, he separates the second from the third note, apposing one half of the phrase to the other. Once, he separates all notes from each other, phrasing together only the last two. And once, he connects all six notes together again. Somewhere along the line of publishing history, these highly differentiated phrase-markings were put into a blenderizer, and they came out as undifferentiated whole-measure phrases.

Now either Mozart was incredibly sloppy in his phrase-markings, in a manner not evidenced in any other manuscript, or he took some care to communicate some rather

subtle but important conceptions. The phrase-markings clearly do not stamp an indelibly fixed geometry upon each of the phrases. They obviously must serve to bring out different aspects of the phrase as it is re-presented.

The initial measure will be heard as C–E-flat, F-sharp–G–A-flat–C, two apposed parts of a larger whole, simply because the F-sharp entrance commands such a hearing. It would be redundant for Mozart to use phrase markings to indicate such an apposition. However, it is important for the next two restatements to use such a phrase marking, precisely to emphasize the similar apposition of the first measure. Because the two variations start on B-flat and A-flat, and are situated differently relative to the C–F-sharp apposition, the apposition-idea inherent in the first measure must be phrased by the performer, and so suggested to the listener.

In conclusion

This is neither the time nor the place to attempt to account for all the different suggestions implied by Mozart's phrase-marking. In fact, this six-note phrase of a dotted quarter, followed by five eighth-notes, occurs 19 times in the first 15 measures, with 6 different phrase-markings! Even if one or two of them were actual oversights on Mozart's part—not an inconceivable possibility—what is clear is that Mozart deemed his thematic C–F-sharp contrast to be a strong enough and rich enough thematic idea, to be worthy of a host of interconnected relations. Further, it is clear that our modern-day *Urtexts* are deaf to such possibilities.

Finally, it should also be clear that, just as Johannes Kepler did not have to wait 200 years for Gauss and his circles to prove his "F-sharp" hypothesis about the asteroid belt for him to know the validity of his thinking, Lyndon LaRouche did not have to await the rediscovery of a lost manuscript to recognize the actual shape of a great idea from the mind of Mozart. Nor were the printed editions that a largely deaf culture might circulate to be given much credence in the matter. However, the discovery of the asteroid belt provoked the right sort of problems for those who would have ignored Kepler. Let us hope that the discovery of Mozart's manuscript can begin to provoke an equally therapeutic effect.

The world is beyond question a richer place for the discovery of Mozart's manuscript. However, five measures of the first page is a small fraction of the treasures yet to be known from this 14-page manuscript. One of these pages has yet to be examined and studied by the world in any form! A draft version of the development of the variations in the Sonata's second movement exists, presumably a page uniquely able to cast new light on the workings of Mozart's mind. Let us hope that with an early release of the contents of the manuscript, Dr. Wolf in Pennsylvania and the International Mozarteum Foundation in Salzburg see fit to make 1991, the 200th anniversary of Mozart's untimely death, a real celebration of Mozart's continuing life.

LaRouche comments on the K. 475 manuscript

In response to the newly discovered Mozart autograph manuscript, Lyndon LaRouche contributed the following comments on Oct. 14, 1990:

Some years ago, it was my privilege to claim a certain interpretation of the Mozart Köchel 475 C minor Fantasy keyboard work based on the reading of the Fantasy's opening statements as a keyboard representation of a topic in vocal polyphony.

Now, my intent was not to say at the time that Mozart had written that, as a keyboard representation of what he had intended to be a work in vocal polyphony—though that might have been the case—but rather, that this emphasized the axiomatic, one might say, character of all classic polyphony, that it is rooted in the principles of vocal polyphony.

Otherwise, it should be noted, as is fairly well known among all musicologists, or those who are exposed to competent classical musicology, that this particular work is one of a series of Mozart's works during that period beginning in 1782, based on Mozart's deeper familiarity with the work of Johann Sebastian Bach, and that this work, of course, references the most explicitly the *Musical Offering* composition of Bach, which has very special significance in the theory of composition.

So, my purpose at that point was to identify the pedagogical importance of the relationship between the K. 457 C minor Sonata, and this K. 475 in that light, as a kind of Rosetta Stone for understanding almost the entirety of Mozart's later composition, especially works such as later came out, such as K. 458. And then, of course, we have the Beethoven series [of works in C minor], also referencing both the Mozart and the Bach on this account.

As to the method by which I adduced the statement, that it had been Mozart's *intention* that the rendering of the composition be phrased in a certain way: I had, of course, no knowledge of this particular score as such, or anything in the score *different* than the printed scores, but based my judgment entirely upon the following considerations—those I've just referenced—that this could be best appreciated for purposes of performance by thinking of it as a work in vocal polyphony, and identifying the species of voices which would correspond to the voices in the opening statements. That accounts for the entire first section of the Fantasy.

The secondary feature was the significance, therefore, from the standpoint of vocal polyphony, of the register shifts.

Now, starting from the C, which is a nice place from